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## **METAPHORS OF FEMININITY AND MASCULINITY IN KATE CHOPIN'S WORKS**

Metaphor (Gk. metaphora, 'transference') is an imaginative identification of one concept (the tenor) with another (the vehicle) and the resultant breach of normal correspondence between concepts and words. In creating a metaphor, the author ignores a word that already existed and replaces it with an objectively inadequate word [3, p. 65].

Being a complex phenomenon, metaphor is studied by various branches of linguistics. As a trope, it is studied by stylistics, rhetoric and poetics; as a source of new meanings of words (so called conventional metaphors) – by lexicology; as a peculiar type of communication, it is studied by pragmatics; as an associative mechanism – by psychology; as a way of thinking and learning (conceptual metaphors) – by logic, philosophy and cognitive psychology.

Scholars make different definitions, classifications, and interpretations of metaphor as the main trope. According to K. Lototska, metaphor is a stylistic devices in which one idea, thing, or action is referred to/named by a word or expression normally denoting another idea, thing, or action, so as to suggest some common quality shared by the two [3, p. 66].

Longman dictionary of contemporary English gives the following definition of the metaphor. Metaphor – (the use of) an expression which means or describes one thing or idea using words usually used of something with very similar qualities (as in: “the sunshine of her smile” or “The rain came down in buckets”) without using the words as or like [1, p. 168].

According to V. Sosnovskaya, metaphor is based upon analogy, upon a traceable similarity. Nevertheless, metaphor has no formal element to indicate comparison. [9, p. 22]. I. Galperin views metaphor based on the transference of names. This transference is based on the associated likeness between two objects [6, p. 28]. Modern Western linguists G. Lakoff and M. Johnson in their book “Metaphors We live By” also state that our everyday speech is much richer in metaphors than we might suspect [7, p. 68].

There are special types of metaphors which are sometimes interpreted as separate tropes or stylistic devices. Personification can be full or partial. Depending upon the functions it fulfils in literary texts, we can speak about various types of personification:

1) personification connected with the human “personifying instinct” and rhetorical tradition, e.g.: my heart tells me...; the day smiles.

2) personification used in folklore and poetry as a metaphor close in its function to psychological parallelism: the life of nature and the surrounding world is shown as a participant in a character’s inner, mental life. Nature is often endowed with human, anthropomorphic qualities in lyrical poetry.

3) Personification as a symbol which is directly connected with the central idea of an artistic text and which is based on a system of subsidiary personified images [1, p. 103].

Antonomasia, (from Greek – “naming instead”) is a stylistic device based on the simultaneous realization of two lexical meanings – the logical and nominal ones. It is used for brevity and picturesqueness [2, p. 66].

The first type happens when a proper name of an individual person, place is turned semantically into a common noun. Metaphor can be classified into simile, personification, anthropomorphism, hyperbole, parable, fable, and analogy.

Conceptual metaphors are based on a variety of human experiences, including the relationship of experience, different types of intangible similarities, the biological and cultural roots in common between the two concepts, and possibly others. They make not just our communication, but also make the way we think and act. A conceptual metaphor uses one idea and connects it with another to better understand something. This type of metaphors provide us with the possibility of seeing one thing in terms of another.

K. Chopin, an American female author, widely used metaphors in her works to represent masculinity and femininity. Thus, in the story “The Awakening” Metaphor of the ‘sea’ often describes the uncertainty and ambiguity of Edna’s struggle: “The voice of the sea speaks to the soul. The touch of the sea is sensuous, enfolding the body in its soft, close embrace” [4, p. 34].

Bird breaks out of the metaphorical cage. Her female characters wanted to free themselves from the restrictions imposed on them by the world in which they lived, and this is a cage, not their own building: “The plight of the captive bird became a common metaphor for any restraint imposed upon a person’s freedom” [8, p. 202]; “Edna is a bird trapped and finally destroyed” [8, p. 213].

Metaphors of femininity and masculinity can also be found in another work by Kate Chopin “The story of an hour”. One of the examples is a metaphorical description of nature: “She could see in the open square before her house the tops of trees that were all aquiver with the new spring life” [5, p. 76];

“The delicious breath of rain was in the air” [5, p. 76]; “There were patches of blue sky showing here and there through the clouds that had met and piled one above the other in the west facing her window” [5, p. 76].

The author also uses metaphors and a widow’s independence to show her view that marriage is oppressive: “When the storm of grief had spent itself she went away to her room alone” [5, p. 76]. A “storm of grief” is also a metaphorical description of the feeling that carries out the loss of someone we love: “The delicious breath of rain was in the air note the passing storm of grief” [5, p. 76]; “She was drinking the very elixir of life through that open window” [5, p. 78].

In conclusion, we may state that metaphor is a figure of speech which represents an implicit, implied or hidden comparison between two things that are unrelated but share some common characteristics. The function of metaphor varies from compliment to abasement; from the central concept of an idea to a minor beauty; from clarifying a point by analogy to stimulating the thought of audience by startling; and merely nothing a likeness to evoking associations and emotions.

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## ВІД КОНФЛІКТУ ДО ДІАЛОГУ: ВЗАЄМОДІЯ АНГЛІЙСЬКОЇ ТА ШОТЛАНДСЬКОЇ КУЛЬТУР У РОМАНІ «ЧУЖОЗЕМКА» ДІАНИ ГЕБЕЛДОН

У масовій літературі межі ХХ–ХХІ століть відбувається актуалізація проблеми етнокультурного діалогу. У глобалізованому мультикультурному просторі тема діалогу та конфлікту культур посідає значне місце в різних аспектах: політичному, економічному, соціальному, філософському, культурологічному. За визначенням Організації Об'єднаних Націй з питань освіти, науки і культури, «міжкультурний діалог охоплює відкриту взаємодію між індивідами різного культурного походження з метою розуміння взаємного світосприйняття. Це дає людям змогу зрозуміти походження своїх відмінностей і також оцінити свої спільні риси, які вони поділяють. Міжкультурний діалог – це важливий крок для того, щоб подолати бар'єри, що розділяють людей і групи» (Тут і далі переклад з англійської наш. – А. Ч.) [2, p. 16].

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