

III. PHILOLOGICAL SCIENCES

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METAPHORICAL VOCABULARY IN THE NOVEL OF DARA KORNIY «THE DIARY OF MAVKA»

Introduction. In the article the functions of metaphorical vocabulary in the modern Ukrainian language have been researched; metaphors in Dara Korniy's novel «The Diary of Mavka» have been analyzed according to the semantic and stylistic criteria. Metaphor is one of the most productive tools of language enrichment, at the same time it is a means of conceptualizing reality and forming public views. Often, we do not even think that a particular expression or phrase is metaphorical, because their imagery is no longer observed. Metaphor is an integral part of any literary style, language, speech. It permeates our daily lives. The theory of metaphor foundations were laid in antiquity (the works by Aristotle, Cicero and oth.). In a broad cultural sense, this concept is used not only in linguistics, but also in philosophy, psychology, literary criticism. Even the oldest orator of ancient Rome, Cicero, noted: «There is no path more brilliant, which gives the language the most vivid images than metaphor» [1]. The most prominent thinkers — Aristotle, Rousseau, Hegel, Ernst Cassirer, Jose Antonio Ortega and many others studied the metaphor issues. Metaphor still attracts the attention of various sciences and studies, which define its essence differently. In linguistics, the study of metaphORIZATION has become especially relevant (Nina Arutyunova, Yuri Karaulov, Veronica Teliia, Viktor Kharchenko, etc.).

The objective of the research under consideration is to trace the semantic and stylistic parameters of metaphorical vocabulary in the novel by Ukrainian writer Dara Korniy «The Diary of Mavka». Metaphor is an artistic means that consists in the figurative use of a word or expression based on analogy, similarity or comparison, as well as a word or expression used in this way [3: 687].

Results of the research. Researching metaphors scholars pay attention primarily to the aesthetics of the word and consider metaphor as a means of giving expressiveness, beauty and charm to an artistic language. In the framework of this paper about 300 metaphors observed in Dara Korniy's novel «The Diary of Mavka» have been analysed. They have been classified according to the semantic and stylistic criteria. The following types of metaphorical transfers can be distinguished by the semantic criterion in this piece of research: 1) one that emerged on the basis of similarity in form: *There are novels that you think about for a long time and tell*

*friends in a wave of openness; And I will gather all **the pieces of my broken heart**, you will hold it together with your living palms, and we will recognize each other; You can live in the middle of the forest **in a hut on a chicken leg** – and be happy; Anger crept into my heart **like a snake**; I love how the wind in the sky amusingly drives the **cloud-horse** to the water of heaven; The sky, generously lit with **stars**, as if some rich man had specially woven that carpet today from **precious sequins-stones**, which gently and playfully sparkled; With its almost two meters in height, **he hung like a rock** above her;*

2) one that emerged on the basis of similarities in placement within space: ***History hung on the branch of a cherry** that is so frightened knocking on your window; **The new moon** timidly **showed its horns**, as if afraid to break them on the flat surface of the dark celestial water; European experience, our experience – and there will be a **middle ground**; **Love lay** like a dead bird and languished **in the earth**; And on the way far away at dawn I saw her off... – she smiled at **the corners of her lips**;*

3) one that emerged on the basis of similarity in color: *I looked into his eyes: there is so **much sky spilled**, sky and warmth; White curls over **the blue sky of the eyes**; It lit **firefly lights** for us, the moon paved the star trail; And the **sun**, here is the most serviceable, the mildest, not the sun at all, but only a **light bulb**, not even a hundred-volt one; The colorful **dress shimmered with a rainbow**;*

4) one that emerged on the basis of similarity in size, quantity: *And I will collect all **the splinters of my broken heart**, you close it together with your living palms, and we recognize each other (splinter as a unit, one of the components of the heart, something whole); ... because from the window of her office you can only see that it is a **piece of the sky**, and it is often like her mood;*

5) one that emerged on the basis of similarity in strength: ***My wings are strong**. Because I LOVE!; To him, to the embrace of music, to **his strong embrace**, ... said Mashka, taking a **cigarette** out of her pocket. They **were strong**, masculine, without a filter; Tight-fitting for her young **strong figure**, the robe seductively fitted the figure;*

6) one that emerged on the basis of similarity in the degree of value: *He endured, gritted his teeth and continued, **like a goldfish**, to carry out all the whims of his wife, who became more and more like an old woman at a broken trough;*

7) one that emerged on the basis of similarity in sound: ... *Mavka in love looked into his eyes with the morning dew, caressed the eyelids with sunny fingers, the moonlight forehead, collecting drops of words in sentences, weaving them into the **melody of wind, snow, blizzard, rain**; Those blows did not harm her, on the contrary — they added determination and confidence, a kind of **dumb excitement** overwhelmed her being; Another Lukash listened to **the voice of love**, and from that a new story was born; And they also danced, creating their own melody, **the melody of a woman's dance**; Did she "**sing**" to you about me ?;*

8) one that emerged on the basis of similarity in function: ***The wind** lurked in the branches of centuries-old spruces, because he waited, because he is a **postman who brings bad news** from mavkas; ... collecting a drop of words in a sentence, weaving them into the **melody of wind, snow, blizzard, rain**; And meanwhile the*

man begins to move away from you, to slip out like a goldfish from the hands of a dreamer; She is almost twice younger, she is twice as impudent. She is a piranha; The word "good" added fuel to the fire;

9) one that emerged on the basis of similarity in the impression of the subject: *Hair, very short, until it was covered with frost from the cold, which blew from his words; Alexei fully understood the truth that all the folklore about the demonic origin of mothers-in-law is not exactly folklore; Irynka-Veselinka, as she was often called for her loud laughter, for some reason became irritable, constantly dissatisfied, turned into a gloomy, upset Irynka-Khmarinka; Your dead heart seemed to come to life a little when you looked in his direction; ... How difficult it is to carry the burden of dead love.*

By stylistic coloring the following types have been singled out:

1. Dry (erased, dead) metaphors: *Horrificed: faded jeans, blue T-shirt, dark sneakers, hairstyle – horsetail; «Dad and mom don't sleep for free» – this bearded saying of her first husband often lingered in her head, because it always illustrated reality; Yesterday's gray mouse with a sore look turned into the woman she had seen in her dreams – beautiful, confident, powerful; Mr. Semyon cheerfully summed up the European experience, our experience - and there will be a middle ground.* These metaphors have lost their imagery and now perform a nominative function. They are the direct names of the objects, actions, and qualities they denote.

2. Figurative common-language metaphors: *And you are an open wound, exhausted, sore from the fires that are now racing through the body, and soon everything will burn out and be covered with ice; I love herbs – those emerald-silk ones that teach me to cherish life; There are novels that you think about for a long time and tell your friends in a wave of openness.*

Conclusion. Metaphor as a lexical means is formed on the basis of using the word in a figurative sense by the similarity of objects or phenomena. It is used in various functional styles with different frequencies, and its expression in the artistic style is considered the most articulated. According to the semantic criterion, the metaphorical vocabulary used in the analyzed novel is divided into 9 semantic groups. These are the metaphors formed on the basis of similarity in shape, color, size or quantity, strength, degree of value, sound, function performed as well as the emotional impression that contributes to the object or impression itself. Dara Korniy uses both erased and figurative common-language metaphors, which express the imagery, expressiveness of the novel, and encourage the reader to fantasize.

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