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PECULIARITIES OF THE UKRAINIAN TRANSLATION OF METAPHORS IN THE FANTASY NOVEL GENRE

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The article is devoted to the analysis of the peculiarities of metaphor translation in fiction, in particular in a fantasy novel. Characteristic features of metaphor are considered, namely universality, conceptuality, systematicity. The classification of metaphor types according to the time and space indicator is analyzed, namely ontological metaphor, orientational metaphor, and structural metaphor. The main methods of metaphor translation are given – full translation, addition / omission, replacement, structural transformation, traditional accordance, parallel naming of metaphoricality. Hypotheses-conditions for the translation of metaphors are listed on the example of English and Ukrainian languages: 1) metaphors in the attributive function are more characteristic for English than for Ukrainian; 2) phrasal metaphors are more numerous in Ukrainian than in English; 3) conceptual metaphors can be represented in English and Ukrainian by structurally different equivalents and 4) syntactic-functional and lexical-structural differences of metaphorical equivalents in different languages can prompt the translator to resort to semantic modulation or, in particular, descriptive translation. In the next part of the article, examples of metaphors from Stephen King's novel are presented, and metaphors are highlighted, then divided according to the principle of ontological, orientational and structural. For each type, translation methods are analyzed and a comment is provided. Thus, ontological metaphors were translated using substitution, omission, addition, full translation, traditional accordance, and structural transformation. To reproduce structural metaphors, the translator chose to use substitution, omission, addition, full translation, the method of traditional accordance, structural transformation, replacement of a lexical component. Orientation metaphors were reproduction by replacing a lexical component, addition and omission, full translation, structural transformation, traditional accordance.

Key words: trope, metaphorical context, cultural connotation, traditional accordance, structural transformation, full translation, accuracy and adequacy of translation.

ОСОБЛИВОСТІ УКРАЇНСЬКОГО ПЕРЕКЛАДУ МЕТАФОРИ У РОМАНІ ФАНТАСТИЧНОГО ЖАНРУ

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Стаття присвячена аналізу особливостей перекладу метафори в художній літературі, зокрема у фантастичному романі. Розглядаються характерні риси метафори, а саме універсальність, концептуальність, систематичність. Аналізується класифікація типів метафори відповідно до показнику часу і простору, а саме онтологічна метафора, орієнтаційна метафора, структурна метафора. Подано основні способи перекладу метафори – повний переклад, додавання / опущення, заміна, структурне перетворення, традиційний відповідник, паралельне іменування метафоричності. Перелічено гіпотези-умови для перекладу метафор на прикладі англійської та української мов: 1) для англійської мови метафори в атрибутивній функції характерніші, ніж для української; 2) в українській мові фразові метафори численніші, ніж в англійській; 3) концептуальні метафори можуть бути представлені в англійській і українській мовах структурно різними еквівалентами та 4) синтаксично-функціональні й лексико-структурні розбіжності метафоричних еквівалентів різних мов можуть спонукати перекладача вдатися до семантичної модуляції чи, зокрема, описового перекладу. В наступній частині статті подано приклади метафор з роману Стівена Кінга, виділено метафори, які розподілено за принципом онтологічності, орієнтаційності та структурності. Для кожного типу проаналізовані способи перекладу та надано коментар. Так, онтологічні метафори перекладались за допомогою заміни, опущення, додавання, повного перекладу, традиційної відповідності, структурного перетворення. Для відтворення структурних метафор перекладачка обрала застосування заміни, опущення, додавання, повний переклад, спосіб традиційної відповідності, структурне перетворення, заміни лексичної складової. Орієнтаційні метафори були відтворення шляхом заміни лексичної складової, додавання та опущення, повного перекладу, структурного перетворення, традиційної відповідності.

Ключові слова: троп, метафоричний контекст, культурна конотація, традиційний відповідник, структурне перетворення, повний переклад, точність і адекватність перекладу.

Introduction. Any literary work contains tropes, which are an important part of it. Tropes are a tool for creating a unique text, a means of conveying one's own emotions and conveying figurative information using words. Metaphor is one of the most frequently used tropes that helps to effectively convey the writer's idea. Individual authors' metaphors contribute to a more complete and thoughtful expression of the semantic and emotional content of the text. The translator's task is difficult – to convey the necessary image while maintaining expressiveness. The loss of the intended meaning of the metaphor entails semantic errors, distortion of information, and a change in the intended impact on the audience. Thus, an adequate translation with the mandatory preservation of the metaphorical meaning plays a huge role.

Analysis of recent research and publications.

Metaphors have been the object of research for Lakoff G. Johnson M. (1980), Lan Chun (2006), Reddy M. J. (2008) and other foreign scientists. Among Ukrainian scientists Hertsovska N. (2021), Kabantseva N. (2014), Stretovych T. (2017) and others studied approaches to the classification of metaphors, and translation of metaphors was the question of interest for Bryshchen V. (2017), Yasynetska O. (2010) and many others. But still there are questions to be discussed.

The aim of the article is to investigate the ways of translating metaphors on the basis of comparing the original novel by Stephen King in English and its translation into Ukrainian.

Main material. The sphere of use of metaphor is very wide, it is found not only in books but also in spoken language. M. Reddy defines metaphor as the most common and significant trope, which consists of the figurative use of words and expressions based on the similarity and assimilation of objects (Reddy, 2008).

A metaphor can be considered a source of awareness of what is around us. The fact that in some cases words in the same contexts have not one, but two meanings, which should be taken into account to an equal degree, attracts attention. In everyday speech, the term "metaphor" is often used for any use of words in an indirect sense (Stretovych, 2017).

The phrase "metaphorical context" means that a certain word can have a different meaning, and the use of a metaphor contributes to the acquisition of knowledge about it. Metaphor promotes the use of non-standard semantic capabilities of language in addition to its traditional mechanisms.

The metaphorical context has two main qualities, and distinctive features: a creative beginning, because a metaphor creates new unknown concepts and contents, as well as interaction with a person and his cultural heritage, in particular, lexical units with a certain cultural connotation.

Metaphor, like all other tropes, is based on the properties of the word. Metaphor is unique, inherent not only to the structure of language but also to space and time. This concept serves as a means of creating art in the text, and to a certain extent is a reflection of the worldview of the author.

In the process of researching this phenomenon, scientists identified three basic features of metaphor, namely universality, its conceptual nature, and the systematic nature of metaphor. Hence, metaphor is universal: it is a universal phenomenon in written and spoken discourse that can also be a basis for thinking and expressing ideas. Secondly, a metaphor is conceptual: it reflects an idea, a conceptual or cognitive expression that is formed with the help of a language object. So metaphor is not just a phenomenon in some languages, but also a phenomenon in cognition; metaphors are plausible because of these multiple metaphorical concepts in our conceptual system. Third, metaphor is systematic because the general concept of metaphor can produce endless linguistic expressions, and the different concepts of metaphor create a system that is the basis for our thoughts (Chun, 2006).

N. Hertsovska finds it important that the parameters of the classification of metaphors are determined by the similarity of content plans and expressions, depending on the context and functional specificity of the metaphorical sign (Hertsovska, 2021).

Among the variety of approaches to the classification of metaphors, the classification proposed by D. Lakoff and M. Johnson, which reflects the integral connection of systems of analogies and associations with metaphor in language, deserves special attention (Lakoff, Johnson, 1980).

The distribution of types of metaphors by time and space contributed to the identification of the following types of metaphors:

1. ontological, which provides an opportunity to see emotions, ideas, evaluation, and events, for example – «*For one moment Henry saw the sitting figure's eyes, wide open but still, so still and bright and blank*»;
2. orientational (also called iorientated), which groups all concepts together without



defining any one individual in terms of another, for example, «*He seemed almost hypnotized by the clean blue sheet Jonesy had uncovered*»;

3. structural, in which some separate concept is metaphorically structured in terms of another, for example, «*Barry is an eating machine*» (Lakoff, Johnson, 1980).

Another interesting classification of metaphors belongs to N. Kabantseva – anthropomorphic, spatial, machine, floral, and animalistic metaphors (Kabantseva, 2014).

Authors widely use metaphors in their texts, which means that there is a need to convey this phenomenon through the means of the Ukrainian language.

It is worth noting that the translation of metaphors is subject to general translation trends, and may include the following techniques:

1. full translation (if both the rules of conjugation and the rules of expression of emotional characteristics coincide in the original language and the language of translation);

2. addition or omission (if the similarity in the text of the original and the translation is different);

3. replacement (if there is a lexical or associative incompatibility between the parts of the metaphor in the original and translation languages);

4. structural transformation (if there are differences between the grammatical components of the metaphor in LO and LT);

5. traditional accordance (for metaphors of folklore, biblical, ancient origin, if divergent ways of expressing metaphorical similarities have accumulated in the original text and translation);

6. parallel naming of metaphoricity (during the translation of texts built on a common metaphor, when the transmitted expression and the image contained in it must be preserved).

V. Bryshten analyzes four strategies for translating metaphors – literal translation, paraphrasing, substitution, equivalent compliance (Bryshten, 2017).

O. Yasinetska also gives the following hypotheses-conditions for the translation of metaphors using the example of the English and Ukrainian languages: 1) for the English language, metaphors in the attributive function are more characteristic than for the Ukrainian language; 2) phrasal metaphors are more numerous in Ukrainian than in English; 3) conceptual metaphors can be represented in English and Ukrainian by structurally different equivalents and 4) syntactic-functional and lexical-structural differences of metaphorical equivalents

in different languages can prompt the translator to resort to semantic modulation or, in particular, descriptive translation (Yasinetska, 2010).

During the analysis of the original novel and its translation, it was found that in most cases the translator conveys **ontological metaphors** using such techniques as full translation, substitution, addition and omission, traditional correspondence, and structural transformation.

By using **substitution**, the desired image of the original text is preserved. Example: «*Later, hyped on the clarity that sometimes comes to the horrified mind, he wished he had shot before he saw the orange cap and the orange flagman's vest*» (King, 2011). – «*Згодом, розбурханий ясністю, яка іноді вишановує своєю присутністю охоплений жахом розум, він пошкодував, що не вистрілив до того, як побачив помаранчеву шапку і помаранчевий сигнальний жилет*» (King, 2016). In its broad meaning, the verb *come* means to come, to appear, to arrive. It would be incorrect to translate the phrase «*the clarity that sometimes comes*» word for word as «*ясністю, яка іноді приходить*». Therefore, the translator, using the substitution method, translates the phrase as follows: «*ясністю, яка іноді вишановує своєю присутністю*».

He thinks it's because their states of mind are so often dim to start with (King, 2011). – «*в нього підозра: це через те, що в них у головах і так панує морок*» (King, 2016). The word *dim* in the original is an adjective and has the following meanings: 1) *тьмянний*, 2) *неясковий*, 3) *невизначний*, 4) *потемнілий*, but it was translated by a noun «*темрява*». The verb *are* (initial form *be*), which is usually translated 1) *бути*, 2) *існувати*, 3) *перебувати* 4) *стати*, is translated as «*панує*». Therefore, we can speak about replacement in both cases.

We observe the use of **omission** or **addition**, because it is not always possible to fully reproduce the original system. Example: «*Snow swirled around his legs in a dancing mist*» (King, 2011). – «*Сніжинки хмарками кружляли навколо його ніг*» (King, 2016). When translating this metaphor, the lexical method was used, namely the method of omission, since the degree of assumption of similarity in LO and LT is different, and it is necessary to use implication in the source text to provide the appropriate meaning. In this example «*in a dancing mist*», meaning «*в туманному танці*» was omitted.

Around his bones, Jonesy feels a slight coldness (King 2011). – «*Усередині, навколо кісток, Джонсі відчуває холодок*» (King, 2016). The translator used the method of omission, so "slight"

has no counterpart in the translated text, because there is no need to use it due to the fact that the meaning of the metaphor is already obvious.

However, the author's language does not always require significant changes, so such a method of metaphor translation as **full translation** is also used. For example «*The first flakes of snow came skating down out of the white sky just then, and as they did, Jonesy saw a bright vertical line of orange below the deer's head – it was as if the snow had somehow conjured it up*» (King, 2011). – «Перші лапати сніжини посипалися з білястого неба, і тієї ж секунди Джонсі побачив отруйно-жовту вертикальну смугу під оленячою головою, наче сніг якимось чином начаклував її» (King, 2016). The metaphor «*the snow had somehow conjured it up*» was translated as: «сніг якимось чином начаклував її», that is, a full translation was used, preserving the lexical meaning of the verb «*conjure*».

...*harsh fluorescent light that kept no secrets but blabbed everything in a droning monotone* (King, 2011). – ... яскравого флуоресцентного світла, яке не зберігає таємниць і вибовкує все своїм монотонним дзижчанням (King, 2016). The metaphor was recreated with the help of a full translation, applying the corresponding equivalent to each word.

The use of the method of **traditional accordance** is explained by the impossibility of complete transfer of the image. The translator replaces metaphorical images with stable and more familiar expressions for a Ukrainian speaker. Example: «*In your secret heart you don't believe that, but it's true*» (King, 2011). – «Ви потайки не вірите в це, але це правда» (King, 2016). Full translation of the phrase «*in your secret heart*» would lead to the loss of metaphor. In this example, the traditional accordance method is used to create a logical and coherent text. As a result, the translation of the entire metaphor is replaced by one word «*потайки*».

The method of **structural transformation** was also used due to interlanguage differences, which cause a change in the original construction of the metaphor: «...*some old instrumental... pouring from the juke*» (King, 2011). – «...а з музичного автомата буде литися стара інструментальна музика» (King, 2016). When translating this metaphor, the translator used the method of structural transformation, because there are differences between the grammatical design of the metaphor. And if one reproduces the original structure, then the sentence will receive artificial phrases for the Ukrainian language.

Structural metaphors were reproduced in the same five ways.

The most common use of this type of metaphor is **substitution**. The translator tries to adapt the source text, partially transforming it. Example: ...*he is deadly pale except for little red roses, one growing in each cheek* (King, 2011). – ...він мертвотно блідий, лише на щоках горять дві троянди (King, 2016). In this metaphor *growing* has such variants of translation: 1) *зростаючий*, 2) *наростаючий*, 3) *відростаючий*, but the translator used «*горять*», using lexical substitution.

Squealing, sweating, tongue dancing in and out of his mouth like a demented party-favor; Beaver did the only thing he could think of: rolled over onto his back... (King, 2011). – З вереском, обливаючись потом, висовуючи і засовуючи язик, що став нагадувати якусь оскраженілу трубочку-пискавку, Бобер зробив єдине, що йому спало на думку: перекотився на спину... (King, 2016). This metaphor is translated using substitution, because if translated word for word «*tongue dancing in and out of his mouth*», the translation will have no sense, – «*танець язика*», so the translator managed to adequately reproduce this metaphor as «*висовуючи і засовуючи язик*».

We also noticed the use of **omission** or **addition**. The essence of this method when translating a metaphor is that some components appear or, on the contrary, disappear in the source text, but at the same time the information is preserved. Example: «*The Garand's gunsight on the top of the orange cap, the man's life on an invisible wire between the Garand's muzzle and that cap...*» (King, 2011) – «Приціл «гаранда» спрямований на помаранчеву шапку, і життя цієї людини балансує на невидимій нитці, що з'єднує дуло рушниці і цю шапку...» (King, 2016). When translating the phrase «*on an invisible wire*» the translator used addition, adding the word «*балансиє*», in order for the interpretation of this metaphor to be more figurative and understandable to the reader. The appearance of the monster is described as follows: «*The lower half of the node split open, revealing a nest of teeth*». In translation we see: «Нижня частина стовищення розчахнулася посередині, оголивши ціле гніздо гострих зубів». The translator used several methods, adding the word «*гострі*» to the description of teeth, and «*ціле*» – to the «*nest*», to emphasize how terrifying the monster is. «*A nest of tooth*» is fully translated as «*гніздо зубів*».

The preservation of the image of a metaphor by means of a **full translation**, which occurs if it



is understandable and close to speakers of another language, is illustrated by the following example: «*I'm only thirty-seven and already some of my wires are getting loose*» (King, 2011). – «*Мені лише тридцять сім, а вже дроти починають відходити*» (King, 2016). Metaphor «*some of my wires are getting loose*» means *to get old, worse*, but the translator decided to use full translation «*вже дроти починають відходити*», using lexical substitution, as «*loose*» is usually translated as 1) *слабкий*, 2) *нецільний*, 3) *вільний*, 4) *ослаблений*. With the help of such methods, the metaphor was preserved, because its meaning is understandable to speakers of both languages. Thus, the translator resorted to a full translation while preserving the metaphor in order to adhere to the original text as much as possible. The presence of equivalent elements of syntactic and lexical levels in the translated language contributes to the reproduction of the corresponding stylistic parameters of the original. The translator not only conveys the individual author's style, but also preserves the meaning laid down by the authors.

The method of **traditional accordance** is used due to conceptual and cross-linguistic differences in Ukrainian and English linguistic cultures. Let's consider an example: «*I've got a couple of awol choppers myself*» (King, 2011). – «*У мене самого парочка зубів гуляти пішла*» (King, 2016). *awol* is translated as «*бути відсутнім*», and *choppers* – «*(вставні) зуби*». This phrase is translated using traditional accordance, since LO and LT developed different ways of expressing metaphorical similarity. And this phrase is translated exactly like this: «*парочка зубів гуляти пішла*».

If it is impossible to fully convey the metaphor, a **structural transformation** is used, which replaces the structure of the metaphorical expression with a completely different grammatical construction: «*And he screamed it out as he lay against her breast, making her forget all about what might or might not be happening up in the Jefferson Tract, freezing her scalp to her skull and making her skin crawl and horripilate*» (King, 2011). – «*І він, лежачи в неї на грудях, сказав, точніше, прокричав. Вона забула про все, що відбувалося на Джефферсон-тракт, крижаний холод пронизав усе її тіло, шкіра взялася сиротами*» (King, 2016). In this metaphor, the translator used the method of structural transformation in order to convey to the Ukrainian reader as clearly as possible what Stephen King wanted to portray in his metaphor.

Having analyzed the methods of translation of **orientational metaphors**, we found cases of the use of these five methods.

By **replacing** the lexical component of the metaphor, the translator expresses the author's thought using an image that is more characteristic of the culture of the translated language. Example: «*The faint winterlight coming in through the window gleamed on his skull*» (King, 2011). – «*Тьмяне зимове світло з вікна поблискувало на його голому черепі*» (King, 2016). When translating the metaphor, the translator used the addition. Thus there is no word «*голий*» in the original, but to represent that the light can shine on the skull only when the person has no hair, she used this method. Also in the next example metaphor «*snow had begun to dance*» is translated with the help of omission «*had begun*», meaning «*почали*», so as not to overload the already logical content of the expression: «*Snow had begun to dance around his head and light on his untucked brown flannel shirt*» (King, 2011). – «*Сніжинки танцюють навколо його голови й опускаються на незаправлену коричневу фланелеву сорочку*» (King, 2016).

Examples of using **addition** and **omission**: «*Death...something carrying a concealed implement in the coarse folds of its robe*» (King, 2011). – «*Смерть...приховує в чорних складках грубого плаща своє знаряддя*» (King, 2016). When translating, the method of addition was used to describe the dark and gloomy figure of Death, so we see adding of the word «*чорний*».

For **full translation**, this type of metaphor in Ukrainian and English evokes the same associations in readers, which allows them to be compared as correspondences to each other. Example: «*Beaver's Mom had always said the toothpicks would kill him, but she had never imagined anything like this*» (King, 2011). – «*Мати Бобра завжди казала, що зубочистки в'ють його, але нічого подібного вона не могла уявити і в нічному жахотті*» (King, 2016). The metaphor is reproduced through a full translation, because there are equivalents in the language of translation.

The translator recreated the metaphor by means of **structural transformation**, which adapts the source text, partially transforming it: «*He's gotten a whiff of what's in the wind*» (King, 2011). – «*Мабуть, відчув, куди вітер дме*» (King, 2016). In the Ukrainian version, a subjunctive part appears, which was not in the original. Again, this was due to the inability to transform this metaphor without changing the structure of the sentence.

There is also the use of **traditional accordance**, which includes that accordance

that exists and has established itself in a fairly wide communicative sphere of language. For example: In the following example, the metaphor is translated using traditional accordance: «*The wind gusted again, a big, gaspy whoop that sent a fresh skein of snow*» (King, 2011). – «*Знову налетів вітер, сильний гучний порив шпурнув свіжу порцію снігу*» (King, 2016). «...sent a fresh skein of snow» is translated as «*відправив свіжий комок снігу*», but this phrase would have no sense and is not characteristic of the Ukrainian language, so the translator used «*шпурнув свіжу порцію снігу*».

As can be seen from the examples given, such a wide range of translation methods gives translation accuracy and adequacy.

Conclusions. Metaphors can be translated in different ways. At the same time, conceptual and cross-linguistic differences in the Ukrainian and English language norms cause a change in the original meaning of a metaphorical image when translated into another language. The problem of reinterpreting the figurative content in the translated language is solved by using various methods that ensure the adequacy of the transfer of the author's intention. Prospects for further work may be the study of metaphor translation in texts of other genres and their comparative analysis.

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