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THE WAYS OF BINARY OPPOSITION REALIZATION OF LIGHT/DARK CONCEPTUAL METAPHORS IN A LITERARY TEXT

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The questions that this paper attempts to answer is, first, about the connections among the opposition LIGHT-DARK with other oppositions in the minds of representatives of certain linguocultures, and, second, about the interaction of cognitive mechanisms of contradistinction and conceptual metaphors, which creates the basis for the complex metaphorical system that can be called oppositional. The aim of this study is to establish the role of metaphor in fiction and trace the peculiarities of usage of LIGHT/DARK metaphors in a literary text. The object of the research is the peculiarities of LIGHT/DARK metaphor functioning in fiction. The methodological and theoretical basis of the research is the works of such scholars as M. Johnson and J. Lakoff, N. Carol, C. Forsville, M. Ortiz, S. Keplen and many others. The most stable relations between the oppositions are those motivated by human experience. On the contrary, the processes occurring in languages can lead to the changes in links between different oppositions and to the decreasing of their significance or even disappearance in the minds of contemporary speakers of certain languages. The findings of the present experimental study indicate that interacting with the metaphorical approach, binary opposition LIGHT-DARK creates complex mental images, which can be termed 'oppositional metaphors'. It is not only the LIGHT-DARK opposition that forms the basis for metaphorical transference: the other binary oppositions are also productive for the formation of such metaphorical complexes. At the same time, the general tendency remains the same: the positively marked members of the related binary oppositions can interact with each other in a metaphorical exchange just like their negatively marked members. A further step would therefore be to explore other culturally significant oppositions and to consider the peculiarities of their linguistic conceptualization as a result of various cognitive mechanisms' interaction.

Key words: binary opposition, cognitive, LIGHT/DARK, literary text, metaphor

Introduction. For many centuries, the concept of metaphor has provoked various discussions not only in linguistics but also in philosophy, psychology, and literary criticism. Thinkers such as Aristotle, Rousseau, Hegel, E. Cassirer, X. Ortega studied metaphor. Today the study of metaphor is becoming more intensive and interdisciplinary, covering various fields of knowledge: philosophy, logic, psychology, psychoanalysis, hermeneutics, literary studies, literary criticism, theory of fine arts, semiotics, rhetoric, linguistic philosophy, various schools of linguistics.

Today, the term "*metaphor*" can be given the following definition: a word or phrase that reveals the features and properties of one phenomenon or object by transferring to them the features of another phenomenon or object.

The evidence that metaphor is one of the most productive means of language enrichment is its presence throughout language, its styles and sub-

styles. In order to influence the addressee, the metaphor is used not only by writers, publicists, public figures, but also by lawyers, politicians and other members of society. The metaphor is most often found in belle-lettre, publicistic and conversational styles, in which it acts as a stylistic device to strengthen the figurative function of speech. In legislative and military orders, statutes, resolutions, requirements, instructions and medical recommendations, programs, plans, expert opinions, annotations, patents and questionnaires, in scientific and official-business functional styles, metaphor as a stylistic device is not used, because imagery and expressiveness can make inaccuracies, which is unacceptable for these styles.

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Theoretical framework. Metaphor as a linguistic and mental phenomenon for many centuries has attracted such prominent scholars as Aristotle, Rousseau, Hegel, E. Cassirer and many others. The origin of the term metaphor is ancient Greek and in translation "metajerw" (to transfer) means "transferred word". It was introduced into the dictionary of rhetoric and philosophy by one of the students of the Sophists Gorgias and Prodicus – Isocrates (436-338 BC), a famous Athenian orator, publicist and teacher of eloquence.

Metaphor moved into linguistics from rhetoric, in which it was seen solely as an aesthetic means of enriching speech. For the first time the definition of the term metaphor is found in Aristotle's "Poetics" in the section "On the Art of Poetry", according to which "metaphor is the transfer of a word with a changed meaning from genus to species, or by analogy" [1, 109]. Aristotle's understanding proved to be the most influential in the idea of metaphor in the following centuries and determined the attitude of philosophers to it. Aristotle's understanding of metaphor is closely linked to the basic tenets of his philosophical teaching. Aristotle introduced a strict division of rhetoric and logic, which was unclear to the Sophists, who often used in the process of logical proofs purely rhetorical techniques, using the ambiguity of words. For Aristotle, logic and poetics were completely different areas, and metaphor was exclusively rhetoric. According to his theory, the basis for transferring the word from one area to another was the similarity between objects, "to come up with good metaphors means to notice similarities well."

The changes that took place in philosophy in the 20th century were the abandonment of the line of classical rationalism and the emergence of a number of irrationalist teachings (philosophy of life, existentialism), which led to significant changes in the interpretation of metaphor. The change in attitude to metaphor is largely due to the "linguistic turn", in contrast to classical philosophy, where speech was not a philosophical problem, but perceived purely as a tool for shaping thought, 20th-century philosophy turned to speech as such. At the center of philosophical analysis was speech, inseparable from human consciousness and experience. In the 20th century, the attitude towards metaphor also changed: the dominant position of "rhetoricians", which dates back to Aristotle, became secondary,

and the less influential position of such representatives as Vico, Rousseau, Nietzsche, determines a new understanding of metaphor.

Thanks to non-traditional theories of metaphor, which began to prevail in the second half of the 20th century, a new level of understanding of the metaphorical process was reached. This was a serious step from the study of the phenomenon of speech metaphor to the study of the deep processes of consciousness behind it. Metaphor began to be considered because of its close connection with the processes of consciousness, such a fresh view was realized, first of all, in the English-language philosophical literature and was closely associated with such names as A. Richardson, M. Black, J. Lakoff, M. Johnson.

Dominant position in the theory of metaphor of the 20th century was the theory of interactive models of metaphor, which interpreted metaphor as the interaction of ideas.

According to A. Richards, an English philosopher, literary critic, linguist, and founder of the interactive approach to metaphors, the action of metaphor is based on the following principle, the metaphor distinguishes two ideas: the first is characterized as "content", the second – is a "shell". "Content" is an idea that is meant, and "shell" is an idea that expresses this content. Metaphor is the result of the coexistence of "shell" and "content" and arises only as a consequence of their interaction, and the main subject of metaphor can be, depending on the situation, both components. Contrary to the traditional view that metaphor is a kind of comparison and is based primarily on similarity, A. Richards shows that similarity in metaphor is not always present, and the meaning of metaphor on the contrary is the result of special interaction of different contexts.

The modern study of metaphor is based on the hypothesis put forward by American researchers D. Lakoff and M. Johnson, according to which metaphor is considered as an understanding of one phenomenon in terminology that is inherent in another phenomenon and is one of the most important ways to reproduce the linguistic picture of the world. This understanding of metaphor is called conceptual and is seen as a deep foundation that forms a person's idea of reality [7].

Modern research on metaphor has described its most important functions, including the function of creating similarities between two different areas of objects, the function of providing a way to understand a new little-studied area, and the function of forming a special interpersonal relationship between speaker and listener.

Research findings. Metaphor is a stylistic figure that is widely used in literature, this stylistic device is based on the principle of identification of two objects, the term "metaphor" means the transfer of the quality of one object to another.

It is known that words can change their meanings when they fall into an unusual context, thereby causing a semantic shift.

Trails are called techniques for changing the basic meaning of a word. Trope (from the Greek "*tropos*") is the use of a word in a figurative sense to characterize any phenomenon with the help of secondary semantic nuances that are inherent in this word and are already directly related to its basic meaning. Different types of tropes arise on the basis of the correlation of the direct and figurative meaning of the word and are based on the similarity of the compared phenomena, contrast or contiguity. The means of verbal imagery include, first of all, such tropes as metaphor, metonymy, epithet, similes, personification, etc., as well as syntactic and poetic figures (anaphora, epiphora, etc.). Metaphor is considered one of the most important tropes and is so characteristic of the style of fiction. The term itself is sometimes used as a synonym for the imagery of language and words that are used not literally but figuratively.

It is worth noting that the metaphor is not equally functionally active in different areas of communication and functional styles. The realm of its influence is fiction and journalism, it is less involved in scientific speech, which is not surprising, because scientists striving for maximum accuracy try to use purely direct nominative meanings of words. Despite this, many metaphors can be found in the fields of scientific and special terminology (*heart valve, sun crown, black gold, metal fatigue*).

Only in one sphere of written speech the means of verbal creativity are not used at all – it is business speech, which is characterized by accuracy, absence of emotionality and formality in communication.

In stylistic theory, metaphor is distinguished by structure and content, which in turn are divided into several types. Thus, the structure of the metaphor can be simple, composite or complex. A simple metaphor is expressed in one way, but not necessarily in one word, it can be one-member or two-member. A complex metaphor consists of several words, used metaphorically, forming a single image or several interconnected simple metaphors that complement each other. Composite metaphors, realized at the level of the text and can extend to the whole text.

It is difficult to establish unequivocally when humanity started exploring binary oppositions. At

least, in Europe, they were repeatedly addressed in different periods: by ancient philosophers, by medieval alchemists or by linguists, psychologists, and ethnologists in the recent centuries.

On the one hand, the concept of opposition was used in their research by many prominent linguists like Jan Baudouin de Courtenay (1894), who expressed the idea that the sum of oppositions experienced by a specific unit plays a decisive role in its identification, or Ferdinand de Saussure, who believed that "language is characterized as a system based entirely on the opposition of its concrete units" [12, p. 107].

These ideas had a definite impact on the members of the Prague Linguistic Circle. In particular, the concept of opposition played a central role in the phonological theory developed by N. Trubetzkoy and R. Jakobson in the 1930s, where the concept of a phoneme derived from the phonological opposition. On the other hand, C.G. Jung wrote about "certain well-defined themes and formal elements, which repeated themselves in identical or analogous form with the most varied individuals", among which he distinguished "duality; the opposition of light and dark, upper and lower, right and left; the union of opposites in a third" etc. [6, p. 34]. It greatly influenced Claude Lévi-Strauss, who transferred binary oppositions into the sphere of ethnology and applied them as a powerful tool for identifying and interpreting the fundamental structures of human consciousness and culture.

Conversely, in the writings by Jacques Derrida (1977), the method of binary opposition was subject to considerable criticism. The main aim of Derrida's deconstruction is to transform the traditional binary oppositions of Western discourse and to disclose their asymmetry, changes in the hierarchy of their members, and the transference of a member in the opposition, often in the form of a new and expanded definition. This was why he introduced the complex concept of *différance*, which, due to the changed spelling of the word *différence*, denotes not just a certain difference, but what can be called the source of differences, the process of their creation, differences between differences, the game of differences [3].

Comparing poststructuralists' views with those of their predecessors, George Lakoff and Mark Johnson note: where Frege sought absolute, timeless universals of meaning, the poststructuralists correctly perceived that conceptual systems have changed in important ways over time and vary in important ways across cultures. But they went to the opposite extreme, assuming that any account of meaning that was not timeless and universal had to be arbitrary and ever subject to change [7].

They found in Saussurean linguistics as popularly portrayed a view of meaning that could fit that account. This too was a view that ignored the role of the embodiment of meaning. It also ignored the possibility that metaphors might also be grounded in the body and constrained by experience. Because they rejected science as merely an arbitrary narrative, they could not bring empirical studies of mind and language to bear critically on a priori philosophical assumptions" [7, p. 468].

It is Cognitive Linguistics, which starts "with an empirically responsible philosophy" and considers "the embodied and imaginative character of mind" [7, p. 468] as well as explores the forms of knowledge representation and cognitive mechanisms via language, enables a new approach to the study of binary oppositions.

The questions that this paper attempts to answer is, first, about the connections among the opposition LIGHT-DARK with other oppositions in the minds of representatives of certain lingo cultures, and, second, about the interaction of cognitive mechanisms of contradistinction and conceptual metaphors, which creates the basis for the complex metaphorical system that can be called oppositional.

The significance of the LIGHT-DARK opposition has been indicated by numerous researchers. Robert Hertz, whose speciality was the sociology of religion, wrote: "*All the oppositions presented by nature exhibit this fundamental dualism. Light and dark, day and night, east and south in opposition to west and north, represent in imagery and localize in space the two contrary classes of supernatural powers: on one side life shines forth and rises, on the other it descends and is extinguished*"[4].

Firstly, these oppositions within the system are interconnected in the minds of the speakers, and secondly, the corresponding responses testify that these oppositions are relevant for contemporary users of these languages and cultures. Primarily, the correlative member of the binary opposition is one of the most frequent responses.

Thus, the opposition LIGHT-DARK is related to the following oppositions in speakers' minds: DAY-NIGHT; SUN-MOON; WHITE-BLACK, RED-BLACK; SUMMER-WINTER, WARM-COLD, FIRE-WATER; GROUND-WATER, HOME-FOR-EST; LIFE-DEATH; HEAVEN-EARTH; HAPPINESS-UNHAPPINESS, OLD-YOUNG and the general axiological opposition GOOD-BAD.

Some of these connections are more stable and regular, especially when they are fixed in metaphors and idioms, appear asymmetrically, but the responses received convincingly show the existence of connections between certain oppositions

in the consciousness of contemporary speakers of the languages considered. The composition of the identified binary oppositions that are topical but, perhaps, unconscious among contemporary bearers of various languages and cultures, may differ. For example, in the mind of Ukrainian, Bulgarian speakers, there are the preserved connections between LIGHT and HOLY, on the one hand, and DARK and SINFUL, on the other.

Meanwhile, since the 15th century, the sense of "light" has been encoded in the word *jasnyi* adj, which derives Proto-Slavonic **ěsnъ*(jъ) "shining, shiny; full of light, visible, cloudless; undark, similar to white, transparent", formed after the earlier form **ěsknъ* that is connected with ProtoSlavonic **ěskrъ* "very bright, glaring, very shining", originating from Proto-Indo-European **aisk* – "bright, shining" (EDUL 1982)

The obtained responses clearly reveal the interaction of the LIGHT-DARK opposition with the conceptualization of visual perception and mental activity, which leads to the emergence of complex metaphors KNOWLEDGE IS SEEING and KNOWLEDGE IS LIGHT, where the latter concerns mental processes and means logical mind and clear thoughts, education and civilization, etc. Vice versa, IGNORANCE, UNCERTAINTY is INVISIBILITY, BLINDNESS and also DARKNESS, where dark means 'unknown', 'unclear', and also 'uncultured', 'uneducated', 'illiterate', sometimes due to the distance from the centres of education and culture.

Actually, this positive markedness for LIGHT or negative markedness for DARKNESS (in contrast to occasional instances of evaluating these concepts) creates the foundation for metaphorical transferences. Light is associated with different moral virtues, and darkness serves to express negative evaluation from the speakers of language and culture. **Ukr.** *svitlyi* "light adj" – obraz "image" *vchynok* : "act", *den' u moyim zhytti* "day in my life", *myt' "jiff"*, *moment "moment"*, *namir "intention"*, *nastriy "mood"*, *pravda "truth"*; **Eng.** *light* – hearted, joy, pathway, peaceful, placid, truth; **Ukr.** *temnyi* "dark adj" – *vazhka lyudyna* "heavy, difficult person", *lyudyna "person"*, *obraz "image"*, *shlyakh "way"*; **Eng.** *dark* – horse, subject; ages.

LIGHT and DARK, is a binary opposition that forms a complex system of metaphoric transformations. Thereby binary oppositions form a productive base for creating metaphors while maintaining the same general tendency: the corresponding members of binary oppositions can establish the relations of symbolic substitution between each other.

The lexemes *light* and *dark* in the English language represent their own name, which are generic,

characterizing antonomic relations. Noteworthy, by their own organization, they are opposed to each other, which can be seen from their interpretations in the dictionaries of the English language:

1) Light – the brightness that shines from the sun, from fire, or from electrical equipment, allowing you to see things [11];

2) Dark – with no light or not much light (lack of light or inadequate amount of light) [48].

Obviously, they provide their own suggestion, which, in the framework of the phraseology of the English language, allows a person to express a suitable representation.

The opposition "light-dark" is one of the most frequent binaric positions, in which one of the components is marked positively ("light"), the other is the opposite.

First of all, the opposition of light and darkness is metaphors, which have in their composition both the following elements:

Light shining in the darkness – (book) light in the darkness, shine once.

The opposition "light" and "dark" are also expressed in terms of the time of the day. "Light" is used to denote the light time of the day, morning, and early hour. For example:

At first light – in the evening, at the first hour

You may stay and catch the ferry at first light when it crosses but that is your decision (Crown in darkness. Doherty, 1999).

Metaphors in the English language with the components "light" and "dark" oppose also light and darkness in their direct meaning – the presence or originality of the content.

The lexemes "light" and "dark" provide the combination of easiness – the complexity of the necessary.

A guiding light – a guiding star.

The word "light" is not used as a direct designation of a star, but as a phenomenon (more often, a human), which will allow solving a difficult problem. For example:

*He believes that all individuals should be considered to be good, worthwhile and honest until he or she proves to the contrary. It is a sentiment that still today remains his **guiding light**, and he would add that.*

Grope in the dark – wander, wander (like) in the dark, act blindly, sure.

In this metaphor the lexeme "dark" is used to display a complex, silent situation, which is opposed to the above-mentioned one. For example:

*The water swirls around me like cool, thick cream. Sometimes, but only very rarely do I touch a piece of bliss when **I grope in the dark**. This is it* (Lucker and Tiffany Peel Out. Mildmay, 1993).

The metaphors with "light" / "dark" can be used in English and in distinctive terms, outside of the binary approach. However, in this case, "light" corresponds to the positive features of the phenomenon, "dark" – to the negative.

Let's take a look at some of the meanings of the "light" component as a part of metaphors of the English language:

LIGHT.

1. **Light** in a person's talent, skills, abilities.

Hide one's light under a bushel – bury your talent in the ground, hide your mind, your talent, be unnecessarily small:

*For far too long you've been **hiding your light under a bushel**. It's time to get out there and let the world see how good you are* (Miracles Can Happen. Howard, 1992).

2. **Light** – permission, good for any action.

Green light – green street, allowed;

Give the green light – to give a green light, to open the path, to provide freedom of action, to untie the hands of someone:

*Mueller's proposals appeared to be more in tune with their own thoughts at that particular time. For this reason he was **given the green light** to prepare more detailed proposals for further consideration* (Man at the sharp end. Kilby, 1991).

3. The meaning of a euphemism.

Under euphemisms in modern linguistics are understood "Emotionally neutral words or expressions used in place of synonymous words or expressions that make the speaker sound unapproachable, crude, or creepy". For example:

Be / go / pass out like a light – lose consciousness;

Burn off like a candle in the wind. In this expression "light" component is used for a more mild indication of human illness.

*A minute later he **went out like a light**. He did not wake when the usual procession of night sisters and men in white coats came in and out. They were careful not to disturb him. The Senior Medical Officer murmured, 'Listening in to his chest can wait. Sleep's the main thing.' He had not woken when I returned from my meal at two. Gwenellen and I changed places soundlessly. I took his pulse, then sat back in the chair by his bed, my hands in my lap* (Hospital circles. Andrews, 1986).

4. Heediness, lightness.

This sense can be considered practically the only negative meaning with the "light" component:

Make light of somebody / something – referring to someone, either indiscriminately, easy-to-know, do not take all the way out, watch the fingers, do not need any, really, needlessly

Mary Gates had never been out in the company of a man since the death of his Father.

He decided to make light of it (Yanto's summer. Pickernell, 2015).

DARK

In contrast to the "light" component, the "dark" component in the form of metaphors more often denotes negative concepts and phenomena of performance:

1. **Dark** – secret.

Be in the dark (about) – to be unaware, unknown.

The Parish Council are very disturbed by the decisions that would appear to have been made about the sale and subsequent development of this small area of open land and more especially by the tactics used by the Land and Properties Sub-Committee and the apparent collusion with the Planning Department to keep the Parish Council, and therefore the local people, in the dark about what is going on (parish council letters).

2. **Dark** – trouble, gope.

Dark days – hard days, dark times.

That's when the public turned against me. But I was contracted. I couldn't stop. I had to keep going. 'Asked during those dark days whether she had ever felt like quitting showbusiness she replied; 'I would have loved to, but I couldn't.' (Kylie Minogue: the superstar next door. Stone, 1990).

3. **Dark** – danger.

A leap in the dark – a leap into obscurity

Bunny had got himself invited to a party down in Fulham at a house rented by four air hostesses who worked for Cathay Pacific. I didn't know whether that was good or not and even Bunny admitted it was a leap in the dark at his experience had not got above Sealink Duty Free Shop assistants in the past (Just another angel. Ripley, 2008).

The meaning of metaphors with the "light" or "dark" component can be changed to directly opposite meaning added by the user. For example:

Cast / shed / throw / turn light on / upon something – pour light on something.

This metaphor differs in positive or neutral color, as in the following context:

... you will find that your glass key will shed light on your way if you hold it before you (Possession. Byatt& Byatt, 1993).

Cast / throw a lurid light on / upon something – throw an evil, gloomy light on something.

Conclusions. The research made it possible to demonstrate the importance of binary relations between LIGHT and DARK. Moreover,

the consciousness of contemporary speakers preserves deep-rooted relations of the LIGHT-DARK opposition with the corresponding parts of other binary oppositions, namely DAY-NIGHT; SUN-MOON; WHITE-BLACK, RED-BLACK; SUMMER-WINTER, HOME-FOREST; LIFE-DEATH; HEAVEN-EARTH or EARTH-HELL; FIRE-WATER; GROUND-WATER, HAPPINESS-UNHAPPINESS, OLD-YOUNG, SACRED - SINFUL/ PROFANE, etc., within the evaluative opposition POSITIVE-NEGATIVE.

The most stable relations between the oppositions are those motivated by human experience. On the contrary, the processes occurring in languages can lead to the changes in links between different oppositions and to the decreasing of their significance or even disappearance in the minds of contemporary speakers of certain languages such as it is in the case of Eng. *light* where the link to HOLINESS has been lost. Furthermore, this dichotomy goes far beyond the described semiotic system. The research responses confirm a tight connection of LIGHT and DARK with the human ability for visual perception in light or darkness. It is also possible to trace the ways, in which LIGHT – ABILITY to SEE – KNOWLEDGE / REASONING, on the one hand, and DARK – INABILITY TO SEE – ABSENCE OF KNOWLEDGE/ EDUCATION, on the other hand, are closely interconnected and altogether generate an extended metaphorical complex in a systematic way despite its partial asymmetry.

The findings of the present experimental study indicate that interacting with the metaphorical approach, binary opposition LIGHT-DARK creates complex mental images, which can be termed 'oppositional metaphors'. It is not only the LIGHT-DARK opposition that forms the basis for metaphorical transference: the other binary oppositions are also productive for the formation of such metaphorical complexes. At the same time, the general tendency remains the same: the positively marked members of the related binary oppositions can interact with each other in a metaphorical exchange just like their negatively marked members. A further step would therefore be to explore other culturally significant oppositions and to consider the peculiarities of their linguistic conceptualization as a result of various cognitive mechanisms' interaction.

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ШЛЯХИ ДВІЙНОЇ ОПОЗИЦІЙНОЇ РЕАЛІЗАЦІЇ КОНЦЕПТУАЛЬНИХ МЕТАФОР LIGHT/ DARK У ЛІТЕРАТУРНОМУ ТЕКСТІ

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Стаття має на меті з'ясувати по-перше зв'язки опозиційної реалізації концептуальних метафоричних значень LIGHT/ DARK з іншими когнітивними опозиціями у свідомості представників певних лінгвокультур, і, по-друге, про взаємодію когнітивних механізмів протиріччя та концептуальних метафор, які створюють основу для складної метафоричної системи, яку можна назвати опозиційною. Завданням даного дослідження є встановити роль метафори у художній літературі та простежити особливості використання LIGHT/ DARK метафор у літературному тексті. Об'єктом дослідження є особливості функціонування LIGHT/ DARK метафор у художній літературі. Методологічною та теоретичною основою дослідження є роботи таких вчених, як М. Джонсон та Дж. Лакофф, Н. Керол, К. Форсвіль, М. Ортіс, С. Кеплен та багато інших. Найстійкіші відносини між опозиціями – це ті, що мотивовані людським досвідом. Навпаки, процеси, що відбуваються в мовах, можуть призвести до змін у зв'язках між різними опозиціями та до зменшення їх значення чи навіть зникнення у свідомості сучасних носіїв певних мов. Результати цього експериментального дослідження вказують на те, що взаємодіючи з метафоричним підходом, бінарна опозиція LIGHT/ DARK створює складні ментальні образи, які можна назвати «опозиційними метафорами». Не лише LIGHT/ DARK протиставлення є основою для метафоричного перенесення: інші бінарні опозиції також продуктивні для утворення таких метафоричних комплексів. У той же час загальна тенденція залишається незмінною: позитивно позначені компоненти пов'язаних бінарних опозицій можуть взаємодіяти один з одним в метафоричному обміні, як і їх негативно позначені конституенти. Отже, подальшим кроком було б вивчити інші культурно значущі опозиції та розглянути особливості їх лінгвістичної концептуалізації в результаті взаємодії різних когнітивних механізмів.

Ключові слова: бінарна опозиція, когнітивна, LIGHT/ DARK, літературний текст, метафора