

THE ROLE OF METAPHORS IN THE DESCRIPTION OF MOTHERHOOD IN ANNE ENRIGHT'S SHORT STORIES

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ABSTRACT

This article analyzes two short stories of Anne Enright the House of the Architect's Love Story and Shaft which used metaphors to reveal some of motherly feelings related to pregnant women. At the same time, the stories discussed on pregnancy and motherhood illustrate the situation of women who not only struggle to make connections, but also experience changes in their bodies as well as in their minds.

KEYWORDS: *Irish, Motherhood, Pregnancy, Metaphor, Body, Inner, Outer Influence, Feminist.*

INTRODUCTION

Irish writer Anne Enright has won awards not only for her novels, but also for her collections of short stories. Her collections of short stories "The Portable Virgin" (1991) , "Taking Pictures" (2008) and "Yesterday's Weather" (2009) have been published and won the Rooney Prize for Irish Literature for "The Portable Virgin" collection.

The events in the collection of "Taking Pictures" stories represent difficult situations related to the body and situations in love. By reflecting on the chaotic relationships between people and their inability to make connections, the protagonists of the story are portrayed as clearly, noticeably, and seriously flawed in the spotted spots of real life. The stories in "Taking Pictures" are about women who are fascinated or amazed by men they don't understand or understand very well. Enlightened women are illuminated through their children and their lifestyle-related adventures. For example, the outcome of love during home construction, a pregnant woman getting stuck with a stranger touching her hands in an elevator, an awake mother changing her baby's diaper in a hotel bedroom at night, and eagerly waiting for her husband to return from the pub are life processes that make Enright one of the most talented writers. All of the bright stories, such as loss and longing, acknowledgment of commitments or unexpected joy, all represent real life.

Enright emphasizes the power of storytelling in modern times as a genre that can critique tradition and modernity. The story may be closer to folk tales and Irish folklore, the author says, but authors such as John McGahern said: "the short story can be used as a means of denouncing patriarchy and the family institution in modern Ireland".

METHODS

When we analyze both The House of the Architect's Love Story and Shaft stories discussed by Anne Enright, we find that she reveals some of the motherly feelings associated with pregnant women in her portrayal of mothers using metaphors. The reason is that both stories depict pregnancy and motherhood very figuratively. It demonstrates how the changes in the body that

occupy a pregnant woman's mind are related to the flow. If the novel *Making Babies* has led the reader to a woman's inner feelings about motherhood, the above stories represent all the subtleties of women related to pregnancy. In the course of the analysis, we consider the extent to which Enright used metaphors to describe the mother in these two stories.

The stories discussed here on pregnancy and motherhood shed light on the plight of women who not only struggle to make connections, but also experience changes in their bodies as well as in their minds. Both collections - an innovative approach to Enright's imagery in "The Portable Virgin" and "Taking Pictures" - show that her stories are immersed in one important question: what can we see more than women facing pregnancy and motherhood? Enright's first collection of short stories, "The Portable Virgin", was published in 1991. The second set - "Taking Pictures" - was released in 2008 after seventeen years. We can observe how Enright reflected the image of the mother in the short stories in these collections.

The form and content of Anne Enright's stories provide an explored analysis, as well as the extent to which Enright's works reflect the image of the mother present in either the story or the novel. In his stories, Enright explores whether a limited space is actually private and limited, or whether it is open to public, mobile, and social convenience. This theme is observed in her short stories, and an analysis of her characters leads us to a peculiar body — the mother's body: Therefore, in modern Irish discourses, the main question is whether the mother's body is a public or private space when carrying a child. The works of Irish women writers, produced in the 1980s and 1990s, explore not only the status of women in society at the time, but also the formation of their personalities in the private and public spheres. Anne Enright puts herself in this category of Irish writers because her first collection, "The Portable Virgin", was also the first edition to be directly related to the public debate on women's rights that took place in Ireland in the 1980s and 1990s. In public discourse, women are idealized as pure, simple, and virgin, and the image of the ideal mother / daughter / wife is highly valued in Irish society. In her stories, Enright demonstrates that any woman with the opposite characteristics of a virgin mother reveals her flaws in this society.

RESULTS

The first to be analyzed here is *The House of the Architect's Love Story*, a story about home and motherhood or architecture (of the house) and pregnancy. It explores the ways in which literature intersects with architecture in the narrative, as well as in the creation and representation of space that belongs to the body and the home.

The short story begins with the presentation of the final work: the house is ready; although there are some "cracks" in the wall of the house, it was built. First person narrator: I used to drink to bring the house down, just because I saw a few cracks in the wall. But Truth is not an earthquake, it is only a crack in the wall and the house might stand for another hundred years. The first person continues the details of the narrator's house and explains why she chose to tell the story. The narrator says: Of all the different love stories, I chose an architect's love story, with strong columns and calculated lines of stress, a witty doorway and curious steps, the story demonstrates that the house is built according to a molded construction, including "strong columns", "calculated lines of stress" and "curious steps". After this first presentation of the house, the structure of the short story reflects the process of planning, designing and building the house. At the same time, this process reflects the betrayal of the main character. The lexical choices made by the author in relation to architecture are also noteworthy, as they allow the narrator to begin re-describing the process of betrayal: The first time I didn't sleep with the architect was purely social. We were at a party to celebrate a friend's new extension (...) I asked him about terracotta tiling and we discussed the word 'grout'. I was annoyed by the faint amusement in his face when I said that white was the only color for a bathroom sink.

All the information about the hero's house by the architect is initially directly related to the home architecture. However, in our opinion, there may be a second concept: if the architect is in her house, checks the structure of the house and says there is a mistake in the bedroom, he also checks the protagonist herself: he also observes her house, family and husband. When the architect says there is a mistake in the bedroom, it is understandable that in the second sense, he is criticizing her private life with her husband. Here the first-person narrator reveals her inner feelings and the experience of her home as a personal space invaded by the architect, thereby invading her family as well and undermining her perfection as a mother.

Still, the writer uses the best lexicology relevant to their lives and architecture. The narrator finally points to her family, stating that she is married and that she is also a mother. There was also the small matter of my husband and a child. On the one hand, we have a female protagonist who is imagined as an idealized person in modern heroes, but on the other hand, we see her confess her desire to betray her husband. If motherhood in society is given as a synonym for perfection, honesty, and purity, the protagonist of *The House of the Architect's Love Story* will fight against them by exposing the uncomfortable inner and disturbing thoughts of woman and mother. The protagonist also mentions that there is "small matter" in her family. In this way, she realizes that having a lover does not apply to a married woman, but nevertheless, she presents herself as an "inappropriate subject" to the idealized woman / mother.

Showing motherhood through another example in this particular period of Irish history reflects the political nature of Enright's work and also explains why "individuality is political". Professor of English literature Schwall examines this feature of Enright's work and emphasizes the following:

Family matters are political matters, and they are directly linked to the dictates of a conservative Church which does not allow any questioning, dialogue or development. As we see from her political columns, Enright is clearly a political writer. Writing offered a way out as it enabled her to create new worlds, inspired by philosophy and psychoanalysis.

According to the Schwall, Enright connects family issues with political issues, and all the connections are reflected in her creative work. The image of the imperfect mother, who cannot be considered a virgin, pure and simple, is revealed in her stories by Enright.

In the play, the narrator uses metaphors to describe the events: I chose the site, a green field as near to a cliff as I could find—something for the house to jump off. We would take risks. From the front it would look like a cottage, but the back would fall down hill, with returns and surprises inside. In the short story, the house began to be built, and the betrayal also occurred. The next passage is a metaphor for the fact that the body of the protagonist of the home story actually took shape: Of course he was good at his job. The place rose like an exhalation. The foundations were dug, the bones set, and a skin of brick grew around the rest. It was wired and plastered and plumbed. The process of planning, designing and building a house is over: the house is built. The process of planning, designing, and betraying also came to an end: the protagonist has slept with the architect and the result was a fetus. The protagonist is now placing the baby. The image suggested by the narrator in the following passage is remarkable because it offers a scene that places not only the baby but also the Catholic Church: If I painted myself now there would be a round hazy space where my stomach is, and a cathedral inside. This baby is a gothic masterpiece. I can feel the arches rising up under my ribs, the glorious and complicated space.

The protagonist in the story explores these discussions promoted by the Catholic Church when he says the belly is a glorious and complicated space. When this Catholic tradition and ideal Irish call it "glorious" in terms of the character of citizens but "complicated" in terms of women's obedience, the idea of perfection shows that it belongs first to the Irish mother and second to the

private sector of society. This complexity, as well as Enright, is that disgusting misogynistic views may be relevant to the public debate on women's rights.

Towards the end of the short story, the reader returns to the beginning story of a house built with some cracks in the wall. She says: The house, the child, would have saved our marriage, if it needed saving. 'Let it come down,' I say, but the house is inside my head, as well as around it, and so are the cracks in the wall. There are "cracks" in the wall, not only in the house where there are some flaws, but also in the protagonist herself and her body, which is pregnant by the architect; her betrayal left the product. The image of an Irish mother who is pregnant with a child and decides to do something out of wedlock and keeps her life as if nothing happened is a clear deconstruction of an unresolved patriarchal example like a secondary virgin / prostitute through legend.

Thus, in *The House of the Architect's Love Story*, child understanding and home construction complicate the reader's ability to distinguish between literary and metaphorical images, as well as the process of planning, designing, and constructing a home as reflected in the narrative - one of Enright's strengths.

Enright represents the different levels of representation of women in Irish writing. First, she connects the body with the mind in her works, and because she advocates the use of space by women, she directs the reader's attention to the female body. Second, in *The House of the Architect's Love Story*, when the author portrays a mother who has betrayed her husband, the pure but seductive mother exposes the secondary and overturns the "virgin or whore" duality. The story strategies used by Anne Enright in *The House of the Architect's Love Story* show that her writing has different levels of textuality: unique lexical choices, content-adapted form; home as a literary metaphor; related to the textuality between the inside and outside of the story.

Today, the pressure of procreation has become less oppressive and Irish women can decide whether or not they want to have children, writer like writers like Enright, even when it is the result of a free choice, she is probably the strongest in this regard, staging an angry young mothers with their new roles like in the story *Shaft*. It also depicts the Irish pregnant mother's changes in women's bodies during pregnancy and the internal / external relationships women face during childbirth, a situation in which a pregnant protagonist is in a very awkward situation with a stranger staring at her belly in an elevator. At this point, the pregnant narrator begins to think about the infinity of her motherly duty, a concern she cannot share with her husband: I had everything on my mind. I had a new whole person on my mind, for a start. I had all this to worry about, a new human being, a whole universe..... The connection between mother and child during pregnancy is unique, because it is during this period that a woman has to deal with another "very distant unknown," that is, her child. Working with an exterior that is physically internal can be fun or annoying, or both. *Shaft* is a short story about this hesitation in the life of a pregnant woman. The first person narrator As soon as I walked in, I knew he wanted to touch it. It was a small lift, just a box on a rope really". Initially, the area discussed here is the lift, which is considered a public area. However, the image of a woman in an lift, according to Enright, is a metaphor for pregnancy. In an interview with Irish feminist Bracken, she said, "the thing about 'Shaft', is that this is a woman in a machine. She is in a lift, and I really love the idea of this pregnant woman in this box, it is umbilical really – the rope". The woman is carrying another (a child) inside, and at the same time she is standing in a box on a rope with another (the stranger). The shaft reflects this woman's relationship with the inner and outer world: the pregnant woman is embodied in a technological machine similar to her biological state, but now as a stranger like a box.

It is important to comment on the flow of consciousness of the first-person narrator present during "Taking Pictures". In relation to the shaft, most of the story takes place in the mind of the

protagonist, while at the same time reflecting the situation in which he finds himself. The emphatic phrases in the narrator's inner dialogue represent the ordinary speech of the community. The narrator means that the man looks at her strangely, as well as the disgusting smells of his skin and the world of procreation; pregnancy and childbirth are usually different from perfection in most speeches. To break the silence, a stranger in Shaft asks, 'So, when's the happy day then?' he said. As if it was any of his business. As if we had even been introduced. When you're pregnant, you're public property, you're fair game. 'What do you mean?' I wanted to say. 'I'm just suffering from bloat.' Or, 'Who says it's going to be happy? It might be the most miserable day of my life. I might be, for example, screaming in agony, or hemorrhaging, I might be dead'. 'Six weeks,' I said.

This passage presented only the restless thoughts of a pregnant woman trying to deal with her inner and outer world. When the narrator says, "When you are pregnant, you are the property of the community", she is referring to the fact that her inner thoughts, intimacy, personal sphere are now visible and open to the public. She said, "Who can say it's going to be a happy moment?" when surprised, the narrator not only demonstrates the worries and fears of her child's birth, but also shows that her pregnancy was not planned. She notices that her body has changed dramatically and wants to know what it will be like to give birth to a child.

The image of beauty in pregnancy, which is usually proclaimed through patriarchal and Catholic speeches, is completely denied by Shaft's narrator. She doesn't feel beautiful. On the contrary, she feels strange and she compares the changes in the pregnant body to a disability. She says: I always look people in the eye, you know? That is just the way I am. Even if they have a disability, or strangeness about them, I look them straight in the eye. And if one of the eyes is damaged, then I look at the good eye, because this is where they are, somehow. I would prefer it if he looked at the person that I am, the person you see in my eyes.

By the end of the story, the elevator had reached its destination on the floor they were waiting for, and the man thanked the pregnant woman for allowing him to touch her belly: She said, 'Thank you. You know, that's the most beautiful thing. It's the most beautiful thing in the world.'

DISCUSSION

In Enright's Shaft story, there is no space in the legend of the perfect and ideal Irish mother because her protagonist considers the pregnancy to be imperfect, comparing it to illness and feeling as a strange and alienated from society. Thus, while Enright demonstrates some inner ideas about pregnancy and motherhood that are not often found in male-dominated culture, it raises another critique of the female worldview: fight against. At the same time, the protagonist reveals the inner discomfort and disturbing thoughts of a pregnant woman about her body and her position in this space and in a broader sense in society.

As mentioned earlier, The House of the Architect's Love Story is a story published after the start of the second wave of feminist movements in Ireland and depicts a married woman who fell in love with an architect and eventually became pregnant. The connection of the story to the personal / public discussion is that it is told on a homemade story, which is the final product along with the baby. Typically, the house itself, which is considered a private space for the family, is held by the principal person of this structure who has the authority to occupy that space, namely, the mother is responsible for maintaining the family balance in the public sphere of Irish society. In this way, the individual's romantic relationships as well as the secret of the home are discussed and the public becomes aware.

Besides that, this article explored how an Irish pregnant mother is portrayed in the short story, Shaft which discussed issues concerning women's bodily changes during pregnancy and internal/

externalrelationsfacedbywomenduring childbearing from the perspective of a pregnant protagonist whofinds herself in a very uncomfortable situation while sharing a lift with astrangerwhokeepstaringatherbelly.

The stories discussed here present two different female bodies: both as private spaces that are disturbed, touched, and raped by a public circle that is disturbed, touched, and exposed through these interactions. Consequently, these bodies lose confidence in the liberal assumption that they belong to society and that politics can be distinguished from the individual.

CONCLUSION

The similarity of the two stories is that both are written in the first person singular and both are told based on a sequence of events. In *The House of the Architect's Love Story*, both the home and the body of the protagonist are portrayed from the perspective of the mother or a member of the community as a whole who is concerned about the community. At the Shaft, the protagonist is inside the elevator (which is also a pregnancy metaphor) and her inner thoughts are revealed when a stranger tries to touch him. In addition, both talk about pregnancy, and both narratives show the protagonist's close relationship (with all their inconsistencies) so that they first show an outward perspective and then experience the effects of the outside on the inside, or a community that is personal. The text tries to take the reader from where it started.

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