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EXPANDED METAPHOR AS A CONCEPTUAL STYLISTIC DEVICE OF METAPHYSICAL POETRY AND METHODOLOGICAL BASES OF THE RESEARCH

РОЗШИРЕНА МЕТАФОРА ЯК КОНЦЕПЦІЙНИЙ СТИЛІСТИЧНИЙ ПРИЙОМ МЕТАФИЗИЧНОЇ ПОЕЗІЇ ТА МЕТОДОЛОГІЯ ДОСЛІДЖЕННЯ

*The linguistic picture of the world is closely linked to the process of metaphorization, as human language depends on worldview and perception. Metaphor is one of the means of forming a linguistic picture of the world, which is realized with the help of concepts, the study of which allows to determine the way the poet muasters the world. **The aim** of this article is to analyze metaphor that occupies an extremely important place in the mental process and in language, acting as one of the ways to reflect the linguistic picture of the world of the whole nation in a poetic text as an element of reflecting the semantic structure of the writer's world. **Methods** of solving the tasks are theoretical analysis of scientific publications and fiction; descriptive analysis i.e. methods of comparison, typology of the analyzed material, method of contrastive and contextual analysis. **Scientific novelty.** It should be noted that metaphor, as a means of forming and expanding the lexical meaning of words, as well as the main way of cognitive-mental activity, has the ability to be a model of human knowledge in the mind of the individual and at the same time give the language expression. Thus, the metaphor is the result of cognitive and speech activity of man, which has the property of reflecting and storing national and cultural information. Artistic metaphor, being the work of a particular speaker, still remains the property of the national language, because the author, despite the individual perception of the situation, in one way or another depends on the language he chooses. As a **conclusion** metaphor is one of the characteristic features of artistic understanding of reality. Through the use of metaphors in the poetic text, the phenomena of animate and inanimate nature are transformed into highly poetic allegories. At the same time, in metaphors they are often "spiritualized", approaching personification, it determines the construction of complex verbal poetic images that successfully combine the abstract with the subject-concrete, without distracting from the internal symbolic content.*

Keywords: Metaphor, personification, cognitive linguistics, conceptual metaphor, metaphysical poetry.

*Мовна картина світу тісно пов'язана з процесом метафоризації, оскільки людська мова залежить від світогляду та сприйняття. Метафора – один із засобів формування лінгвістичної картини світу, що реалізується за допомогою понять, вивчення яких дозволяє визначити, як поет керує світом. **Метою цієї статті** є аналіз метафори, яка займає надзвичайно важливе місце в психічному процесі та в мові, виступаючи одним із способів відобразити мовну картину світу цілого народу в поетичному тексті як елемент відображення семантичної структури світу письменника. **Методами** вирішення завдань є теоретичний аналіз наукових публікацій та художньої літератури; описовий аналіз, тобто методи порівняння, типологія аналізованого матеріалу, метод контрастивного та контекстного аналізу. **Наукова новизна.** Слід зазначити, що метафора, як засіб формування та розширення лексичного значення слів, а також основний спосіб пізнавально-розумової діяльності, має здатність бути взірцем знання людини у свідомості особистості та одночасно давати мовне вираження. Отже, метафора є результатом пізнавальної та мовленнєвої діяльності людини, яка має властивість відображати та зберігати національно-культурну інформацію. Художня метафора, яка є твором певного мовця, все ще залишається надбанням національної мови, оскільки автор, незважаючи на індивідуальне сприйняття ситуації, так чи інакше залежить від мови, яку він обрав. **Висновок** можна зробити, що метафора є однією з характерних рис художнього розуміння дійсності. Завдяки використанню метафор у поетичному тексті явища живої та неживої природи перетворюються на високопоетичні алегорії. Водночас використовуючи метафори вони часто «одухотворені», наближаючись до персоніфікації, це визначає побудову складних словесних поетичних образів, які вдало поєднують абстрактне з предметно-конкретним, не відходячи від внутрішнього символічного змісту.*

Ключові слова: метафора, персоніфікація, когнітивна лінгвістика, концептуальна метафора, метафізична поезія.

The urgency of the problem. Metaphor in the framework of cognitive linguistics is interpreted functionally as the main mechanism that helps to present the basics of understanding and cognition of the world and oneself. Since metaphor is a basic representative model of language, it also performs a cognitive function. Given the performance of the metaphor of the cognitive function distinguish between basic (key) and secondary (secondary) metaphors. Basic metaphors are mechanisms of cognition that are used to increase the amount of knowledge in an insufficiently known field and also metaphor can generate analogies that can help a person respond to information and build new meanings.

The aim of the paper is to establish the main approaches to the classification of metaphors by types and functions and identify the main ways of translating metaphors. A characteristic feature of poetic metaphor is its uniqueness and unpredictability. Metaphor in poetry is not just an artistic technique or a feature of style, it is a special paradigm of thinking and different from the usual worldview. Poetic metaphor is always unique, it is not an external decoration, but an internal necessity of poetic creativity, because in poetry we often pay attention not so much to what is said, but how it is said. Metaphor, to a greater extent than comparison, creates a wealth of meanings and their shades, it is often the key word in the context.

Analysis of recent research and publications. The metaphor has been the subject of research by many linguists, including V. Vovk (2015), S. Yermolenko (2009), O. Potebnya (2007), A. Taranenko (2010), M M. Polyuzhyn (2006) and others. Modern linguistics is dominated by the view of metaphor as an artistic means, this phenomenon is analyzed primarily on the basis of fiction, as evidenced by a large number of recent studies, including dissertations (N. Varych (2019), T. Kis (2000), L. Kravets (2015) etc.). In some works, the role of metaphor in the scientific text (N. Zelinska (2019), N. Nepiyvoda (2018) etc.) is clarified. Metaphor is considered as a way to create a linguistic picture of the world (N. Lobur (2016), O. Fedik (2007).

Despite the periodic appeals of researchers to the literary heritage of English metaphysicians, the issues of a complex metaphor-concept (conceit) functioning in the poetic area, the problem of metaphorization of poetic thinking, as well as ways to reproduce English metaphors in Ukrainian remain insufficiently developed. The need to overcome these gaps and determines the relevance of the work.

The main research material. Metaphor is considered by most modern scholars as a primarily important form of human thinking, as a manifestation of artistry, and a way to transform conventional verbal signs into figurative. After all, it combines two objects not for the sake of naming, but for the sake of being able to combine them. It is very important not to name the unnamed, but to feel the justified artistic truth of the connection between two elements of the metaphor, which do not exist outside the context of this connection. Thus, metaphor plays an extremely important role in the aestheticization of reality, which, in turn, is the only way in the field of artistic understanding of reality. Such aestheticization means the creation of a parallel reality, according to which – the reality is essential. Thus, the metaphor penetrates into the essence of the phenomena, explaining and revealing it through the deep connection between different realities that create the metaphor.

An important theoretical sentence of cognitive studies is the postulation of metaphor as a principle of thinking, which causes in language the corresponding semantic process of "objectification" of non-objective entities (psychological, mental, emotional) and their conceptualization by analogy to the objective world. That is, a prominent function of metaphor is its ability to provide access to understanding the abstract spheres of human life experience. According to J. Lakoff, the system of language itself presupposes the influence of conceptualization on the invisible worlds, which are adored for their visualization and understanding. The researcher argues that it is metaphor that provides an understanding of experience, because it allows us to comprehend those fragments that do not have their own pre-conceptual structure. The scientist interprets metaphor as the main tool of thinking, because each adequate description of it must contain the mechanisms of representation, and the latter is metaphorical thinking. Metaphor exists in the conceptual system of man and controls his actions in the process of assimilation and cognition of the world, ie the metaphor contains knowledge about the world [1989: 199‒200].

It is known that metaphor is valuable as a stylistic device when it hides original information. However, it has its phases of development and over time can become a permanent source and lose its originality. Consider the stages of development of this connections that take place when using a metaphor are based on the subjective-authorial assessment of certain reality phenomena that surrounds a person. Over time, the metaphor may lose its figurative meaning and move to the category of constant inversions of speech, depending on how the characteristic of this metaphor meaning gives way to the nominative meaning.

The distinction between linguistic and artistic metaphor is essential in the study of the poetic picture of the world. The differences between them lie in their lexical status, which in the linguistic metaphor, as an independent lexical unit, can be structured and summed up under typical schemes, and it enters into semantic connections quite freely; while the artistic metaphor, which is related to the context, is unique and has its own lexical independence.

In the context of our study, we turn to the artistic metaphor, which is also called the author's, because this type of metaphor is a figurative area used to implement the aesthetic rather than the nominative function in the literary text. It is characterized by novelty, close connection with the context, carries the image of the author, the peculiarities of his individual style, as well as specific national, cultural and social codes.

It is interesting to think about the hierarchy of functions of metaphor in a literary text. Among its main functions are aesthetic (metaphor as a means of embellishing speech) and activation (metaphor as a means of activating the perception of the addressee), and conceptual, modeling and evaluation functions are secondary.

It is worth noting that in the literary text there are different types of metaphors that can be systematized, despite their number and different nature. I.V. Arnold proposes to classify metaphors by their structure into simple and expanded, or extended [2011: 144].

The conceptual theory of metaphor has become a logical continuation of the linguistic tradition of studying metaphor. The concept of conceptual metaphor is directly related to the definition of the concept and the theory of conceptual analysis. A concept is a unit of thinking or memory that has a relatively orderly internal structure, is the result of cognitive activity of the individual and society and carries comprehensive, encyclopedic information about the depicted object or phenomenon, the interpretation of this information by public consciousness and the attitude of public consciousness to this phenomenon or object.

The peculiarity of the conceptual metaphor, therefore, lies in the fact that it is based not on the meaning of words and not objectively existing categories, but formed in the human mind concepts. These concepts contain a person's idea of the properties of man himself and the world around him.

The figurative side of the concept covers the visual, auditory, tactile, characteristics of objects, phenomena, events that are reflected in our memory. The conceptual side of a concept is how the concept is fixed in the language, its meaning, description, structure, definition, comparative characteristics of this concept in relation to other concepts. The value (interpretive) side of the concept characterizes the importance of this mental education both for the individual and for the whole language team.

Cognitive linguists George Lakoff and Mark Johnson made significant contributions to the development of linguistics and, in fact, the study of conceptual metaphors. In his work "Metaphors we live by", Metaphors we live by, which today remains one of the most thorough works on metaphor, scientists have introduced the theory of conceptual metaphor [5].

At present, researchers identify several interrelated approaches that complement each other. Along with the theory of conceptual metaphor by J. Leikoff and M. Johnson, we can distinguish the theory of conceptual integration by M. Turner and J. Foconier, the theory of primary metaphors by J. Grady, the coherent model of metaphor by B. Spelman, descriptor metaphors theory of A.N. Baranov and Y.M. Karaulov [6].

Conceptual metaphor, in a narrower, concrete sense, is understood "as a means of understanding some more abstract sphere in terms of a more well-known, usually specific sphere". When denoting non-objective entities, abstract concepts, the transfer of the name is aimed at verbalization of the concept, materialization in the linguistic meaning of the properties of objects.

Conceptual metaphor is an element of a work of art that retains its imagery, denotes non-objective entities, reflects the author's vision of these entities and to some extent is based on conceptual ideas or relatively coincides with conceptual ideas about non-objective entities.

It should be noted that the basic conceptual models that define the basic concepts in a work of art may undergo certain transformations depending on the creative idea and pragmatic approach, as well as the style of the writer. The main stylistic means that implement conceptual metaphors in the writer's works are detailed metaphors, comparisons, meiosis and metonymy.

In metaphysical poetry is often used a detailed metaphor, as well as the author.

Expanded or extended metaphor is a metaphor that reveals a complex metaphorical concept, which is realized by one central and several dependent auxiliary foci, which are in hierarchical subordination to the central focus.

Expanded, metaphor consists of several words that are used metaphorically and create a single image, ie are interconnected and complement each other to enhance the image.

The works of metaphysicians are characterized by the widespread use of metaphors. With the

help of metaphor, the author emphasizes the individuality of a particular object, person or phenomenon, conveys their uniqueness by comparing it with other objects, persons or phenomena on the basis of some common feature.

Poets were driven by the need to make connections between phenomena, in which metaphors, italics, baroque constructions, and typical stylizations helped them one step closer to metaphysics.

Metaphysical poetry is focused on solving problems that lie outside the physical world. However, the American researcher S. Raiziss rightly remarks: "Metaphysics follows physics, and thus clearly testifies to the primacy of physics. The poet-metaphysician passionately supports this relationship" [2011: 5]. This is evidenced by the attention of J. Donne and his followers to the connection between the physical and spiritual aspects of human existence, in particular, the search for analogies between external and internal in human nature, reflected in the use of images related to the bodily sphere. They were widely used by both the authors of the Baroque "metaphysical school" and artists of the nineteenth and twentieth centuries. to visualize spiritual states and processes.

This imagery is dominated by features that reflect the baroque genesis of metaphysical poetry – dualism, dynamism and sensuality. Dualism, due to the dual understanding of the root image of Man as the interaction of spirit and body, is noticeable not only in the fact that bodily imagery is used here to visualize complex experiences. Metaphysical poetry is also characterized by a contrasting tone in the coverage of spiritual phenomena, the ability to interpret similar images in the opposite way.

It should be noted that dynamism is not limited to the demonstration of the human body in motion, formation, transformation. It is more important to use bodily imagery to emphasize the core motif of Baroque culture - the fatal ephemerality of human physical existence in the material world, which echoes in all leading themes of metaphysical poetry - reflections on death and time, man's relationship with God, love and beauty.

The peculiarities of the symbolic content of bodily images in metaphysical poetry in general give grounds for a similar conclusion, because the Bible - for centuries defined not only religious but also everyday consciousness. The presence of a common source is evidenced by the relatively small number of the most common bodily images and the stability of their symbolic meanings in the works of poets of different eras. These images include metaphors of the human body as such and images of the heart, hand and

blood. Their functioning in metaphysical poetry will be the subject of the proposed report.

The body in metaphysical poetry is thought of as a container of the spirit, its home and tool, and therefore is one of the effective means of knowledge and understanding of spiritual phenomena. This opportunity is provided, first of all, by sight and the types of activity based on it (contemplation, reading), which literally translate the material into the spiritual. Metaphors of the body-book or body-path to the knowledge of spiritual realities in the works of English authors-metaphysicians of the XVII century is a typical example of such an interpretation.

The study of literary texts proves the need to study metaphorical conceptual systems in poetic language as an integral part of the author's idiosyncrasy. The language of poetry also belongs to the spheres of functioning of conceptual metaphor, because the basic metaphorical concepts are part of both the general conceptual apparatus and the individual, inherent in each individual author.

The peculiarity of poetic composition, as noted by J. Lakoff and M. Turner, comes down to the fact that the basic metaphors are subject to the author's interpretation, so there are rethought metaphorical concepts. Three main mechanisms of their formation are determined:

1) creation of combinations on the basis of available basic metaphorical concepts;

2) expansion of the metaphorical concept;

3) showing various filling [2000: 145].

In the process of artistic understanding of the world, basic metaphorical concepts undergo changes, which are based on the cognitive mechanisms of poetic rethinking, that is, if the verbalization of a conceptual metaphor is contextually successful, the metaphorical nomination will remain in the language of the original and be adapted in the language of translation, forming universal names of certain social realities.

The main rules of translation of metaphors:

1) direct / literal translation: the transfer of the linguistic image of the original text in an equivalent linguistic image in the translated text while preserving the content;

2) replacement / substitution: replacement of the image in the original text with a metaphor translated with comparable content or comparable associations;

3) descriptive translation / periphrasis: transfer of the language used in the original text, images by means of non-metaphorical expression of the translated language (demetaphorization).

If a metaphor is an expression of originality and creativity (in an artistic, journalistic or

advertising text), then it must be preserved in translation. If the metaphor serves a decorative function, the translator can ignore it.

The choice of translation methods depends on various factors:

1) the functions of metaphor in the text;
2) stylistic considerations;
3) rules and norms of the type of text;
4) translation task.

For effective translation of literary texts it is necessary to understand the individual style of the author, and take into account the features of the target language. Therefore, the criteria of quality and accuracy of literary translation need objective justification. One such important criterion may be conceptual analysis in translation. The purpose of conceptual analysis is to identify the content of the concept, build a model of the conceptual structure, determine the specificity of its verbalization in language. According to A.P. Gavrilyuk, "the main areas of research of concepts in translation studies are the description of ways to verbalize them in a particular discourse and identify features of their structuring in order to reverbalize these concepts in the target language" [4].

V.A. Maslova proposed one of the most consistent systems of conceptual analysis. The scientist identifies the following stages:

1) definition of the reference situation to which the concept belongs;
2) study of lexicographic definitions;
3) study of the etymology of the lexical unit;
4) analysis of the concept in different contexts (literary, philosophical, folklore and others);
5) the study of associations of the lexical unit that denotes the concept.

It is worth noting that the etymology of the basic lexical unit is not so important, because the lexical units that verbalize the concept are perceived by the reader mainly in the synchronous rather than diachronic plane. O.V. Yemets puts forward a methodology of conceptual analysis in translation, which has certain features of similarity to the approach of M.P. Lukyanchenko. In particular, conceptual translation should be divided into several stages [4].

The first stage contains the definition of the main concept (concepts) of the text. Of course, the genre of the text influences the principles of conceptual analysis in the first stage.

The second stage of conceptual analysis differs from the stages proposed by the researchers. The concept in an artistic text, even in a small volume, covers several aspects. The second stage of conceptual translation is to define the main conceptual metaphors of the literary text as components of the general concept and to identify lexical and stylistic means of verbalization of conceptual metaphors. This is a very important stage, so it precedes the immediate translation and requires a careful stylistic analysis of the original text. The second stage precedes the translation analysis of the text.

The third stage is the traditional translation of the text. First of all, it is a literal translation, and then this stage contains a reproduction of the rhyme of the poetic text, or rhythm, the syntax of the prose text.

These translation techniques, which in the Western scientific literature are called shifts, do not change the meaning of conceptual metaphors, but only take into account the peculiarities of the Ukrainian language.

In the fourth stage it is necessary to determine to what extent the lexical and stylistic means of verbalization of conceptual metaphors in the texts of the original and the translation coincide, which translation techniques (transformations) are appropriate. It is these translation techniques that allow us to identify the quality and accuracy of literary translation and the presence of errors.

Conclusions and prospects for further research. Metaphor is a model of interaction of concepts, which forms an inseparable unity with the conceptual system of the author. An outstanding condition for the skillful translation of a metaphor is the awareness of its lexical-semantic and expressive-evaluative content. The main feature of metaphorical interaction in the conceptual system of the author is the presence of a kind of "landmarks" that determine the choice of a particular image of metaphor. Together, they form a number of common patterns that outline the range of associative and semantic connections of key concepts. These concepts are the main elements of the author's mental lexicon and, being actualized in the text, form verbal-semantic networks, the general system of which is determined by the author's picture of the world.

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