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**INDIVIDUAL AUTHOR METAPHORICAL CONCEPT DEATH
IN THE ARTISTIC PICTURE OF THE WORLD
OF FANTASY NOVELS BY J. K. ROWLING**

Modern cognitive approaches in linguistics treat the metaphor as a basic mental operation [7]. Under this approach, authors express their ideas through metaphors, using them to decorate the style. Moreover, they also think in metaphors, investigate and explain the world through metaphors. The expanded understanding allows the researcher to call any transfer of meaning from one object to another ‘metaphor’ by similarity, free association and other techniques.

The magic of the series by J. K. Rowling lies in her ability to enchant both children and adults. Interesting plot, a detailed description of the characters, a very special sense of humour and usage of hidden meanings, metaphors made her novels so popular. British writer uses metaphorical names for her characters such as Luna, Draco, Black, Lupin and so on. Also, she uses personification to discuss thoughts, the human mind, feelings, death and love.

J. K. Rowling made up not just a story but a whole world with magical institutions such as schools, banks, shops and even the Ministry of Magic with its departments, committees, and laws [15]. The Department of Mysteries was the most secret and important Department of the Ministry of Magic. Wizards are Unspeakable; they investigate various notions – the secrets of death, time, space, thought, prophecy, and love. It is reflected in the titles of department’s subdivisions: Time Room, Space Chamber, Love Chamber, Death Chamber, and Brain Room. The presence of research centres of these notions shows their importance to the magical world and the series; they are the basis for central conceptual metaphors in the text: DEATH IS A WIZARD, LIFE IS THE CHOICE OF A PATH, and LOVE IS THE BIGGEST MAGICAL POWER. They derive from basic metaphorical concepts but are more specified because of the peculiarities of the genre of fantasy. In the text, they unfold into a number of metaphors.

In several media interviews, Rowling has noted that death was one of the central themes within the series. Metaphor DEATH IS A LIVING BEING in the Germanic languages produces the metaphorical concept DEATH IS A MAN [1]. In the story of Harry Potter, the same metaphorical concept transforms into DEATH IS A POWERFUL WIZARD in an Invisibility Cloak, which he puts on so that people did not hear death approaching. This metaphor occurs more in the last two books of the series and is vital for understanding the key characters and plot, precisely the final battle results. It occurs for the first time in a tale about three brothers. They met him on halfway across the river, hooded and in the Invisibility Cloak; he was angry they escaped from him and wanted revenge:

– *But Death was cunning. He pretended to congratulate the three brothers upon their magic, and said that each had earned a prize for having been clever enough to evade him* [17, p. 350-351].

From the story, we learn that Death gave brothers three objects that he possessed – Deathly Hallows: the Elder Wand, the Resurrection Stone, and the Cloak of Invisibility. So the metaphorical concept DEATH IS A powerful wizard is specified by his possession of three powerful magical artefacts. With the development of events, it becomes clear that this is not a children's tale, and these artefacts are real. For many heroes of the story DEATH IS AN ENEMY that should be conquered otherwise he will capture them:

- *The last enemy that shall be destroyed is death* [17, p. 369].
- *... a wand worthy of a wizard who had conquered death!* [Ibid., p. 351]
- *And so Death took the first brother for his own* [Ibid., p. 352]

Even Dumbledore admitted that he wanted ‘*to conquer death*’ and was obsessed with the idea to become ‘*master of death*’ [Ibid., p. 602].

However, sometimes DEATH IS A FRIEND when a person had spent a worthy life and is ready to go on:

- *And then he greeted Death as an old friend, and went with him gladly, and, equals, they departed this life* [Ibid., p. 352].
- *Kill me, then. Voldemort, I welcome death!* [Ibid., p. 401]
- *...he will have arranged matters so that when he does set out to meet his death, it will truly mean the end of Voldemort* [Ibid., p. 580].

In the last novel, Harry understood there was the only way to protect people he loved from death – to come to Voldemort and let him kill Harry:

- *His job was to walk calmly into Death's welcoming arms* [Ibid., p. 583].

On the contrary, LOVE IS THE BIGGEST MAGICAL POWER, the only way to overcome death, and Harry understood it. It helped him not only to survive but also to protect others and finish that war.

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ПЕРЕДУМОВИ ВЗАЄМОДІЇ ЛЕКСИЧНИХ ТА ГРАМАТИЧНИХ ЗАСОБІВ ВИРАЖЕННЯ ТЕМПОРАЛЬНОСТІ

Проблема дослідження категорії часу стала однією із центральних не лише у природничих науках, але й у гуманітарних. Будучи невід'ємною частиною мови, час знаходить відображення в одиницях різних мовних рівнів: морфологічного – у вигляді дієслівної категорії часу, лексичного – як темпорально-марковані слова, синтаксичного – у вигляді темпоральних синтаксичних конструкцій. Отже, категорія темпоральності охоплює усі рівні мовної системи та утворює єдність граматичних та лексичних засобів вираження часу.

Серед лінгвістичних досліджень останніх десятиліть можна виділити два напрями: а) аналіз темпорально-лексичного поля (частини поля) або конкретних лексем часу у прямих лінгвістів В.В. Морковіна, О.С. Мельничук,