

Метафорами, що виражені реченнями, є короткі вислови, більшість з яких складають прислів'я та приказки, які з точки зору структури представляють різноманітний пласт прикладів. Так, серед відібраних метафор-речень зустрілися порівняльні конструкції із сполучником *as ... as*, наприклад, *a black plum is as sweet as white* (чорна слива така ж солодка, як і біла). Також зустрілися КМ, в складі яких були використані прикметники смаку в різних ступенях порівняння: у вищому ступені, наприклад: *the nearer the bone, the sweeter the flesh* (чим ближче до кісточки, тим м'яско смачніше), а також в найвищому: *the apples on the other side of the wall are the sweetest* (яблука по іншу сторону забору - найсолодші).

В ході дослідження також було виявлено значну кількість прикладів зі структурою антитези, тобто в них є дві протилежні за значенням частини, наприклад: *who has never tasted bitter knows not what is sweet* (не скуштувати гіркого, не впізнати і солодкого), *every white has its black, and every sweet its sour* (у всякого білого є своє чорне, а у всякого солодкого - гірке).

Отже, результати проведеного дослідження дозволяють зробити висновок, що англійські кулінарні метафори мають значний словотвірний потенціал, і реалізуються у великій кількості структурно-семантичних моделей.

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CHARACTERIZATION PECULIARITIES OF FEMALE IMAGES IN THE COLLECTION *DREAM TAKEN FROM THE SWIFT'S BEAK* BY VOLODYMYR DANYLENKO

Introduction. At present, within gender and feminist studies woman is no longer opposed to man, that determines from-traditional interpretation and, therefore, the process of sustainable understanding and interpretation of any literary work is a priori impossible. Taking into consideration mentioned above opinion artistic works are capable of several different options for their further apprehension. Despite the desire of contemporary artists to avoid cognitive dichotomy in the artistic world, the very principles of postmodernism are inherently contradictory, because "*on the one hand, there is a predominance of local over global (total – U.Z.), on the other*

hand, the process of searching for the universal means of communication still continues” (Skalska D., Skalska M., 2010, p. 8).

Being typically passive in their activities and life position in the literary works of previous eras female heroines often appear active characters in modern prose. Such energies are mainly reflected by the means of their sex demonstration. Such a female type, active in all social spheres, is depicted by Volodymyr Danylenko in his collection of short stories called *Dream taken from the swifts' beak*.

Analysis of the recent research works. V. Danylenko's artistic skill has been repeatedly noted by critics, including N. Zborovska (Zborovska, 2007), I. Babych (Babych, 2007), N. Kozachuk (Kozachuk, 2010) and others. However, firstly, his “small” prose and journalistic works were studied. Secondly, it should be noted that in many publications analogies between V. Danylenko's and Val. Shevchuk's prose works (mainly the peculiarities of the female characters' image) were drawn. We believe that there is a certain evolution in the reproduction of the latter in the works by V. Danylenko, so the **aim of our article** is to study the peculiarities of the characterization of female characters in the works of the writer through the prism of demonic and erotic categories, that weren't discussed separately and comprehensively before.

Presenting main material. All the heroines of V. Danylenko's short stories are different: they wear different clothes, have different worldviews, and, finally, opposite destinies, but there is one thing that unites them – inherent demonism, which is also manifested differently in each work. Thus, it can be argued that the writer, mostly through the prism of mythological realism, creates a generalized feminine image, the demonism of which does not deepen the traditional marginal position of women in the patriarchal world, but, on the contrary, tries to prove her special status. V. Danylenko in the collection *Dream taken from the swifts' beak* leads a kind of literary and artistic game, which “*is based on a constant feature of a certain source material, which has an associative-symbolic image in the reader's mind; mechanisms of coding and decoding of spiritual and ideological determinants, philosophical and aesthetic doctrines of the dominant literary direction, creative method, potential possibilities of the text are started; each perceiving cultural-historical epoch finds its code for understanding*” (Pikun, 2008, p. 43).

The theory of the “demonic woman” itself is rather dubious, because in the context of gender and postcolonial studies it is legitimate to speak of a “demonic man” as well. The absence of the latter category once again proves the patriarchal origins of the concept of a woman's “demonic nature” and the inability to see her as an equal partner, because the constant “strong

sex” in the modern world is a rather vague concept and, most importantly, not monodimensional. This category also poses a barrier to a woman's understanding of the limits of freedom: excessive independence and love of freedom are perceived by men as a manifestation of a certain threat to his age-old super-position in society. Therefore, the concept of V. Danylenko's “demonic woman” means a special psychological type of strong, independent person, whose image departs from the traditionally acceptable feminine traits, from the established marginal “adjective” perception, and is transformed into a new category of women whose behavior may be unexplained, mystical, as well as the behavior of the husband. Thus, V. Danylenko's “small” prose, its problems and the created generalized feminine image are in agreement with Val. Shevchuk's prose works in the sense that both writers rethink the role and place of women in society, involving in this process and the “ideal (informed) reader”, which in turn should justify the “horizon of expectations” of the authors.

Feminine images depicted by V. Danylenko are diverse, which appeals to the impossibility of interpreting a woman in one dimension, according to a predetermined model, or exclusively through the opposition “*man/woman*”, where the latter is often perceived and characterized in a negative context.

The key detail in the depiction of a woman in the analyzed collection is, first of all, her breasts, which are at the same time a catalyst for the category of erotic, which as a result leads to the perception of a woman exclusively in this perspective. Most often, this part of female body becomes the first in contemplation of a man of the weaker sex. The image of female charms is not only an element of appearance, important for creating a portrait of a certain female character, but a characteristic detail of men. V. Danylenko – deconstructs the established vision of a man as strong, he also shows his inability to control his sexual desire and attraction, inherent in man by nature, but silenced by literature, or sublimated or transformed by hypertrophied valor, intellectualism or other “noble” image, always “noble” feature. was in the foreground.

Conclusions and prospects for further research. Volodymyr Danylenko doesn't only create a generalized feminine type in the analyzed collection of short stories, but also reproduces the image of a Ukrainian woman, who appears as a kind of antithesis to the traditional patriarchal idea of this sex. According to the first “... *Ukrainian woman does not like when she is chosen, she chooses herself*” (Danylenko, 2007, p. 133), she is, above all, strong and powerful.

Secondly, she doesn't only emphasize her appearance in various ways, but also is constantly engaged in self-development. For example, as

the heroine of the story *His Bumblebee Baritone*: “But Bella diligently cared for her body so that her husband would always want it, and developed her soul through literature, music and theater, to have the moral right, like most Ukrainian women, to be the queen of the family, and at the same time satisfy her innate inclinations to poetry and understanding everything that happens around her” (Danylenko, 2007, p. 135).

Thirdly, the woman in the collection *Dream taken from the swifts’ beak* is excessively eroticized, due to her active position not only in life but also in choosing a partner. In fact, the image of a Ukrainian woman created by Volodymyr Danylenko in the analyzed edition is quite modern, and the author presents the traditional functions and responsibilities inherent in the patriarchal worldview in a different, from-traditional way. The writer does not try to create an anti-woman, but, on the contrary, demonstrates a constructively different, alternative way of interpreting female images, which in modern literary studies appears as a gap, and, consequently, a prospect for further research.

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