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METAMORPHOSIS IN FAIRY TALE TRANSLATION: LINGUOCOGNITIVE PERSPECTIVE

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Abstract: The present article is an attempt to study and reveal linguocognitive properties of metamorphosis in line with its translation. The data analysis of this research is carried out on the fairy tale “At the Back of the North Wind” by Scottish fairy tale writer George MacDonald. Theoretical framework keenly touches upon Local translation strategies suggested by Chesterman and model of metamorphosis by Moskvichova. The article meticulously outlines the stylistic and cognitive nature of metamorphosis through which conversion of the transformative into the transformed along with compelling explication of the reasons for the change - its cause - and verb markers/predicates sum up the concept of conversion and transformation.

Key words: fairy tale, linguocognitive, metamorphosis, stylistic device, translation

1. Introduction

Understanding the peculiarities of the complicated process of transforming a piece of literature from one language into another increasingly intrigues researchers around the world. This justifies the fact why a considerable number of scholars have become extensively engaged in conducting studies depicting the process of translation from the cognitive perspective. The incorporation of cognitive science into translation studies has formed an interdisciplinary linkage between translation and cognition. The fusion of translation and cognition enables the study to build a solid empirical framework that underpins the creation of a robust cognitive model of translation. However, the asymmetrical focus on producers and receivers in cognitive studies has been under consideration and it clarifies the fact that the importance of analyzing how the translated texts are reconstructed every time the product is read, viewed and received, has been neglected in the literature (Chesterman 1997:57-60).

An overview of Chesterman's explanation of translation effects on the reader entails that the relevance of analysis of cognitive processing in the reception of translation is of paramount importance. In this vein, model of Local Translation Strategies suggested by Chesterman has become a cornerstone for this research. In his book “*Memes of Translation*” Chesterman states that in its simplest form, the taxonomy of translation strategies could encompass a single category, i.e. *Change something*. According to him after producing the first translation of a particular string of text, the translator frequently realizes that it is not suffice for various reasons. Thus, Chesterman categorizes local translation strategies into semantic, syntactic and pragmatic. Syntactic strategies are those local strategies that alter grammatical structure of TT in regard with

ST. Since the research embraces the pragmatic and semantic strategies, syntactic strategy was not considered in the analysis of the data. Whilst the article focuses on pragmatic and semantic strategies which often pinpoint the translator's general strategy in transferring the intended meaning of the author (Chesterman 1997:101-104).

In the framework of our research, the following subcategories of pragmatic and semantic strategies were applied:

- ✓ Semantic strategies - ***Synonymy, Trope Change, Hyponymy***
- ✓ Pragmatic strategies - ***Cultural Filtering, Explicitation, Addition***

In recent decades, metamorphosis has been the subject of discussion within the discipline of Translation Studies, predominantly with reference to translatability and has since tackled the issues from several standpoints (contextual, descriptive and cognitive) and in relation to various types of discourse (Mandelblit 1995:483-485). Up until most recently, metamorphosis has been primarily studied by philosophers, rhetoricians, literary critics, psychologists, linguists. Currently, there is a greater emphasis on situating studies of metamorphosis within broad, comprehensive models of human cognition, communication, and culture. Translation of metamorphosis makes it necessary to map out the key theories on metamorphosis and its rhetorical status. Nonetheless, literary and artistic metamorphosis has been more extensively hypothesized, and in-depth research has currently been addressed to this subject. The evidence of the conceptuality of metamorphosis is decoded by G. Lakoff and M. Johnson in the book 'Metaphors We Live by.' They prioritized the concept 'Causation' as the backbone for the human mentality because people frequently apply this concept in the mental organization of the material world and the cultural reality (Lakoff and Johnson 1980:193). The concept 'Causation,' the basis for the human thoughts, emerged with the gradual evolution of the society and human cognition from the archaic period with the help of metamorphosis as religious and mythological notion. In the modern society this concept is embodied through the constant transformations in the real life (by turning on or turning off the light, opening the door, etc.) (Lakoff and Johnson 1980:70-75).

Some critics implement diverse notional frames, whilst others outline the corpus of literary metamorphosis more substantially, and yet others carry out ongoing research of the topos or the motif of literary metamorphosis (Jakobson 1990:71).

As a tropological problem metamorphosis is an essential key matter of consideration in a range of recent studies. Interestingly, metamorphosis along with hyperbole and metaphor is one of the ancient stylistic devices ubiquitous in different folklore and literature genres. Some scholars of rhetoric Bachelard, Bakhtin and Jakobson undertook the first theoretical studies of literary metamorphosis in 1930. In modern linguistics metamorphosis as a stylistic device is not thoroughly investigated. Moreover, the tropological status of metamorphosis is rather challenging and has been an object of scholarly scrutiny. A myriad number of scholars cast doubts about an autonomous rhetorical status of metamorphosis stating that metamorphosis is deemed to be propensity of the text to get rid of tropes, a tendency to literalize tropes at the expense of intentional enlivening of their worn, hackneyed semantics (Todorov 1975:77-79).

In this respect, Brunel argues that metamorphosis is after all, only a metaphor

feigning to depict something else meanwhile underlining the similarity of the changed self - a kind of comparison between various states of being-metamorphosis thus suggests an event that leads to something not completely various from that of known prior (Mikkonen 1996:3). Furthermore, it is quintessential to metamorphosis that a sense of an event or an act is always introduced into this figure: metamorphosis is a metaphor that creates a sense of vertical or horizontal continuum. In this connection, Le Guern claims that metamorphosis is a metaphor, but a destroyed one. He also supplements that the objects or creatures if compared are not separated by a barrier of various identities, as in metaphors, but are merely two states (the before and after, as it were) of the same creature (Le Guern 1981: 28).

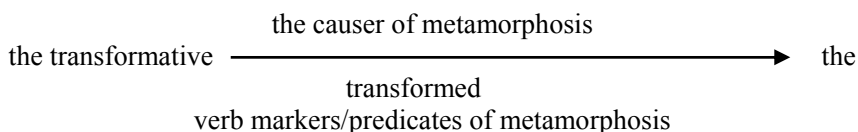
Another view is brought up by a Russian linguist Rosenthal who draws parallels between metamorphosis and metaphor explaining that metamorphosis is much more colourful and dynamic than metaphor. Furthermore, it is more categorical than simile and reflects the transition of one state of being into another while metaphor and simile reflect the result (Rosenthal 2013:329). In this vein, Arutyunova posits that it is necessary to clearly distinguish metamorphosis and metaphor. Furthermore, she states that metamorphosis eliminates the role of the subject preserving only his 'werewolf' and demonstrates the transformed world. Significantly, it is an episode, a phenomenon, scene which permeates the plot development holistically (Arutyunova 1990:296-298). It should be added that the relationship between metamorphosis and metaphor, suggests that all metaphors follow a certain metamorphic logic in their comparisons and connections between things (Massey 1981:190-192).

The paradoxical status of metamorphosis as a trope impedes challenges regarding subjectivity and its depiction in a literary character as well as the relationship between knowledge and textuality. A more profound examination reveals that metamorphosis as a figure for intertextuality, as a figure of both selection and combination may be read to stand for textual production and reading, for the interrelationships and combinations between different textual forms (Jakobson 1990:115-133). This specific and presumably unsettling tropological position of metamorphosis has been the focus of much theoretical discussions.

To have a clear idea what makes metamorphosis imposing as a trope is that when something turns "metamorphically" into something else, some aspect or a sense of the residue of sameness is frequently preserved. Therefore, the construction of the new form in terms of a metaphor as a structure would merely yoke together two things in order to make a third one. Thus in the process of translation, as far as all these meanings are kept intact into the target text, the translation product is one of the 'identifying-function-embedded' (Tomlinson 1983:25).

In the fairy-tales metamorphosis as a literary device performs the *transfigurative* and the *transferral* functions. The *transfigurative* function of metamorphosis is determined by the transformation of the appearance of the fairy hero endowing him with fairy tremendous power and strength (an instrument or a helper) by transforming a hero into animals. The *transferral function* of metamorphosis is the removal of the fairy hero to the other place of living. In this respect, the analytical way to the investigation of metamorphosis in different linguistic paradigms proves the understanding of metamorphosis as "*the transformation or the getting the other shape*" (Chenetier

1992:383-400). The exploration of the existing understandings of metamorphosis has enabled to view metamorphosis as a multicomponent structure comprising elements of ***the transformative, the transformed, the causer and the verb markers/predicates***. ***The transformative, the transformed*** and ***the causer*** components are expressed in fairy tales by diverse words with various meanings; ***the verb markers/predicates of metamorphosis*** are verbs with the semantics (meaning) of the transformation, the revival, the change; turning from one state into another (Moskvichova 2015:87-108).



Figuring in fairy tales metamorphosis stands apart and awakens special interest. The tropic status here is of singular nature. Jivanyan claims that metamorphosis in fairy tales is a unique trope belonging more to the story than to the rhetoric of the fairy tale. In a certain sense metamorphosis can be seen as a genre-defining device. No wonder one of the oldest and most famous collections of fairy tales written by the Roman fairy tale writer Lucius Apuleius is called ‘Metamorphosis’ or ‘The Golden Ass’ (Jivanyan 2007:50). In this respect George MacDonald’s fairy tales are of great interest. The present study reveals the linguistic and cognitive peculiarities of metamorphosis in translation based on Chesterman’s model of Local Translation Strategies. Herein the presented research attempts to answer the following questions:

- ✓ How do linguocognitive properties of metamorphosis impact on the quality translation of fairy tale?
- ✓ To what extent linguistic cognitive variations are conveyed in source and target texts?
- ✓ How do Local Translation Strategies promote disclosure of translation metamorphosis?

To have a clear picture of the multi-dimensional identifying function of metamorphosis, let us examine a Victorian fairy tale “At the Back of the North Wind” that has enchanted readers for more than a hundred years. The fairy tale was first published in 1871. It’s a fantasy centered on a boy named Diamond, the son of a poor coachman, who is swept away by the North Wind, a radiant, maternal spirit with long, flowing hair, and whose life is transformed by a brief glimpse of the beautiful country-at the back of the north wind.

Macdonald’s style is elusive and intangible more specifically in the abundant use of metamorphosis which is a groundbreaking basis for linguistic and cognitive model of metamorphosis. The model of metamorphosis depicted in the fairy tale comprises 4 components: the transformative, the transformed, verb markers/predicates, the causer (the cognitive bases of metamorphosis reflects the idea of transformation in the cognition of the writer).

Elements of metamorphosis are depicted through the specifically explicit use of metaphor, simile and personification having their great contribution to the fairy tale

poetics. Among those stylistic features the fairy tale gains new shades of meaning and rhetoric due to the uniqueness of metamorphosis as a stylistic device. In terms of investigation it is interesting to observe how the writer creates a series of images through incredible transformations of the North Wind, not only revealing the linguistic and stylistic nature of metamorphosis but also introducing it in the translation from the linguocognitive standpoint.

The excerpt from the fairy tale reveals a vibrant description of a mystical creature North Wind, which is the embodiment of a beautiful woman with black hair streaming in every direction and face like a moon out of invisible air:

The instant he said the word a tremendous blast of wind crashed in a board of the wall and swept the clothes off Diamond. Leaning over him was the large, beautiful, pale face of a woman. From her head streamed out her black hair in every direction so that the darkness in the hay-loft looked as if it was made of her. Her hair began to gather itself out of darkness and fell down all about her again, till her face looked out of the midst of it like a moon out of a cloud. (p.19)

In this passage the heroine experiences intentional metamorphosis, which shapes cognitive connections between the child's belief in supernatural and the scene conveying his thoughts directly, which are simplicity of action and spatial conceptualization of the North Wind's transformation into a woman. According to the model of metamorphosis *the transformative* element is 'wind,' *verb markers/predicates* are the verbs 'crashed,' 'swept,' 'lean' and *the transformed* element is 'woman.'

The supernatural appears as an extension of a rhetorical figure, realizing the literal sense of a figurative expression. On the one hand, it is interesting to examine elements of metamorphosis conveyed through a series of stylistic devices, particularly personification and simile. On the other hand, the mentioned stylistic devices draw on one cognitive domain to make sense of a more abstract conceptual notion: an inanimate object - the north wind, is personified into a woman, an animate object.

Even though the imperfections inherent in the process of any transmission of concepts, there is an assumption that literary translation and specifically English-to-Armenian translation is an ongoing process. In this scope, the translation of metamorphosis is rather challenging and richly suggestive in significance. Moreover, the latter reveals metamorphic elements that shape not only the specific language but also the way different readers perceive the vertical context of the fairy tale. Hence, translation becomes an effective tool of bringing together latent modes of cognitive experience.

Therefore, it is challenging for the translator to capture the intentions of the author in the target language since Armenian versions tend to be phrased more straightforwardly than English requests. In the above-mentioned scene the translator encounters an obstacle in transmitting the process of the North Wind metamorphosis retaining the stylistic devices of personification and simile through which metamorphosis is conveyed. In the underlined phrases of this passage the words 'tremendous' and 'beautiful' attributed to 'wind' and 'woman' respectively are key essentials for the process of metamorphosis. A cursory glance at the Armenian version convinces the reader in the reality of the highlighted phrases conveying the author's

intended meaning into the TL, particularly when the Trope change strategy is obviously detected: namely simile to metaphor transformation: ‘darkness in the hay-loft looked as if it was made of her’ is translated into Armenian as ‘խոտաւնոցի վթորթունը կարծես հենց ինքն էր’ (as if she herself was the darkness of the hay-loft). The mentioned stylistic devices pave their way to the final actual product of translation, consequently, in the process of animation, the figurative meaning of trope is yet modified. Interestingly, verb markers are scattered along the passage since the result of transformation ‘look into, was made of’ frames the text and elements are spread both at the beginning and at the end of the fairy tale.

From the perspective of *Cultural filtering* strategy, the process of translation will lead us to a new version of the knowledge behind using personification.

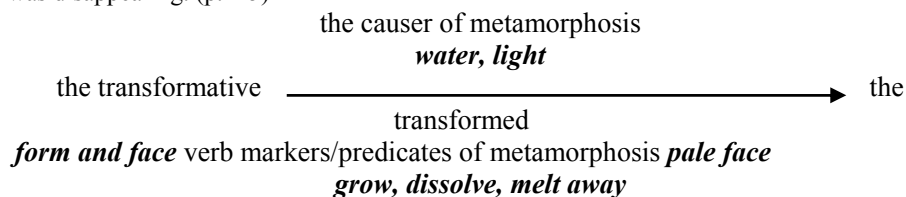
So saying, she laid hold of Diamond and began to run, gliding along faster and faster. Diamond kept up with her as well as he could. She made many turnings and windings, apparently because it was not quite easy to get him over walls and houses. Once they ran through a hall where they found back and front doors open. At the foot of the stair North Wind stood still, and Diamond, hearing a great growl, started in terror, and there, instead of North Wind, was a huge wolf by his side. He let go his hold in dismay, and the wolf bounded up the stair. The windows of the house rattled and shook as if guns were firing, and the sound of a great fall came from above. Diamond stood with white face staring up at the landing. (p.43)

It will not be far-fetched to assume that in many cases MacDonald does not describe the process of metamorphosis introducing the element *the transformed* of the personage: this time North Wind is personified as a wolf - *the transformed*. Additionally, the passage encompasses another instance suggesting opposite meanings of the symbol of wolf based on culture-bound perception. At first sight the reader gets an impression that she is a harmful, malicious beast, but the wolf in this context is the symbol of an affectionate parent and teacher-animal. An analogous shift in the symbol of the heroine can be explained by the propensity of the translator to add local colouring to the fairy tale by adapting the English culture-specific symbol to the Armenian one. With the help of context clues the target reader of translation may possess a cognitive literary experience similar to that of the native reader while shifting one's own values and accepting other cultural norms.

Furthermore, North Wind metamorphosis is perceived here as a powerful interplay of metaphor and simile. In such a case elements of metamorphosis are expressed through metaphor and simile as the evidence of linguistic, stylistic and cognitive nature of metamorphosis. In fact, in each stage of North Wind metamorphosis there is an inkling of wisdom. She does not eat small children as little Diamond fears, but needs the form of a giant female wolf to scare a drunken nursemaid (*the causer*), to punish her as she was calling the little child bad names (*the causer*). The transformation also shows the implicit identity of human and beast. The implementation of the *Synonymy strategy* is observed in the Armenian translation. The epithet ‘*նւճգիւ՛*’ (*violent*) has its direct equivalent in the English language, however, the remote synonym is chosen to describe the wolf's growl more naturally and vicariously thus making the translation more emphatic and imposing.

All metamorphoses of North Wind are really a certain type of discovery which reveal the fairy tale rhetoric, making the fairy tale expressive and gripping, disclosing facets of psychological and philosophical nature. Metamorphoses with the North Wind are inconceivable and extremely distinctive. MacDonald gives perfect image of how North Wind dissolves:

Diamond started at her in terror, for he saw that her form and face were growing not small but transparent like something dissolving not in water, but in light. He could see the side of the blue cave through her heart. And as she melted away till all that was left was a pale face, like the moon in the morning, with two lucid eyes in it. This is how she was disappearing. (p.115)



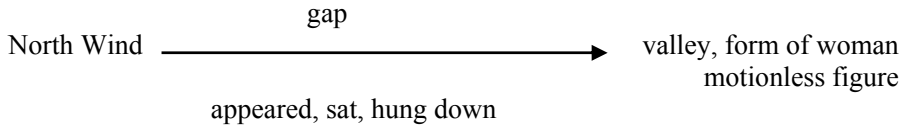
Graphically the process of the priority of metamorphosis to metaphor, simile and personification can be reviewed as cognitive notion on the emergency experience of the translator. Taking into consideration the results of linguistic and cognitive investigation of current metamorphosis it should be noted that the transformation of stylistic features in various semantic fields, and the elements of the transformative and the transformed of metamorphosis are expressed by similar lexical unit (face) with somewhat different semantics. The author reveals North Wind's deepest entity: dissolving does not mean that she is just a simple object dissolved in water, she is dissolving in light and her face is compared with the moon. In the scene above we have a complex interplay of personification, simile and metaphor. In the translation the underlined phrases of the passage '*her form and face were growing not small but transparent like something dissolving not in water, but in light*' represent stylistic device of simile. In the second part the transformation is still in process. In the Armenian version the simile is translated literally. However, the example of simile quoted in the text changes into a particular type of metamorphosis transforming through power of verb markers 'grow small, melt away, disappear.'

If considered in terms of rhetorical technique and translation perspective, the metamorphosis in the below-adduced extract can be observed as extension of the simile in text; respectively the simile can be perceived as a reduction of the metamorphosis.

In the centre of the ridge before him appeared a gap like the opening of a valley. But as he walked towards it, gazing, and wondering whether that could be the way he had to take, he saw that what had appeared a gap was the form of a woman seated against the ice front of the ridge, leaning forwards with her hands in her lap, and her hair hanging down to the ground.

He soon came up to the place and there the form sat, like one of the great figure at the door of an Egyptian temple motionless with drooping arms and head. He was sure it was North Wind, but he thought she must be dead at last. Her face was white as snow, her eyes were blue as the air in the ice-cave and her hair hung down straight like icicles. She

had on a greenish robe, like the colour in the hollows of a glacier seen from far off. He stood up before her, and gazed fearfully into her face for a few minutes before he ventured to speak. At length, with a great effort and a trembling voice, he faltered out. (p.117)



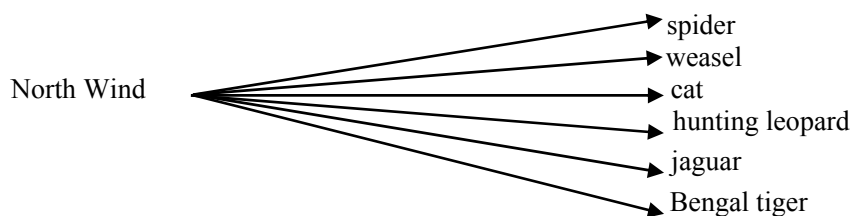
On the one hand, the similarity of the North Wind to one of the figures at the door of the Egyptian temple reminds the reader of her power, on the other hand, the two similes ‘*her face was white as the snow, her eyes were blue as the air in the ice-cave*’ episode her cold appearance. Her blue eyes are associated with the coldness of an iceberg. In the Armenian translation the predicted simile as *white as snow* turns into a metaphor ‘*նրա ձյունաճերմակ դեմքը*’ (*her snow-white face*). Therefore, we observe a case of Trope change strategy, namely the source text simile changes into metaphor in the target text. The quoted passage includes a marker of metamorphosis ‘sat’ which is represented in the Armenian translated version as ‘վեր խոյանալ’ (to rise). In this context the Pragmatic strategy of Addition is noted: through this strategy the new information-word or phrase is supplemented in order to make the text serve its purpose better. So in this example the phrase ‘վեր խոյանալ’ (to rise) instead of the direct equivalent ‘ստեղծել’ intensifies the impact of the utterance. As for the series of similes, the SL tropes are retained in the TL, and they are semantically identical in the source language text and preserve the expressiveness of the original. In actuality, the verb marker ‘sat’ does not represent a particularly sophisticated metaphorical connection. With the help of context clues, the construction can be deciphered with little difficulty in both the original text and its translated permutations. Apparently, there are much greater challenges than this, especially when the metaphorical connection is strong in one culture and tenuous or unknown in the other. We may, therefore, clarify that the difference between simile and metaphor corresponds to the more cognitive distinction, that is the reader should possess cognitive linguistic premises to entail the meaning and function of the transformed stylistic devices; simile-metaphor, metaphor-simile. In this respect, it should be added that through different stages of metamorphosis the reader has to deal with different semantics. North Wind’s power is unlimited, and her transformations call up strong contradictory emotions and associations.

She jumped from his shoulder, but when Diamond looked for her upon the ground, he could see nothing but a little spider, with long legs that made its way over the ice toward the south. It was up with him sooner than he had expected, however, and it had grown a good deal. And the spider grew and went faster and faster, till at once Diamond discovered that it was not a spider but a weasel and the weasel grew and grew, till at once Diamond saw that weasel was not a weasel but a cat. And away went the cat, and Diamond after it. And when he had run half a mile, he found the cat waiting for him, sitting up and washing her face not to lose time. But the next time he came up with the cat, the cat was not a cat but a hunting leopard. And the hunting-leopard grew to a jaguar, all covered with spots like eyes. And the jaguar grew to a Bengal tiger and tiger flew over the snow in a straight line for the South, growing less and less to Diamond’s

eyes till it was only a black speck upon the whiteness, and then it vanished altogether.
(pp. 130-131)

The quoted series of metamorphoses build a distinctive narrative and poetic structure, thus contributing to the unique aesthetics of the tale. The passage is packed densely with metamorphoses. It is the summit of North Wind's transformations throughout the tale. From an insect, a harmless creature, she changes into animals of different sizes. With every new animal shape, she becomes more and more powerful. Undoubtedly North Wind's disguises are often hierarchic. The choice of the animals reveals some logical sequence and gradation, a movement from a smallest insect to a powerful animal, the Bengal tiger. Of interest, most of the chosen animals: cat, leopard, jaguar and tiger are from the cat family. MacDonald seems to be relating cats to femininity, at the same time cats are associated with aloofness, pride, independence and beauty.

The process of metamorphosis starts with the phrase "jumped up from his shoulder" and continues with the following verb markers: 'grew, went, grew less and vanished.' With the last marker it can be concluded that the process of metamorphosis is complete. The key stylistic device here is gradation through which metamorphosis is realized. It includes similar metaphorical images which emphasize the emotional significance of the passage. The indispensable constituent of gradation here appears to be repetition. The last part or phrase of the utterance is repeated in the next part, thus hooking the two parts together. In Armenian the structure of gradation as well as repetition is retained and the imaginative charge of the pattern is preserved. In the Armenian translation '*աւերիկյան հովազ*' (*American leopard*) stands for the key word '*jaguar*' thus, Explicitation strategy is detected here making more explicit in the target language what is implicit in the source language by adding information that could be deduced from the source language text. If the native reader doesn't need to be reminded that jaguar is an American panther the target reader needs, for that particular reason the word '*աւերիկյան*' is supplemented.



To wrap things up, it should be stated that the Local Translation Strategy and model of metamorphosis were efficient tools to disclose the linguocognitive properties of metamorphosis in the framework of the fairy tale. Based on the findings of the present research Semantic and Pragmatic strategies, particularly Explicitation, Addition, Cultural Filtering, Synonymy and Trope change prove to be prevailing in the translation process. Moreover, the semantic strategy of Trope change overweighs, specifically simile to metaphor and personification to metaphor.

The close examination of the theoretical background of metamorphosis and the

analysis of both original and the translated patterns enabled to explicitly depict metamorphosis as a rhetorical device fused with personification, metaphor and simile. As has been observed linguocognitive properties of metamorphosis are keenly linked with the story line and rhetoric, additionally, it should be considered as the product of the translator's cognitive analyses and the author's unique style and unparalleled imagination. The in-depth comprehension of metamorphosis provides the reader with cues to interrogate meanings that the fairy tale may offer beneath the surface. In light of metamorphosis translation, it was explored that cognitive model of metamorphosis comprises the main components that explicit the transformative, the transformed and the causer in the fairy tale.

Elements of the Model of Metamorphosis in the Fairy Tale

Table 1

			The causer
			Hay loft
			Drunken nursemaid
			Water, light
			Gap
The transformative	The Verb markers/predicates	The transformed	
Blast of wind	Crashed, swept,	Pale face of a woman	
Darkness	Looked, made of her		
Face	Look out	Like a moon out of a cloud	
North wind	Stood, started	Wolf	
Form and face	Grow, dissolve, melt away	Pale face	
North wind	Appeared, sat, hung down	Opening of a valley, form of a woman, motionless figure	
North wind	Grew, went, grew less, vanished	Spider, weasel, cat, hunting leopard, jaguar, Bengal tiger	

Rhetorical Transformation of Translation Metamorphosis

Table 2

The transformative(Source Text)	The transformed (Target Text)
Simile	Metaphor
Personification	Simile
Metaphor	Simile

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