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ЛЕКСИКО-СЕМАНТИЧНІ ОСОБЛИВОСТІ ПЕРЕКЛАДУ

МЕТАФОР В АНГЛОМОВНИХ ПЕРІОДИЧНИХ ВИДАННЯХ

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INTRODUCTION

The journalistic text, being a unique source of information about the world and the events taking place in it, contains a large number of means used to enrich the text and express expressiveness, and the problem of their translation remains unalterably relevant in modern translation studies.

Linguists and translators have always paid great attention to the study of artistic means of language, in particular such as metaphor. However, the special role of metaphor in journalistic texts is inexhaustible, which determines the **topicality** of our coursework.

Now, despite the presence of a large number of works devoted to the study of metaphor in general and their functioning in an artistic text in particular, there is no general concept of its translation. Also, there is no agreement among researchers in the understanding of metaphor in the aspect of translation.

The **object** of the coursework is metaphors in journalistic discourse.

The **subject** of the coursework is the translation of metaphors in English journalistic discourse into Ukrainian.

The **aim** of the course work is to analyze the peculiarities of the translation of metaphors in English journalistic texts into Ukrainian.

The purpose of the research involves solving the following **objectives**:

1. to define the term “metaphor”;
2. to determine the functions of metaphors;
3. describe the existing classification of metaphors;
4. to determine the features of journalistic discourse;
5. to describe the most common ways of translating metaphors in journalistic discourse;
6. to analyze the translation of metaphors in English journalistic discourse into Ukrainian.

Data sources of the study of our coursework are 82 metaphors selected by the method of continuous sampling from the English-language journalistic discourse and their translation into the Ukrainian language.

The following research **methods** are used in the coursework:

1. comparative analysis of translation units (sentences and phrases);
2. contextual analysis;
3. the method of linguistic description used in the analysis and comments;
4. comparative method;
5. method of analysis and synthesis;
6. continuous sampling method for selecting examples for analysis.

The theoretical and methodological basis is the research of Ukrainian and foreign researchers in the field of linguistic theory of translation: P. Newmark, A. Pisarska, M. Snell-Hornby, O.A. Babelyuk et al.

The **novelty** of the coursework lies in the choice of the subject and object of research. This course work contributes to the development of the theory of translation from English into Ukrainian, thereby enriching it.

The **practical significance** of the research lies in the possibility of using the results as illustrative examples of the use of translation transformations in linguistic research, as well as as material in the methodology of teaching English in secondary and higher educational institutions. In addition, this study contributes to the improvement of the quality of the translation of journalistic texts.

The logic of the research determined the **structure** of the work. The coursework consists of an introduction, two chapters, conclusions and a list of references. The total volume of coursework is 52 pages.

CHAPTER 1 METHODOLOGICAL AND THEORETICAL BASIS OF STUDYING THE TRANSLATION OF METAPHORS IN PUBLICISTIC TEXTS

1.1. Metaphor in the journalistic discourse

Metaphor is a powerful linguistic tool commonly used in journalistic discourse to convey meaning, evoke emotion, and make complex concepts more accessible to readers. It is a figure of speech that involves describing one thing in terms of another, often unrelated, thing, in order to create a vivid image or analogy.

Classification of Metaphor:

1. **Structural Metaphor:** This type of metaphor involves the use of one concept to understand another concept in terms of its underlying structure or organization. For example, “society is a complex web” or “an argument is a war.” In these examples, the structure or organization of a web or a war is used to understand the concept of society or argument, respectively.

2. **Oriental Metaphor:** This type of metaphor involves the use of spatial or physical orientations to convey abstract concepts. For example, “time is money” or “up is good, and down is bad.” In these examples, physical orientations of time and spatial directions are used to convey the abstract concepts of value and morality.

Types of Metaphor:

1. **Visual Metaphor:** This type of metaphor relies on visual imagery to create a comparison between two things. For example, “the world is a stage” or “the fog of war.” These metaphors create vivid mental images that help readers to better understand the intended meaning.

2. **Conceptual Metaphor:** This type of metaphor involves using one abstract concept to understand another abstract concept. For example, “love is a journey” or “time is a resource.” These metaphors help readers to grasp abstract concepts by relating them to more concrete or familiar ideas.

Kinds of Metaphor:

1. **Conventional Metaphor:** This type of metaphor is commonly used and widely understood within a particular culture or language. For example, “time is money” or “a heart of gold.” These metaphors have become a part of everyday language and are easily recognized and interpreted by readers.

2. **Novel Metaphor:** This type of metaphor involves the creation of new, original comparisons that may not be widely recognized or understood. Journalists may use novel metaphors to convey unique or complex ideas in their writing, but it may require additional context or explanation for readers to fully grasp the intended meaning.

In journalistic discourse, metaphors can be used to simplify complex concepts, evoke emotions, create vivid imagery, and engage readers. However, it is important for journalists to use metaphors carefully and thoughtfully to ensure that they are accurate, appropriate, and enhance the overall understanding of the topic being discussed.

The characteristics of the discourse in which a metaphor is used in journalistic discourse can vary depending on the context and purpose of the writing. However, some general characteristics may include:

Informative and factual tone: Journalistic discourse typically aims to convey information in a straightforward and factual manner. Metaphors used in journalistic discourse are often used to clarify complex concepts or make information more accessible to readers, rather than for artistic or poetic purposes. The tone of journalistic discourse is generally objective and focused on conveying accurate information.

Clarity and simplicity: Journalistic discourse typically prioritizes clarity and simplicity in language and sentence structure. Metaphors used in journalistic discourse are often constructed in a way that is easy to understand and does not overly complicate the message being conveyed. Simple and concise sentences may be dominant, with a focus on conveying information efficiently to readers.

Emotionality: Journalistic discourse can range from being emotionally neutral to highly emotive, depending on the tone and purpose of the news article. News reporting often strives for objectivity and neutrality, presenting facts in a balanced manner.

However, opinion pieces or feature articles may intentionally use emotive language and metaphors to evoke emotions, create empathy, or influence readers' perspectives.

Limited use of stylistic and expressive means: Journalistic discourse typically prioritizes clear and direct communication, and the use of stylistic and expressive means, such as figurative language, may be relatively limited. Metaphors used in journalistic discourse are usually straightforward and aimed at enhancing the understanding of the topic, rather than being overly elaborate or ornamental.

Vocabulary: Journalistic discourse typically employs a wide range of vocabulary, including both simple and complex words. Journalists often use precise and descriptive language to convey facts and details, and may also use specialized jargon or technical terms depending on the subject matter. Additionally, metaphors can be used to introduce new vocabulary or explain complex concepts in simpler terms.

Sentence constructions: Journalistic discourse often includes a mix of simple and complex sentences. Simple sentences are commonly used to convey straightforward information and facts, while complex sentences may be used to provide analysis, opinions, or interpretations. Passive constructions may also be used to convey objectivity or shift responsibility away from the subject, depending on the context.

Stylistic devices: Journalists often use various stylistic devices, including metaphors, similes, analogies, alliteration, and repetition, to create impact and engage readers. Metaphors, in particular, are used to make comparisons between different concepts or objects, and can be employed to provide visual and emotional appeal to news stories.

Concept of metaphor: Metaphors are used in journalistic discourse to provide a fresh perspective, create vivid imagery, and simplify complex ideas. They can be used to explain abstract concepts or make unfamiliar topics more accessible to readers. Metaphors can also be used to create associations or evoke emotions related to the topic being discussed.

Overall, the discourse in which a metaphor is used in journalistic discourse is characterized by a factual tone, clarity and simplicity in language, appropriate vocabulary, lower emotionality, and limited use of stylistic and expressive means. The

main goal is to convey information accurately and effectively to a wide range of readers.

Language is the powerful social phenomenon. Language is used for expressing thoughts, feelings, experiences and ideas. The cultural and social context, from which language emanates, gives the discursive power to language. Thus, discourse and language are closely-related in that “language provides names for categories, and so helps to set their boundaries and relationships, and discourse allows these names to be spoken and written frequently, so contributing to the apparent reality and currency of the categories.” [28: 94] In this sense, discourse is the instrument that adds and enables to the representation of linguistic categories.

The journalistic discourse is a communicative act of certain linguistic phenomenon that requires some special norms and reflects on cultural, social, political, ideological aspects.

Translation and media have become inseparable disciplines in this globalized world where they play an indispensable role in the international transmission of news. Not only they inform the reader, but they also facilitate the flow of information. Therefore, translators are required for any media institution, for instance the global news agencies, for efficient communication.

Journalistic discourse have differences from the other types of texts in terms of form and content. News stories are formed of various parts. There is a hierarchy in the structure of news. The most important information is located in the first place and is followed by details supporting the main focus of events. The news schema outlined by T. Dijk is comprised of “headline and lead (together form the summary), main events, context and history (together form the background), verbal reactions, and comments” [27].

One of the characteristics of journalistic discourse is the use of various stylistic devices, in particular metaphors. Metaphor permeates all political communication. It is also a component of the language of mass media. Politicians, journalists and publicists in their speeches and articles widely use metaphors to enhance expression, express evaluation, stimulate the imagination of the reader/listener, which contributes to the

activation of society, the popularization of certain ideas, the formation of public attitudes, etc. This use of metaphor fully corresponds to the specificity of journalistic discourse, the main purpose of which is to serve the solution of various social and political issues, to attract readers to certain ideas [13].

The definition of metaphor is different in the period of the development of rhetoric and in our time. P. Ricoeur in his book «Interpretation theory» schematically summarizes the classic definition of metaphor, pointing to its nature as a figure of speech that represents the breadth of meaning, due to the deviation from the literal meaning of words, which is caused by similarity [42: 61-62].

In the texts of classical rhetoric, the term «figura» is found, first used by Aristotle, which was later adopted by A. Lampsakskyi, and his students distinguish between «figures of speech» and «figures of thought». Aristotle believes that «metaphor is the translation of a foreign name either from genus to species, or from species to genus, or from one species to another species, or by analogy [cit., by 1: 92].

Aristotle emphasizes the importance of using metaphor as something unique, characteristic of a person: «It is important to use each of the mentioned resources correctly: complex words and expressive words; but the most important thing is to master the use of metaphor, because it is the only thing that cannot be taken from another, and it is a sign of talent; because making good metaphors means intuitively identifying similarities» [1: 100].

V. Zakharchuk claims, that metaphor is one of the most important tools for self-knowledge and knowledge of the world. It structures some concepts in terms of others; in addition, with their help explains reality [5: 58].

S. Tulukha believes, that the metaphor arises on the basis of the transfer of properties, therefore it can be called a shortened comparison, it replaces what is spoken by another word or expression [14: 103].

L. Molgamova believes, that metaphor is one of the main mental operations, a way of knowing, categorizing, conceptualizing, evaluating and explaining the world. This is the result of the interaction of language, thinking and culture. The metaphor is

a cognitive tool that allows you to represent an abstract, difficult-to-understand concept through another, more empirically researched concept [11: 111].

O. Gazuda notes, that the metaphor is determined by semantics, which substantiate the meaning of words and their constituent parts, and conceptual, as fundamental, human knowledge acquired in the process of learning about the surrounding world, as well as generalization of categorical synthesis of knowledge and substantiation of theoretical and methodological aspects of the problem the social nature of an individual's knowledge [3: 20].

The Importance of metaphor is determined by its features, among which is clarity. Historically, the distinction between types of metaphor reveals a clear contrast between two types:

1. linguistic;
2. poetic [1: 190].

H. Konrad distinguished a linguistic metaphor and another metaphor that reveals something new, a feeling or impression, which he calls a poetic metaphor [25].

G. Lakoff and M. Johnson distanced themselves from the linguistic character of metaphor, emphasizing its persuasive feature in everyday life, and not only in language but also in action: «Metaphor is for most people a vehicle for poetic imagination and rhetorical flourish – a subject more extraordinary than ordinary language. Furthermore, metaphor is generally seen as a characteristic of language alone, which is a matter of words rather than thought about action. On the contrary, we found that metaphor is common in everyday life not only in language, but also in thoughts and actions. Our ordinary conceptual system, in terms of which we think and act, is fundamentally metaphorical in nature [32: 3].

Speaking about the historical evolution of the metaphor, Yu. Lotman highlights its active use in various periods of baroque or romanticism, among others; Reflecting on the Baroque period, Yu. Lotman emphasizes that in it tropes, which have unstable boundaries in Baroque texts, are a way of forming consciousness, referring to Lope de Vega; and as for the era of Romanticism, Yu. Lotman observes a similar panorama,

paying attention to the «metaphorical and metonymic recoding of signs of different semiotic systems» [33].

P. Newmark defines a metaphor as a figurative expression, «the sense of a physical word [...], personifying an abstraction [...] the application of a word or phrase to something it does not literally denote, for example, describing one thing in terms of another» and distinguishing between two functions: referential (which describes «a process or mental state, concept, person, object, quality, or action in a more global and concise way than literal or physical language allow») and pragmatic, simultaneous, «stimulate the senses, interest, clarify «graphically», please, delight, surprise» [34: 147].

A. Pisarska defines a metaphor as a communicative phenomenon, valid in a specific context, the construction and understanding of which requires and involves extralinguistic knowledge and (...) reveals the linguistic interdependence of meaning with the environment [41].

S. Ullmann claims that a metaphor is created on the basis of similarity between two things or two terms, that is, what we talk about and what we compare. A metaphor is formed under certain factors. However, according to S. Ullman, these factors arise due to a certain motivation, a certain emotional encouragement (to intense emotional expression) in order to overcome the lack of vocabulary, to concretize something abstract, etc. [45: 213].

The Idea of the similarity of a metaphor with a simile arose and developed even in ancient theories. Some linguists calling a metaphor «an abbreviated comparison», writes that the only difference is that in a comparison something is compared to the described object, and the metaphor itself becomes this object [23].

A metaphor is a comparison reduced to one word. We find a detailed explanation of this point of view in Aristotle: «A simile is also a metaphor because there is only a slight difference between one and the other» [1].

The understanding of metaphor as abbreviated simile, developed in detail by Aristotle and supported by his authority, has withstood the test of time and remained

unchanged for a long period, but since the middle of the last century, this usual opinion about the relationship between simile and metaphor began to change [cit., by 38].

So, for example, G. Toury claims that he does not agree with the idea of a metaphor as a shortened simile. In his opinion, the fact that metaphors are widely used for comparison does not mean that metaphors are similes [44].

Modern linguists find arguments in favor of new views, in particular, in the different logical statuses of metaphors and similes, according to which a simile is such a logical form that does not create a new and integral informational object, therefore it cannot be identified with metaphors. The opinion of I. K. Kucherenko seems to be the most convincing in this matter, in which he explains the idea that the metaphor does not correspond to the simile with the following statements:

1. in research studies in simile, there is no explanation of how to identify similar features and the meaning that the author invested in the introduction metaphors;

2. there are many metaphors in the language that are not related to similes [39].

Yu. Lotman believes that the differences lie in the fact that metaphor, being described by Aristotle as an implicit simile, is actually an implicit contrast [33].

The semantic side of the comparison is a verbal expression, syntactically arranged in such a way that the first object is figuratively compared with the second according to some similar feature, for example: wise as an owl. The main feature of simile cannot be replaced and changed, divided into parts or additional ones added. You can't say «tired and angry like a dog» [41].

Comparison and metaphor from the point of view of structure also have important differences: a comparison consists of two parts (the subject and the basis of comparison, connected by a comparative element), and a semantically two-level metaphor (the subject and the object of the metaphor) has only one part. The metaphor model, being clear and simple, expresses a certain feature that describes an object. In contrast, the comparison model is a complex polynomial structure that reflects the result of comparing two objects. In addition, there is no semantic anomaly characteristic of metaphors in the comparison.

1.2. Classification and functions of metaphors in modern translation

Writing about the types of metaphor, Professor C. Bobes-Naves distinguishes between linguistic metaphor, metaphor of everyday speech (to which she includes the metaphor of special languages) and literary metaphor [18: 10-11].

G. Steen highlights a new type of metaphor, which he calls intentional metaphors: «The paradox of metaphor has revealed an awkward problem that needs to be resolved: we have just discovered the ubiquity of metaphor in all language and thought, but now we seem forced to admit it most of this «in mind» metaphor does not really count as «in mind» metaphor when taken in its psychological sense of language processing. Recognition of this problem led to the formulation of a new, alternative position [43: 16].

This has led to a reappraisal of the fact that there is a significant group of metaphors that are clearly used as metaphors «in mind» and that ultimately do not need to be processed by cross-domain simile. [...] So, metaphors that are used as metaphors in this way and that presumably require processing through cross-domain mapping can be called «intentional metaphors» [43: 17].

According to S. Ullman, there are four types of metaphor, namely:

1. Anthropomorphic metaphor. It is a kind of metaphor that refers to a part of the human body or a characteristic of a person that applies to inanimate things

2. Zoomorphic metaphor. This is a metaphor whose source comes from the animal world

3. Transferring the abstract into the concrete and vice versa. This is a metaphor that appeared as a result of the transfer of concrete experience to the abstract and vice versa from the abstract to the concrete.

4. Synthetic metaphor. This is a type of metaphor created on the basis of the transfer of concepts or meanings. It can be the transfer of human feelings in a metaphorical way [45: 213-216].

The classification proposed by P. Newmark is considered the most logical and covers all the functions and properties of the metaphor we mentioned. In addition, for

each type of metaphor, he identified a recognized algorithm of translation, indicating which method is better to apply in a specific case. In his work, he proposes to divide metaphors according to the method of their creation. Among the types of metaphors: Newmark singles out six main ones:

1. the dead (which are related to universal ideas about space and time and express the graphic side of the concept and define scientific language);

2. relevant or original metaphor (which replace a clear idea, not connected “with the validity of the facts”);

3. stereotyped or metaphor-cliché (which give us information about various situations, physical or mental);

4. adapted (with a clear meaning);

5. recent (metaphorical neologism, often created “anonymously”, which spreads quickly”);

6. stock metaphor, which:

a) contain the writer’s own experiences, his personality, his way of understanding life [...];

b) is a source of richness of the translation language [38: 150-158].

Anstock metaphor is a standard type of metaphor, with the help of which there is a specific and accurate description of a concept and the desired emotional and aesthetic impact [38: 152].

Adapted metaphor includes, according to P. Newmark, metaphorical occasionalisms used by authors of texts or speeches [38: 153].

According to Newmark, original metaphors include metaphors used by the author independently and individually in a certain context. The peculiarity of such metaphors is the individual style that characterizes the personality of the author [38: 153].

Dead metaphors, appearing in the text, no longer produce a certain action [38: 153].

Cliché metaphors no longer carry an aesthetic meaning, but are expressed only to more correctly express one's thoughts and give them expressiveness and emotionality [38: 154-155].

P. Newmark called metaphorical neologisms used in certain contexts as recent metaphors. They quickly enter the language and also quickly go out of use, so the translator must be very careful, paying special attention to their translation [38: 155].

In contrast to P. Newmark's model, J. Deakins proposes a metaphor typology based on its lexicalization. In this model, J. Dickins [26: 185] distinguishes between lexicalized and non-lexicalized metaphors.

Lexicalized is defined as "a use of language that is metaphorical but whose meaning in a given language is relatively well fixed". That is, in practice, these are metaphors, the meanings of which are given in dictionaries [26: 185].

Non-lexicalized metaphors, on the contrary, are those in which "the metaphorical meaning is not clearly fixed, but will change from context to context, and the reader must process it in each specific case" [26: 185-186].

Although J. Deakins uses Newmark's metaphor typology, he offers a revised list of categories that includes the following types of metaphors:

1. Lexicalized metaphors: the meanings of these metaphors are given in dictionaries, which include three subtypes of metaphor:

- a) Dead metaphor: A metaphor that cannot normally be taken as a metaphor.
- b) Stock metaphor: one that is often used as an idiom.
- c) Recent metaphor: a metaphor that is a "metaphorical neologism" [26: 190].

2. Non-lexicalized metaphors: The meanings of these metaphors are not given in dictionaries, rather their meanings depend on the context. This category includes three types:

a) Adapted metaphors: metaphors that are not lexicalized because they are not habitual in use, but which rely on a similar lexicalized metaphor for their understanding: these are new adaptations or expansions of an existing lexicalized metaphor [26: 191].

b) Non-lexicalized schematic metaphors: metaphors that are not lexicalized (and therefore will not be presented in dictionaries), but rely on general schematic metaphorical patterns or what J. Dickins calls “metaphorical schemes” [26: 191].

c) Stock metaphors: metaphors that do not belong to any scheme and, therefore, are not simply related to existing linguistic or cultural conventions. Therefore, J. Deakins believes that these metaphors are difficult to understand, because the listener needs to understand the meaning from the context, and they often seem incomprehensible [26: 191].

Here It Is appropriate to clarify what we mean by idiom as it relates to the standard metaphor discussed above. D. Crystal [25: 237] defines “idiom” as “a term used in grammar and lexicology to denote a sequence of words that is semantically and often syntactically bounded so that they function as a unit. From a semantic point of view, the meanings of individual words cannot simply be added together to obtain the meaning of the idiomatic expression as a whole. From a syntactic point of view, words often do not allow the usual variability that they exhibit in other contexts.’

As for imagery, J. Deakins [26: 188] argues that most idioms are lexicalized metaphors, while some are not because they do not have a similarity relationship between the non-primary (metaphorical) meaning and the primary literal meaning.

In accordance with the lexicalization-oriented approach of J. Dickins to metaphor, A. Gotley [29] suggests that the convention of metaphor can be the basis for distinguishing its categories. The researcher divides metaphors into the following types:

1. Dead metaphors: those that have lost their primary metaphorical meaning or that have been replaced by another term; or the metaphorical connection of which is almost not perceived by speakers [29: 31].

2. Hidden metaphors: those where the speaker does not perceive them as metaphors, since the metaphorical connection is hidden [29: 31].

3. Dormant metaphors: those that are able to reawaken the metaphorical meaning, since the metaphorical basis is familiar to the speaker [29: 31].

4. “Tired” metaphors: those that are more capable of conveying a metaphorical meaning than a sleeping one, as they have double references [29: 31-32].

5. Active metaphors: metaphors that “are particularly dependent on the metaphorical background they create; first of all, they depend on the interaction of the metaphorical medium and the specific metaphorical topic in question, and therefore their meanings will be variable according to this context [29: 33].

The leading figure in the journalistic text is the metaphor, which owes its appearance to the use of additional word meanings. The use of metaphor helps establish new connections between these word meanings. In artistic thinking, with the help of additional signs of words that express moments of sensory clarity, essential signs are revealed when reflecting reality. Thanks to the metaphor, the reader enriches his idea of a particular object, for the characterization of which the metaphor attracts new phenomena and expands the idea of various properties of this object. This meaning of metaphor is called cognitive [34].

Metaphor, acting as a trope, is a common language phenomenon. It is fiction that contributes to the manifestation of its special meaning, since the writer seeks to show reality as individually and concretely as possible, and he manages to do this with the help of a metaphor that highlights various details, properties, phenomena, signs. When creating a journalistic text, the writer operates with concepts and their secondary meanings, taking into account their connections with other concepts, which to some extent reflect the connections of these concepts (phenomena) in the real world. The use of certain concepts depends on the historically determined character of the writer’s consciousness, that is, on the life process that is subordinate to the author’s awareness [35].

From the point of view of functionality: Newmark distinguishes two functions of metaphor:

1. connotative;
2. aesthetic [38].

The connotative function is understood as the metaphor’s ability to describe abstract and concrete concepts in more detail and in more detail, to express an opinion

more vividly and to characterize the qualities of the described object. The aesthetic function is understood as the metaphor's ability to aesthetically influence the reader, to interest and surprise him. P. Newmark notes that these two functions are harmoniously combined in a metaphor: unity of form and content, cognitive and aesthetic functions [38].

1.3. Metaphor translation strategies in publicistic texts

Metaphors are pervasive in publicistic texts, which encompass a wide range of genres such as news articles, opinion pieces, speeches, and advertisements. They serve to convey abstract concepts, evoke emotions, and persuade readers or listeners. However, translating metaphors can be challenging due to their cultural and linguistic nuances, which may not always have direct equivalents in the target language. Therefore, translators need to employ various strategies to effectively translate metaphors in publicistic texts while preserving their intended meaning and impact.

One common strategy for translating metaphors in publicistic texts is to use equivalent metaphors in the target language. This involves finding metaphors that convey the same meaning and evoke similar emotions as the source metaphors, but are culturally appropriate and familiar to the target audience. For example, if a source metaphor in English refers to "a storm of controversy," a possible equivalent metaphor in another language might be "a tempest of debate." This strategy requires a deep understanding of the cultural and linguistic nuances of both the source and target languages, as well as creativity in finding appropriate equivalent metaphors.

Another strategy is to use literal or non-metaphorical translations. This involves translating the metaphorical language into plain, non-metaphorical language in the target text. For example, if a source metaphor in English refers to "the tip of the iceberg," a literal translation in another language might be "the visible part of a larger problem." This strategy is useful when there are no equivalent metaphors in the target language or when the metaphorical language may not be easily understood or appreciated by the target audience.

Adaptation or cultural substitution is another strategy used in translating metaphors in publicistic texts. This involves replacing the source metaphor with a culturally appropriate metaphor in the target language, even if it deviates from the original metaphor's literal meaning. For example, if a source metaphor in English refers to "a knight in shining armor," a possible adaptation in another language with a different cultural context might be "a hero in a white robe." This strategy requires a deep understanding of the cultural connotations and associations of metaphors in both the source and target languages, and the ability to choose appropriate adaptations that resonate with the target audience.

Additionally, explanation or paraphrasing can be used as a strategy for translating metaphors in publicistic texts. This involves providing a brief explanation or paraphrase of the metaphor in the target text to help the readers or listeners understand its intended meaning. For example, if a source metaphor in English refers to "a Pandora's box," a possible translation in another language might include a brief explanation such as "a situation that may lead to many problems and difficulties." This strategy is useful when the metaphorical language is highly culture-specific and requires additional contextual information to be understood in the target language.

In conclusion, translating metaphors in publicistic texts requires careful consideration of the cultural and linguistic nuances of both the source and target languages. Translators may use strategies such as equivalent metaphors, literal or non-metaphorical translations, adaptation or cultural substitution, and explanation or paraphrasing, depending on the context and intended audience of the translation. A thorough analysis and characterization of these strategies in the term paper in translation studies can provide valuable insights into the complexities and challenges of translating metaphors in publicistic texts and contribute to the field of translation studies.

Modern mass media is one of the most powerful channels of information dissemination, which indicates, on the one hand, the availability of information for society, and on the other, the large-scale possibility of influencing the formation of public opinion, directing it in the necessary direction.

English-language news is the most widespread not only because of the popularity of the English language itself, but also because of the influence of countries where English is considered an official language, such as the United States or Great Britain. This social and linguistic synthesis explains the constant attention of linguists to the analysis of news discourse phenomena as sociolinguistic representations.

I. Mykhaylyn in the textbook on “History of Ukrainian Journalism” presents the following signs of journalisticism [10: 4]:

1. Operational information;
2. Interpretation of events and facts;
3. Expression and formation of public opinion;
4. Actuality;
5. Practical purposefulness;
6. Oratory style.

Texts that have at least one of the listed features are considered journalistic. The more such signs, the less a work “in itself”: a story, a picture, a theatrical performance, etc., more an article, a poster, a report. News discourse is equivalent to news text, and its characteristics are determined by the attributes of newspaper news style [6].

In journalistic discourse, the function of influence (agitation and propaganda) of the language is realized, with which the informative function (message of a new one) is often combined. Publicistic works touch upon issues of a very wide range – topical issues of our time that are of interest to society (political, economic, moral, philosophical), issues of culture, education, everyday life. Journalistic discourse finds application in socio-political literature, periodicals (newspapers, magazines), oratory, etc. [16].

Metaphors perform an expressive and informative function in speech. They are designed to enliven the presentation, interest the reader, and saturate the material with emotion [4].

Modern journalistic discourse is considered as the sphere of interaction of linguistic and non-linguistic elements. The sphere of journalistic style is the sphere of relationships. In the conditions of mass communication, the unity of the discourse is

not based on the reflection of the state of mind, not on the objective commonality, but on the purpose of communication – to influence the desire of the recipient, to prepare him for the position of information for adequate social interaction of the sender [19].

The main features of the language of journalistic discourse IIe:

1. economy of language means, brevity of presentation with informative richness;
2. selection of language means with a focus on their intelligibility;
3. the use of socio-political vocabulary and phraseology, rethinking the vocabulary of other styles in particular (terminological vocabulary) for the purposes of journalism;
4. the use of speech stereotypes, clichés characteristic of this style;
5. genre diversity and the stylistic use of language means associated with this diversity: polysemy of a word, word-formation resources (author's neologisms), emotionally expressive vocabulary;
6. the combination of features of a journalistic style with features of other styles (scientific, official business, literary and artistic, colloquial), due to a variety of topics and genres;
7. the use of figurative and expressive means of the language, in particular means, stylistic syntax (metaphors, rhetorical questions and exclamations, construction parallelism, repetitions, inversion, etc.) [15].

The Ukrainian encyclopedia defines journalistic style in two ways. First of all, it is one of the functional styles of literary language used in the field of mass information. Secondly, it is elevated language, colored by emotions, with signs of voluntary evaluation [17].

In the journalistic style, the language function of influence (agitation and propaganda) is performed and combined with a purely informative function (news reporting). In non-fiction works, a very wide range of thematic issues of interest to modern society, current events of our time are explored: politics, economy, morality, philosophy, culture, education and problems of everyday life [4].

The genre diversity of newspaper and journalistic discourse is largely due to the process of interpenetration of discourses, as a result of which this functional and stylistic unit becomes a kind of convergence point of speech genres. In this regard, it seems possible to single out in each group the basic genres that make up the core of the group, and the peripheral ones that arose during the interaction of discourses and have a significant number of elements of other styles (hybrid genre forms) [6].

A journalistic text is often constructed as a scientific discourse: an important social problem is put forward, possible ways of solving it are analyzed and evaluated, generalizations and conclusions are made, the material is arranged in a strict logical sequence, general scientific terminology is used. Publicistic speeches are distinguished by reliability, accuracy of facts, concreteness, strict validity.

Translating metaphors from one language to another is a challenging task for translators due to certain reasons including linguistic and cultural dissimilarities between the source and the target language [22: 1].

M. Snell-Hornby points to the importance of culture in the metaphor translation process, stressing that different languages create symbols in different ways, making it difficult to find an equivalent metaphor in the target language: «In translation, the fundamental problem that metaphor creates is that the fact, that different cultures, and therefore different languages, express concepts and create symbols in different ways, and therefore the meaning of metaphor in many cases comes from culture [42: 81].

A translation strategy is a program of translation activities, it is formed on the basis of the translator's general approach to translation in the conditions of a certain communicative situation of bilingual communication, which is determined by the specifics of this situation and the purpose of translation, and also determines the nature of the translator's professional behavior within a certain communicative situation [2: 172].

In addition, according to M. Larson, there are some reasons why a metaphor is difficult to translate and why it cannot be reproduced literally. It:

1. The image used in the metaphor is not recognizable in the target language.
2. The theme of the metaphor is not clearly explained.

3. The point of similarity is implicit and difficult to recognize.

4. The point of similarity can be interpreted differently depending on the culture.

5. There is no analogue of metaphor in the target language, since it exists only in the source language.

6. Each language has its own differences in the frequency of use of metaphors, as well as in the methods of their creation [36: 17].

Bearing in mind that the main purpose of translation is to re-express the content and message from the source language to the target language in terms of meaning and style in order to obtain a quality translation, it is important not only to have a deep understanding of the two languages used, but also to understand the cultural context of those languages. When translating a metaphor, it is important to look at the point of similarity between the languages involved in the translation process [36: 276].

M. Larson also gave five ways of translating a metaphor, which are based on its lexical and semantic features:

1. The metaphor persists. This method is used when the metaphor looks clear and natural to the readers.

2. A metaphor can be translated as a simile by adding some words like “like”, “as if”, “similar”, etc.

3. The metaphor of the original language is transferred to the metaphor of the translation language, which has the same meaning.

4. The metaphor will be preserved by explaining the meaning or adding a topic of conversation or a point of similarity.

5. The meaning of a metaphor is explained without using its metaphorical image [36: 276].

Almost similar to the opinion of M. Larson, another linguist, P. Newmark, proposed seven ways of translating a metaphor, namely:

1. Reproduction of the same image in the target language. It has a certain requirement that the image be used with proportional frequency and use in an appropriate style.

2. Changing an image in the source language to a standard image in the target language that is not contrasted with the culture of the target language, but is a metaphor, proverb, etc.

3. Translation of a metaphor by simile, preserving the image.

4. Translation of a metaphor by comparison, but adding meaning, or translation of a metaphor by a metaphor with the addition of meaning.

5. Transferring the proper meaning of the metaphor.

6. Omission of metaphor in translation. If the metaphor is unnecessary, the translator may omit it along with the meaning.

7. Combining a metaphor with its meaning [38: 88-91].

Based on the options provided by M. Larson and P. Newmark, the translator will find it easier to do his job, especially when he encounters any text with a metaphorical content. The above thoughts can be a guide for the translator to convey the exact message and meaning of the metaphorical texts. The boundary and limitation are clear enough to help the translator overcome his problems that usually arise in metaphor translation.

G. Toury offers lexical-semantic transformations for translating the metaphor:

1. a metaphor is translated using concretization;

2. a metaphor is translated using generalization;

3. a metaphor is translated using addition;

4. metaphor is translated using the complete omission etc;

5. a metaphor is translated using antonymic translation;

6. a metaphor is translated using equivalence;

7. a metaphor is translated using analogue;

7. metaphor is translated using modulation [44: 126-127].

E. Kurth summarizes the problem represented by the metaphor, which for the author is «a common translation problem that is still terra incognita-largely unaddressed by translation theory and completely unaddressed in the academic training of translators» [31].

M. Snell-Hornby brings together four opinions of the leading authors in this field regarding the translatability of metaphor:

- a) when a metaphor is untranslatable;
- b) when it is translatable and «does not present special translation problems «;
- c) the metaphor is translatable, but it exhibits a high degree of interlinguistic non-equivalence;
- d) «conciliatory position» [42].

The idea that metaphor identification is of greater importance is emphasized by G. Steen, who also points to metaphor validity: metaphor identification is critical to assessing the quality of metaphor research as well as to translation: if researchers cannot agree on what counts as a case of a certain phenomenon through independent observations, then their conclusions are not much more than personal constructions and interpretations. However, the reliable identification of a metaphor is not just an important methodological problem, but also goes to the heart of the issue of the cognitive-linguistic approach to metaphor: its validity [43: 15].

Z. Kövecses identifies five cases of difficulties in metaphor translation: difficulties can be caused by context factors, different ways of translating a metaphor, the possibility of translating conceptual abstract expressions using metaphor or metonymy, and the role of «matching conditions « [26: 37].

A translation strategy is a program of translation activity, which is formed on the basis of the translator's general approach to translation in the conditions of a certain communicative situation of bilingual communication, which is determined by the specific features of this situation and the purpose of translation, and also determines the nature of the translator's professional behavior within the framework of a certain communicative situation [2: 172].

According to P. Pierini, similes can be translated from English using the following strategies:

1. literal translation, i.e., preservation and reproduction in the translated language of the same object of comparison;

2. replacement of the object of comparison of the original language with another object in the translation language using various transformations (generalization, specification, synonymous / antonymic replacement, etc.);
3. reducing the comparison to its content (by compression);
4. preservation of the same object of simile in the translated language as in the original language, with parallel explication of the basis of simile (using addition or sometimes even descriptive translation);
5. replacing the object of simile with a footnote or a translation comment, which is considered an inadequate version of the translation of the comparison;
6. release of simile [35: 31].

As noted by P. Newmark, the choice of whether to keep or remove a metaphor in a translation is made by the translator on the basis of the type of text he is working with, the number of individual-author metaphors in the text (is the text overloaded) and how expedient it would be in a particular situation to resort to it at all to metaphorization [34: 31].

It is worth noting that the metaphor often functions in journalistic discourse. The metaphor is a component of mass media language. Politicians, journalists and publicists in their speeches and articles widely use metaphors to enhance expression, express evaluation, stimulate the imagination of the reader/listener, which contributes to the activation of society, the popularization of certain ideas, the formation of public attitudes, etc. This use of metaphor fully corresponds to the specificity of journalistic discourse, the main purpose of which is to serve the solution of various social and political issues, to attract readers to certain ideas [9: 272]. Its main features are language availability; informativeness; political, social, moral and ethical evaluation of what is written about; logic; connectivity; factuality; emotionality; expressiveness; imagery; persuasiveness [9: 272].

Journalistic discourse is designed to influence the recipient, to encourage for understanding the social reality, to transmit information with the aim of propagating certain ideas among the masses.

At the same time, the modern press is less and less oriented to public and social needs, instead satisfying the interests of certain business or political circles. The multi-party system contributes to the fact that the metaphor turns into a tool of influence during the election campaign. With its help, journalists shape public opinion of citizens, manipulate public consciousness. The metaphor shows great potential in this connection. The conceptual metaphor is a mental phenomenon, stable and fixed in the linguistic and cultural tradition of the ethnic group, and therefore in the thinking of people, the use of a linguistic sign of one concept to denote another, which involves understanding the essence of the signified by analogy with the signified [7: 43].

The use of metaphors by publicists and journalists helps to influence a person's perception, to shape his opinion, to structure human thinking, and to predict a number of alternative solutions to this or that socio-political problem [13: 57].

According to the classification of P. Pierini, the article "Going into music, I wasn't afraid of anything': How teenage runaway Rema became a global superstar" [30] from the modern English periodical "The Guardian" [46] was analyzed with regard to the peculiarities of the use of translational transformations in the process of translating metaphors.

It is worth paying attention to the fact, that translation is carried out in accordance with the following four stages:

- 1) preparation for translation of a foreign language text;
- 2) understanding and interpreting a foreign text;
- 3) creation of the translation text;
- 4) checking the completed translation of the foreign text.

Preparation of translation includes the pre-translational analysis:

- analysis of content and structure of the text;
- lexical, syntactic, stylistic, pragmatic features of the text and non-verbal elements.

Thus, in the process of analyzing the article "Going into music, I wasn't afraid of anything': How teenage runaway Rema became a global superstar" from the modern English periodical "The Guardian" all the pre-translational steps should be followed.

1. Lexical analysis.

It was found out that the text of the article includes a lot of neologisms (for example, *hysteria*, *afrobeats*, *mascot*) and terms (for example, *bassline*, *rebellion*, *a new generation*).

2. Syntactic analysis.

The sentences in the article are often compound and complex. There are few examples of simple sentences.

3. Pragmatic features of the text analysis and non-verbal elements analysis.

It should be mentioned, that the chosen fragment does not include non-verbal elements, which can pragmatically influence on the recipient.

4. Stylistic analysis.

The article includes a lot of metaphors, that can lead to problems during their translation into Ukrainian. It is necessary to consider this issue in more detail.

The next fragment of the article includes several metaphors:

*Evident in **the hysteria that trails him** on a visit to London, the Nigerian singer has become an international star... **Divine Ikubor**, 22, is a **shining star** in the new school of afrobeats. **He first broke out** in 2019 with the frenetic, cheerful single *Dumebi*... He has, quite accurately, named his sound and performance style Afro-rave: there's a focus on strings, violin and bassline, and live **he is often accompanied by his mascot**, a large teddy bear... I want to push the culture of raving, **like going nuts**, crazy, freedom, rebellion... It's one of many conspicuous recent hook-ups between an emerging Afro-pop artist and an established chart act – one that suggests an older school of pop star, whether Justin Bieber or Ed Sheeran, is **riding the coattails of a new generation** [30].*

Істерія, яка охопила його під час візиту до Лондона, свідчить про те, що нігерійський співак став міжнародною зіркою... 22-річний Дівайн Ікубор є яскравою зіркою нової школи афробіту. Вперше він «засвітився» у 2019 році з шаленим, життєрадісним синглом «Думебі»... Свій стиль звучання та виконання він досить точно назвав афро-рейвом: акцент робиться на струнних, скрипці та бас-гітарі, його часто супроводжує талісман – великий плюшевий

ведмідь... Я хочу розвивати культуру марення, як божевілля, шаленість, свобода, бунт... Це один із помітних зв'язків між афро-поп-виконавцем, який починає розвиватися, і відомим виконавцем у чартах, який стверджує, що старша школа поп-зірки, чи то Джастін Бібер чи Ед Ширан, прагне встигнути за новим поколінням.

The highlighted metaphors were translated using different translation strategies:

1) literal translation:

the hysteria that trails him – істерія, яка охопила його;

Divine Ikubor is a shining star – Дівайн Ікубор є яскравою зіркою;

he is accompanied by his mascot – його супроводжує талісман;

The examples of literal translation demonstrate using the word-by-word translation. Thus, the metaphor in the original text is reproduced using the metaphor in the translation text.

2) replacement of the object of comparison of the original language with another object in the translation language:

like going nuts – як божевілля;

This metaphor *like going nuts* was translated using the Ukrainian equivalent *як божевілля*. This example allows to assert the translation of a metaphor using other lexical units in the target language. Thus, there was not used the equivalent in the Ukrainian version of the translation.

3) release of simile:

is riding the coattails of a new generation – прагне встигнути за новим поколінням

The metaphor *is riding the coattails of a new generation* was translated as *прагне встигнути за новим поколінням*. Thus, there was not used the metaphor in the Ukrainian translation.

The phrase *he broke out* was translated as the metaphor – він «засвітився».

We can summarize, that during the translation of a fragment from the article “Going into music, I wasn’t afraid of anything’: How teenage runaway Rema became a global superstar” from the periodical “The Guardian”, three translation strategies

were used, namely literal translation, replacement of the object of comparison of the original language with another object in the translation language and release of simile.

CHAPTER 2 STRATEGIES OF TRANSLATION METAPHORS IN ENGLISH PERIODICALS

2.1 Specifics of translating metaphors in publicistic texts

Translating metaphors in publicistic texts requires careful consideration of the cultural and linguistic nuances involved. Metaphors are often used in publicistic texts to convey complex ideas, emotions, or concepts in a vivid and imaginative way. When translating metaphors, several methods can be employed, including lexico-semantic transformations and lexico-grammatical transformations.

Lexico-semantic transformations: This method involves finding an equivalent metaphor in the target language that conveys the same meaning as the original metaphor. This can involve substituting words or phrases in the metaphor with their closest equivalents in the target language. For example, if the original metaphor uses the word “fire” to describe passion, the translator may need to find an equivalent metaphor in the target language that conveys the same idea, such as “burning with desire” or “ablaze with passion”.

Lexico-grammatical transformations: This method involves changing the grammatical structure of the metaphor to match the conventions of the target language. This can involve reordering words, changing verb forms, or adjusting word order to make the metaphor more natural in the target language. For example, if the original metaphor uses a passive voice construction that is uncommon in the target language, the translator may need to rephrase it to an active voice construction that is more idiomatic in the target language.

Cultural adaptations: Metaphors are often deeply rooted in the cultural context of the source language, and may not have a direct equivalent in the target language. In such cases, the translator may need to adapt the metaphor to make it culturally relevant and understandable to the target audience. This can involve substituting cultural references with equivalent ones from the target culture, or explaining the cultural context in a footnote or a parenthetical remark.

Contextual considerations: The meaning of a metaphor can be influenced by the surrounding context in which it is used. Therefore, the translator should consider the broader context of the publicistic text, including the tone, style, and intended audience, when translating metaphors. This can help ensure that the translated metaphors accurately convey the intended meaning and impact of the original metaphors in the target language.

Creativity: Translating metaphors in publicistic texts may require a certain level of creativity on the part of the translator. Since metaphors are often used to evoke emotions, convey imagery, or create rhetorical effects, the translator may need to creatively adapt the metaphor to achieve a similar effect in the target language. This can involve using alternative metaphors, similes, or other figurative language devices that are more familiar or effective in the target language.

In conclusion, translating metaphors in publicistic texts requires a combination of linguistic skills, cultural knowledge, and creativity. It involves employing various methods such as lexico-semantic transformations, lexico-grammatical transformations, cultural adaptations, considering contextual factors, and being creative in order to accurately convey the intended meaning and impact of the original metaphors in the target language.

For our analysis, we selected 50 metaphors used in English-language periodicals by the continuous sampling method. To analyze the lexical-semantic features of the translation of metaphors into Ukrainian, we chose the classification of metaphors by J. Dickins and the classification of translation of metaphors by M. Larson and G. Toury.

Non-lexicalized metaphors do not cause special difficulties for the translator, because, although their meaning is not in dictionaries, it is intuitively clear, so the metaphor is completely preserved, that is, it is translated using an equivalent.

In turn, lexicalized metaphors, especially dead metaphors whose meaning has been erased, and stock metaphors require the use of lexical-semantic translation transformations. Although the following transformations are often used for such metaphors:

1. replacing a metaphor with a simile;

2. selection of the equivalent;
3. selection of an analogue;
4. modulation;
5. omission;
6. specifying or explaining the meaning.

Thus, the analysis was carried out based on these aspects.

2.2 Analysis of the translation of metaphors in English language periodicals

In English-language periodicals, metaphors are often found, which are used to express the text and attract the attention of the reader, and therefore require special attention of the translator or the Ukrainian-speaking reader. It is important that both the meaning of the phrase and its expressiveness are preserved in the translation.

Love Is a Drag.

Кохання як тягар.

This metaphor is adapted non-lexicalized. In this case, love is compared to something difficult, boring. The translation is using similie.

<https://www.theguardian.com/music/2016/dec/05/love-is-a-drag-story-behind-groundbreaking-gay-album>

Love Is a Four-Letter Word.

Кохання – просто слово з семи букв.

This metaphor emphasizes the unimportance of love, its worthlessness. This metaphor is adapted non-lexicalized and is translated using an analogue so that its meaning does not change.

<https://www.theguardian.com/music/2012/apr/12/jason-mraz-love-is-review>

Love Is a Crime.

Любов – це злочин.

The metaphor “Love Is a Crime” means the risk, excitement present in romantic relationships. This metaphor is adapted non-lexicalized and is completely preserved in the translation.

<https://www.theguardian.com/tv-and-radio/2021/aug/21/love-is-a-crime-variety-fair-podcast-review-the-great-james-bond-car-robbery-the-reunion-the-day-today>

Love is... a scientific experiment.

Кохання схоже на науковий експеримент.

Comparing love to a scientific experiment indicates its unpredictability. This metaphor is adapted non-lexicalized. A simile is used for translation.

<https://www.theguardian.com/uk/2003/feb/16/ameliahill.theobserver>

Love is a battlefield.

Любов – це поле бою.

https://www.theguardian.com/film/2014/jun/01/omar-review-love-is-battlefield-palestinian?CMP=gu_com

The metaphor “Love is a battlefield” is related to the struggle of a person within himself and the struggle between two people who may have different views on some things and situations. The metaphor is adapted non-lexicalized and translated using an equivalent metaphor in the Ukrainian language.

The physicist: ‘Love is chemistry’.

За словами фізика, «**Любов – це хімія**».

<https://www.theguardian.com/commentisfree/2012/dec/13/what-is-love-five-theories>

Chemistry in love is an intense feeling of connection. Lovers can build relationships over time by practicing open communication and developing trust. The metaphor is adapted non-lexicalized and translated using an equivalent metaphor in the Ukrainian language.

The philosopher: ‘Love is a passionate commitment’.

За словами філософа, «**Любов – це пристрасна відданість**».

<https://www.theguardian.com/commentisfree/2012/dec/13/what-is-love-five-theories>

This metaphor is related to the association of love with a passionate feeling. Loyalty means that you treat your loved one with kindness, compassion and respect.

That you care about his feelings, needs and desires. This metaphor is adapted non-lexicalized and is completely preserved in the translation.

The universe is an egg and the moon isn't real

Всесвіт – це яйце, а місяць нереальний

<https://www.theguardian.com/science/blog/2018/may/02/the-universe-is-an-egg-and-the-moon-isnt-real-notes-from-a-flat-earth-conference>

The egg is a symbol of the birth of the universe, the sun with its spring rebirth, life and its immortality and resurrection. This metaphor is used in the title. In general, we noticed that many metaphors in journalistic texts are found precisely in the headlines, because they are bright, imaginative and attract the attention of the reader. The metaphor is adapted non-lexicalized and translated using an equivalent metaphor in the Ukrainian language.

Divine Ikubor, 22, is a shining star in the new school of afrobeats.

22-річний Дівайн Ікубор є яскравою зіркою нової школи афробіту.

<https://www.theguardian.com/music/2022/nov/07/rema-afrobeats-is-going-to-countries-that-we-have-never-charted-before>

“Tourism is a shining star in an uncertain world,” said Christopher Rodrigues, VisitBritain’s chair.

«Туризм – це яскрава зірка в невизначеному світі, — сказав Крістофер Родрігес, голова VisitBritain.

<https://www.theguardian.com/business/2016/oct/11/tourism-booms-in-uk-after-post-referendum-fall-in-pound>

Wait until you idiot get old, and notice how your short term memory disappears, but your long term memory is a shining star.

Почекай, поки ти, ідіот, постарієш, і помітиш, як твоя короткочасна пам'ять зникає, але твоя довготривала пам'ять – яскрава зірка.

<https://www.theguardian.com/tv-and-radio/2015/aug/03/anthony-head-favourite-tv>

In the word “star”, along with the essential and general meaning (heavenly body), a number of secondary and individual signs are observed – the brightness of the

star, its distance, etc. building Metaphor arises precisely due to the use of “secondary” meanings of words, which allows establishing new connections between them. Thus, in these examples, such signs of a star as its brightness and uniqueness are emphasized. In the last example, such a feature of the star as its longevity is emphasized.

These metaphors are stock lexicalized and mean that someone or something is the best or exemplary in something or in some field. The metaphor remains unchanged in all cases.

*...always say things like that the **snow is a white blanket** after a winter storm.*

...завжди кажуть, що **сніг наче біла ковдра** після зимової грози.

<https://www.theguardian.com/books/2009/may/30/author-nick-laird-metaphor-writers>

The meaning of this metaphor is related to such a property of the blanket as the ability to cover something, hide something. Yes, it means that there is so much snow that you cannot see what is under it. Metaphor is stock lexicalized and translated using simile.

***Tony Blair is an early bird** these days.*

Сьогодні **Тоні Блер є ранньою пташкою**.

<https://www.theguardian.com/politics/2006/sep/24/uk.labourconference>

***Eddie Howe is an early bird** but Bournemouth have understandably delayed his press conference as they await further guidance from the league...*

Едді Хоу є ранньою пташкою, але Борнмут, зрозуміло, відклав його прес-конференцію, оскільки вони чекають подальших вказівок від ліги...

<https://www.theguardian.com/football/live/2020/mar/13/premier-league-and-british-football-set-for-shutdown-due-to-coronavirus-live?page=with:block-5e6b5a708f08c2df6d278e00>

The metaphor “an early bird” is stock lexicalized and translated using the equivalent in both cases. In the Ukrainian language, there is also an analogous metaphor “жаворонок”, but it cannot be used for translation, since its meaning is slightly different. So “жаворонок” is said about a person who starts work from the very morning, in turn “lark” is said about a person who gets up early.

*Another laugh came in the final scene as the Don proved he really **could eat a horse**, disembowelling the beast with his bare hands.*

Ще один сміх пролунав у фінальній сцені, коли Дон довів, що справді **може корову проковтнути**, випотрошивши звіра голими руками.

<https://www.theguardian.com/culture/2000/oct/16/artsfeatures2>

This metaphor is used to describe a raging hunger. The metaphor “eat a horse” is stock lexicalized and translated using the analogue.

*Then Michael and Xochi Birch sold up and it **all went pear-shaped**.*

Потім Майкл і Ксочі Берч продали, і **все пропало**.

<https://www.theguardian.com/technology/2010/jun/21/pass-notes-bebo>

This metaphor means that everything is not happening as planned in the financial sphere, the sphere of love, etc. The metaphor “all went pear-shaped” is dead lexicalized and translated by explaining the meaning.

*“Look, Mr Potter, it’s **no skin off my nose**,” Lane says, using his most raspy voice.*

«Дивіться, містере Поттер, **моя хата з краю**», — каже Лейн своїм найхрипкішим голосом.

<https://www.theguardian.com/news/2007/sep/27/guardianobituaries.artsobituaries1>

*let alone act – and the panto was all but dead in the water but it **was no skin off his nose**.*

Не кажучи вже про дію – і пан то був майже мертвий у воді, але **йому було все одно**.

<https://www.theguardian.com/politics/2018/dec/19/commons-panto-descends-into-chaos-in-row-over-who-said-what-when>

This metaphor is used to describe that someone does not care or does not have a strong opinion about something, that is, it is used when a person wants to say that it does not matter to him what someone else does or thinks. This metaphor is dead lexicalized and translated using an analog metaphor. In the second case, the metaphor is translated using a description of the meaning.

To a palaeoanthropologist, **the past is an open book**, but one that fails to tell the whole story.

Для палеоантрополога **минуле – це відкрита книга**, але вона не може розповісти всю історію.

<https://www.theguardian.com/science/2005/may/19/scienceinterviews.research>

The story of your life in metadata is an open book.

Історія вашого життя в метаданих – це відкрита книга.

<https://www.theguardian.com/australia-news/2015/mar/26/new-data-world-order-government-can-read-every-australian-like-an-open-book>

The universe is an open book

Всесвіт – це відкрита книга

<https://www.theguardian.com/books/2007/jan/06/featuresreviews.guardianreview9>

In all cases, the “open book” metaphor implies that human life, like the world and the past, is nothing more than interpretation of interpretations, reactions to reactions, questioning and listening to answers. The metaphor is stock lexicalized and translated using an equivalent.

He has not been himself over these last couple of months, you can see there is something wrong, he wears his heart on his sleeve.

Останні кілька місяців він не був собою, ви бачите, що щось не так, зазвичай він **дуже відкритий**.

<https://www.theguardian.com/football/2013/may/12/sir-alex-ferguson-manchester-united-david-moyes>

The young singer wears his heart on his sleeve but needs to broaden his emotional range, says Killian Fox.

За словами Кілліана Фокса, молодий співак **відкритий до публіки**, але йому потрібно розширити свій емоційний діапазон.

<https://www.theguardian.com/music/2013/jun/23/tom-odell-long-way-down-review>

If you wear your heart on your sleeve, you openly demonstrate your feelings or emotions, and not hide them. The metaphor is stock lexicalized and translated using an analog.

*Here in **the dog days of summer**, we are currently being overwhelmed by pet-related programming.*

Тут, у **неможливу спеку**, ми зараз перевантажені програмами, пов'язаними з домашніми тваринами.

<https://www.theguardian.com/tv-and-radio/2017/aug/16/down-boy-is-it-time-to-press-paws-on-pet-tv>

The metaphor “the dog days of summer” traditionally refers to a period of particularly hot and humid weather observed during the summer months of July and August in the Northern Hemisphere. The metaphor is stock lexicalized and translated using a description of the meaning.

*Although it's true that people who use the expression tend to enjoy **building castles in the air**.*

Хоча це правда, що люди, які використовують цей вираз, зазвичай люблять **будувати повітряні замки**.

<https://www.theguardian.com/global-development/poverty-matters/2013/sep/16/development-jargon-decoded-on-the-ground>

*'Metaphorically, a good relationship can make you feel like you're **building castles in the air**, a bad one like you're eking out an existence in a crummy ...*

«Метафорично, хороші стосунки можуть викликати у вас відчуття, ніби ви **літаєте в хмарах**, а погані – ніби ви живете в жахливій...

<https://www.theguardian.com/profile/barbaraellen?page=71>

This metaphor means plans, dreams or hopes that have very little chance of being realized, that is, that are realistic. «Building castles in the air» is dead lexicalized metaphor and translated by explaining the meaning. The metaphor is dead lexicalized and translated by the full equivalent in the Ukrainian language in the first case and by selecting an analogue in the second. The metaphor is dead lexicalized and translated by the full equivalent in the Ukrainian language.

*With UFO testimonies, ghost photographs and drawings made by literally **splitting hairs**...*

Зі свідками НЛО, фотографіями привидів і малюнками, **які явно перебільшують побачене...**

<https://www.theguardian.com/artanddesign/jonathanjonesblog/2015/nov/12/susan-hiller-review-lisson-gallery-london-bizarre-brilliant-haunted>

This metaphor implies that someone worries about small things or exaggerate something. This metaphor is dead lexicalized and translated using modulation.

*Stop the **nitpicking!***

Припиніть **придирки!**

<https://www.theguardian.com/tv-and-radio/2019/may/16/stop-the-nitpicking-this-season-of-game-of-thrones-is-miraculous-the-bells>

*Yesterday was a day of evasion at the Hutton inquiry, of hairsplitting and **nitpicking** and distinctions without differences.*

Вчорашній день був днем ухилення від розслідування Хаттона, роздвоєння й **придирок** та відзнаки без відмінностей.

<https://www.theguardian.com/politics/2003/aug/21/uk.davidkelly2>

This metaphor means the finding or pointing out of minor faults in a fussy or pedantic way. This metaphor is dead lexicalized and is translated using an equivalent in both cases.

*I think it's time for all of us – not just young people –**to hit the books** again.”*

Я думаю, що настав час для всіх нас, а не лише для молоді, знову взятися за книги».

<https://www.theguardian.com/uk/2001/nov/10/humanities.schools>

*Lesson learned, she **hit the books** and found, oddly, that acting in a foreign language has its benefits.*

Отримавши урок, вона взялася за підручники і, як не дивно, виявила, що грати іноземною мовою має свої переваги.

<https://www.theguardian.com/film/2001/mar/02/culture.features1>

This metaphor means learning that takes place intensively and responsibly. This metaphor is dead lexicalized and is translated using an equivalent in both cases.

... *it's a good idea to cover your bases with a few supplements.*

... гарна ідея **зробити все, що в наших силах, використавши всі можливості.**

<https://www.theguardian.com/food/2018/dec/21/vegetarian-meat-free-recipes-environment>

This metaphor means doing everything necessary to be sure that something will succeed. This metaphor is dead lexicalized and translated using coneretization.

But she continued to carry a torch for Maillol and established the Dina Vierny Foundation, which led to the creation in 1995 of the ...

Але вона продовжувала **захоплюватись** Майоло і заснувала фонд Діни Вірні, який призвів до створення в 1995 році ...

<https://www.theguardian.com/artanddesign/2009/feb/04/obituary-art-dina-vierny>

This metaphor means that someone is secretly in love with another person or admires him or her actions. This metaphor is dead lexicalized and translated using coneretization.

*“You can't squeeze **blood from a turnip**,” explained Willard Clifford, of the tribe's water maintenance and conservation department.*

«Ви не можете отримати з них нічого», — пояснив Уїллард Кліффорд з відділу водопостачання та збереження води племені.

<https://www.theguardian.com/us-news/2019/may/23/a-promise-unfulfilled-water-pipeline-stops-short-for-sioux-reservation>

This metaphor means that you cannot get something from a person, especially money, that they don't have. This metaphor is dead lexicalized and translated using modulation.

Step Up to the Plate is a fun little teatime watch.

Без труда нема плода – веселий маленький годинник для чаювання.

<https://www.theguardian.com/tv-and-radio/2019/aug/10/step-up-to-the-plate-the-new-cookery-show-that-forces-kids-into-the-kitchen>

This metaphor means doing a certain job or task, even if it requires a lot of effort and time. This metaphor is dead lexicalized and translated using an analog.

*Is The Iron Lady's **heart of gold** quite right?*

Чи **золоте серце** «Залізної леді» це правда?

<https://www.theguardian.com/film/filmblog/2012/jan/09/the-iron-lady-heart-gold>

This metaphor is dead lexicalized and translated using an equivalent.

*... at any time, and see if **my dogs are barking** excessively.*

... у будь-який час і подивіться, чи не надто **болять мої ноги**.

<https://www.theguardian.com/lifeandstyle/2018/apr/13/coco-khan-on-complaint-culture-letters-council-bins-boyfriend>

This metaphor means pain in the legs. It is a stock lexicalized and translated using modulation.

*Terris go **back to the drawing board**.*

Терріс **повертається до тієї невдалої затії**.

<https://www.theguardian.com/culture/2001/mar/06/artsfeatures6>

*The project's architects will now either have to **go back to the drawing board** to try to adapt the new Wembley for an Olympic Games, ...*

Тепер архітекторам проекту доведеться або **повернутися до тієї невдалої ідеї**, щоб спробувати адаптувати новий Уемблі для Олімпійських ігор,...

https://www.theguardian.com/p/x49ge?CMP=gu_com

This metaphor is used to indicate that an idea, scheme, or proposal has been unsuccessful and that a new one must be devised. It is dead lexicalized and translated by modulation.

*“The one thing we don't want to happen is for things **to get out of hand** so that we have to shut down again, which would be devastating,” Levine ...*

«Єдине, чого ми не хочемо, – це те, щоб **усе вийшло з-під контролю**, щоб нам знову довелося закритися, а це було б руйнівню», – Левін...

<https://www.theguardian.com/us-news/2020/jul/04/new-york-celebrates-comeback-from-covid-19-but-hidden-dangers-lie-ahead>

Merkel can't afford Deutsche Bank crisis to get out of hand.

Меркель не може дозволити, щоб криза Deutsche Bank **вийшла з-під контролю**.

<https://www.theguardian.com/business/nils-pratley-on-finance/2016/sep/28/merkel-cant-afford-deutsche-bank-crisis-to-get-out-of-hand>

The metaphor “to get out of hand” means that plans or certain actions do not go as planned. This is a stock lexicalized metaphor and is translated by analog.

*We had ration packs for dinner and then we'll **hit the sack** at around 9.30.*

У нас була вечеря, а потім ми поїхали **спати** приблизно о 9.30.

<https://www.theguardian.com/world/2005/jan/27/tsunami2004.internationalaidanddevelopment8>

The metaphor “to hit the sack” means “to go to sleep”. It is a dead lexicalized metaphor and is translated by modulation.

*Brown is **on the ball** yet again.*

Браун дуже уважний і все чудово розуміє.

<https://www.theguardian.com/politics/2004/dec/05/policy.economy>

This metaphor means that someone is very alert and aware of what is happening. It is a stock lexicalized metaphor and is translated by concretization.

*For most of us with busy lives it's quite common to **feel under the weather** sometimes – faint, dizzy, exhausted or weak.*

Для більшості з нас, хто весь час зайнятий, час від часу **відчувати себе погано** – непритомність, запаморочення, виснаження або слабкість – це звичне явище.

<https://www.theguardian.com/lifeandstyle/2014/may/04/andrew-marr-warning-signs-stroke>

This metaphor means feeling bad. It is a stock lexicalized metaphor and is translated by concretization.

*It's time for Labour to **bite the bullet** and embrace an election.*

Настав час лейбористам з'їсти цю жабу та прийняти вибори.

<https://www.theguardian.com/commentisfree/2019/oct/23/labour-election-brexit-boris-johnson-jeremy-corbyn>

This metaphor means deciding to do something difficult or unpleasant that you have been putting off or hesitated to do. It is a stock lexicalized metaphor and is translated by analog.

Incendiary dreamers out of Galilee were a dime a dozen.

Запальнім рійники із Галілеї і гроша ломаного не вартують.

<https://www.theguardian.com/books/1999/apr/04/1>

“We women are *a dime a dozen*, and there are a bunch of 14-year-olds coming up,” Boal said.

«Ми просто жінки, і є купа 14-річних підлітків», — сказав Боал.

<https://www.theguardian.com/stage/2018/nov/02/ballet-stage-me-too-sexual-abuse-harassment>

This metaphor means “to be completely ordinary.” It is a stock lexicalized metaphor and is translated by analog in the first case and omission in the second. “We women are *a dime a dozen*, and there are a bunch of 14-year-olds coming up,” Boal said.

How restaurants cut corners: embalmed shrimp and headless beer. It's not just Olive Garden. Many restaurants save costs with a little ...

Як ресторани згладжують кути: забальзамовані креветки та безголове пиво. Це не просто OliveGarden. Багато ресторанів економлять кошти за допомогою невеликої...

<https://www.theguardian.com/business/2014/dec/01/how-restaurants-cut-corners>

And with thousands dying from coronavirus every day, is it acceptable to cut corners in the search for a vaccine?

І враховуючи, що тисячі людей щодня помирають від коронавірусу, чи прийнятно приховувати щось щодо пошуків вакцини?

<https://www.theguardian.com/commentisfree/2020/mar/25/search-coronavirus-cure-vaccine-pandemic>

This metaphor means that someone is hiding something. It is a dead lexicalized metaphor and is translated by an equivalent in the first case and a modulation in the second.

*Genomics revolution: UK could **miss the boat**, scientists warn.*

Геномна революція: Великобританія може **упустити свій шанс**, попереджають вчені.

<https://www.theguardian.com/science/2012/dec/04/genomics-revolution-uk-could-miss-out>

*A woman as nice as this doesn't come along often, and I don't want **to miss the boat**.*

Така мила жінка зустрічається нечасто, і я не хочу **упустити свій шанс**.

<https://www.theguardian.com/lifeandstyle/2006/oct/29/familyandrelationships1>

This metaphor means be too slow to take advantage of an opportunity. It is a dead lexicalized metaphor and is translated by analogue.

*The whole of Jack was tinged with a very wry sense of humour, he was always longing **to pull someone's leg**.*

Джек був наділений цікавим почуттям гумору, він завжди прагнув **подрожити когось**.

<https://www.theguardian.com/sport/2016/jan/23/jack-bannister-dies-aged-85>

This metaphor means deceive someone playfully; tease someone. It is a dead lexicalized metaphor and is translated by modulation.

*"I don't want to live a lie", he pleads, delivering **Mark My Words** from inside a glass cube.*

«Я не хочу жити в брехні», – благає він із скляного куба.

<https://www.theguardian.com/culture/2017/mar/11/justin-bieber-review-searching-for-a-sense-of-purpose>

This metaphor is used to tell someone to listen to and remember what one is saying. It is a dead lexicalized metaphor and is translated by omission.

The historian Rebecca Traister says 'mama-bear anger' is the only form of female rage allowed by society.

Історик Ребекка Трейстер стверджує, що «гнів **мами-ведмедиці**» є єдиною формою жіночого гніву, дозволеного суспільством.

<https://www.theguardian.com/lifeandstyle/shortcuts/2018/oct/07/are-angry-mothers-really-more-accepted-than-angry-women-without-children>

This is what they say about a woman, especially a mother, who is extremely protective of a child or children. It is a stock lexicalized metaphor and is translated by an equivalent.

Albanese is strongly of the view that Morrison has, throughout this coronavirus crisis, been a day late and a dollar short.

Альбанезе твердо вважає, що Моррісон протягом усієї цієї коронавірусної кризи **втратив всі можливості**.

<https://www.theguardian.com/australia-news/2020/mar/23/politicians-scramble-for-hope-as-australia-folds-in-on-itself>

Our foreign policy is always a day late and a dollar short.

Нашій зовнішній політиці завжди **чогось не вистачає**.

<https://www.theguardian.com/world/2014/apr/20/ukraine-pm-us-support-russia>

When a person is a day late and a dollar short, he has not only missed an opportunity due to tardiness, but also because he has not put forward enough effort. This metaphor is Recent lexicalized and translated using modulation.

Each is fuelled by uncompromising nerd fury; each bent out of shape by their devotion to pop culture.

Кожен живиться безкомпромісною люттю; кожен **виходить з себе** через свою відданість поп-культурі.

<https://www.theguardian.com/film/2022/sep/18/funny-pages-review-owen-kline-debut-teenage-dreams-and-nerd-fury-fuel-this-hilariously-grubby-comedy>

This metaphor means to take offense; to get angry, worried, or upset. It is dead lexicalized and translated using an analogue.

*Careering from challenge to challenge, dodging eliminations **by the skin of your teeth** ...*

Переходячи від виклику до виклику, ухиляючись від елімінацій, **ти врятувався...**

<https://www.theguardian.com/tv-and-radio/shortcuts/2012/sep/22/masterchef-winner-emma-kennedy-tips>

If you do something by the skin of your teeth, you only just succeed in doing it. It is a stock lexicalized metaphor and is translated by modulation.

*How to make your **salad days** last.*

Як зробити ваші **дні юності** довшими.

<https://www.theguardian.com/lifeandstyle/2021/aug/07/how-to-make-salad-days-last>

The term “salad days” refers to the periods of a person’s youth when life was carefree. The phrase comes from Shakespeare’s Antony and Cleopatra, which contains the line “They were my salad days, when I was green in judgment.” It is a dead lexicalized metaphor and is translated by modulation.

*The Portsmouth manager has worn a **hangdog expression** since Alexandre Gaydamak announced his intention to invest millions at Pompey and even ...*

Вираз обличчя головного тренера Портсмута **був похмурий** після того, як Олександр Гайдамак оголосив про свій намір інвестувати мільйони в Pompey і навіть...

<https://www.theguardian.com/football/2006/jan/09/match.portsmouth>

This metaphor means an unhappy or shy, especially guilty, facial expression. Also means feeling and looking when a person is ashamed and embarrassed. It is a stock lexicalized metaphor and is translated by concretization.

*Young boys try to catch a glimpse of a traditional wrestling tournament in Senegal’s capital Dakar, but **get caught red-handed**.*

Молоді хлопці намагаються поглянути на традиційний турнір з боротьби в столиці Сенегалу Дакарі, але їх **спіймають на гарячому**.

<https://www.theguardian.com/sport/gallery/2009/feb/16/gallery-weird-world-of-sport>

This metaphor means to be caught in the act of wrongdoing. It is a stock lexicalized metaphor and is translated by equivalent.

*Rarely can a **wild goose chase** have been so productive and enjoyable.*

Рідко коли **погоня за недосяжним** була настільки продуктивною та приємною.

<https://www.theguardian.com/uk/1999/mar/22/stephenmoss.stephenmoss1>

*It is a **wild goose chase** because the Taliban, their narco-bosses and al-Qaida allies cannot be nailed in southern Afghanistan alone.*

Це неможливо, тому що талібів, їхніх наркобосів і союзників з Аль-Каїди не вийде розбити на півдні Афганістану поодинці.

<https://www.theguardian.com/world/2008/jun/09/afghanistan.military>

This metaphor means senseless attempts to achieve what is unattainable. It is dead lexicalized and in both cases is translated by modulation.

*Why trying to stop filesharers is like **herding cats**.*

Чому намагатися зупинити файлообмінники – це все одно, що **зганяятикотів в стадо**.

<https://www.theguardian.com/technology/2009/jun/16/file-sharing-charles-arthur>

This metaphor refers to a futile attempt to control or organize a class of subjects that are inherently uncontrollable. It is a dead lexicalized metaphor and is translated by equivalent.

Long Covid is *the elephant in the room*, but it seems invisible to Australian politicians.

Затяжний Covid – це **корова в посудній лавці**, але вінздається непомітним для австралійських політиків.

<https://www.theguardian.com/commentisfree/2021/dec/30/long-covid-is-the-elephant-in-the-room-but-it-seems-invisible-to-our-politicians>

This metaphor means a serious problem or controversial issue that obviously exists but is not up for discussion. It is a stock lexicalized metaphor and is translated by analogue.

The majority of kids I speak to that are living that life will say that we *hit the nail on the head...*

Більшість дітей, з якими я спілкуюся, живуть так, що життя скаже, що ми **влучили в точку...**

<https://www.theguardian.com/tv-and-radio/2013/aug/09/top-boy-ashley-walters-kano>

This metaphor means finding exactly the right answer. It is a dead lexicalized metaphor and is translated by equivalent.

Thus, the majority of metaphors used in journalistic texts are lexicalized dead metaphor and lexicalized stock metaphor. In most cases, they are translated using modulation, analogue and equivalent.

CONCLUSION

The problem of translating metaphors in a journalistic text when translating from English to Ukrainian remains one of the debatable problems today. Metaphor translation is particularly difficult, since their “transition” from one language to another requires the translator to take into account its evaluative, nominative, and aesthetic components. The special importance of the metaphor in the journalistic text is for the non-English speaking reader. Therefore, metaphor and its translation from one language to another deserve special attention in a number of scientific studies.

Stylistic techniques direct the movement of thought, attract the reader’s attention, highlighting and emphasizing the necessary information with the help of the arrangement of words in the sentence, parts of speech in the text, and the use of non-standard expressions. They decorate the language, make it more expressive. The use of stylistic techniques in speech, and especially metaphors, requires a high level of linguistic competence and speech preparation of the author of the article, on the one hand, and the translator or non-English-speaking reader, on the other.

Metaphor is one of the easiest to construct and recognize in the speech stream and the most common stylistic techniques in journalism, but metaphor in journalism texts is quite difficult to understand.

When translating a stylistic device, metaphors must be preserved in the implementation of inherent pragmatics and expression, which seems possible when preserving the structure of the metaphor, as well as culturally specific images. The translation of metaphors, in turn, requires the analysis of the functional specificity of this stylistic device in a specific context and the determination of more relevant aspects of its translation.

It has been established that the following types of metaphors are used in journalistic texts:

1. lexicalized dead metaphor – 45%;
2. lexicalized stock metaphor – 40%;
3. lexicalized recent metaphor – 4%.

4. non-lexicalized adapted metaphor – 11%.

Metaphors were reproduced using the following lexical-semantic translation transformations:

1. concretization and explaining the meaning – 12.5%;

2. omission – 3%;

3. modulation – 22%.

4. analogue – 22%.

4. simile – 5%.

4. equivalent – 35.5%.

The prospect of further research may be to expand the range of issues considered in the coursework, to identify new methods of analyzing metaphors, to search for new methods of their research, which will lead to a perfect understanding of the nature of this phenomenon.

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ANNEX

1. The article sheds light on the metaphorical nature of political discourse. Translation (Ukrainian): Стаття розкриває метафоричну природу політичного дискурсу.

2. The author employs vivid metaphors to illustrate their point. Translation (Ukrainian): Автор використовує яскраві метафори для ілюстрації своєї думки.

3. The metaphorical language used in the editorial evokes strong emotions. Translation (Ukrainian): Метафорична мова, використана в редакційному коментарі, викликає сильні емоції.

4. The metaphor in the headline captures the essence of the article. Translation (Ukrainian): Метафора у заголовку передає суть статті.

5. The author employs cultural metaphors to appeal to the readership. Translation (Ukrainian): Автор використовує культурні метафори, щоб звернутися до читачів.

6. The metaphorical expressions used in the scientific paper require careful translation. Translation (Ukrainian): Метафоричні вислови, використані в науковій статті, вимагають уважного перекладу.

7. The metaphorical concept is central to the argument presented in the article. Translation (Ukrainian): Метафорична концепція є центральною у викладеному в статті аргументі.

8. The author employs animal metaphors to describe human behavior. Translation (Ukrainian): Автор використовує тваринні метафори для опису поведінки людей.

9. The metaphorical language used in the advertisement appeals to consumers' emotions. Translation (Ukrainian): Метафорична мова, використана в рекламі, звертається до емоцій споживачів.

10. The translation of metaphors requires careful consideration of their cultural implications. Translation (Ukrainian): Переклад метафор вимагає уважного врахування їхніх культурних наслідків.

11. The metaphorical expressions used in the poem add depth to its meaning. Translation (Ukrainian): Метафоричні вислови, використані в поезії, надають їй глибини.

12. The metaphorical imagery used in the novel creates vivid mental pictures for the readers. Translation (Ukrainian): Метафорична уява, використана в романі, створює яскраві ментальні зображення для читачів.

13. The metaphors used in the speech resonated with the audience. Translation (Ukrainian) : Метафори, використані в промові, сприйняли відгук у аудиторії.

14. The metaphorical language employed in the news article conveyed a sense of urgency. Translation (Ukrainian): Метафорична мова, використана в новинній статті, передала відчуття терміновості.

15. The author used sports metaphors to describe the business competition. Translation (Ukrainian): Автор використовував спортивні метафори для опису бізнес-конкуренції.

16. The metaphorical expressions used in the advertisement were culturally sensitive. Translation (Ukrainian): Метафоричні вислови, використані в рекламі, були враховані з точки зору культурної чутливості.

17. The metaphorical imagery in the literary piece added richness to the text. Translation (Ukrainian): Метафорична уява в літературному творі збагатила текст.

18. The author employed historical metaphors to illustrate societal changes. Translation (Ukrainian): Автор використовував історичні метафори для ілюстрації суспільних змін.

19. The metaphorical language used in the opinion piece conveyed a sense of bias. Translation (Ukrainian): Метафорична мова, використана в думковій статті, передала відчуття упередженості.

20. The metaphors in the literary work added depth to the characters' emotions. Translation (Ukrainian): Метафори в літературному творі надали глибини емоціям персонажів.

21. The metaphorical expressions used in the scientific research paper were difficult to translate. Translation (Ukrainian): Метафоричні вислови, використані в науковій дослідженій статті, були важкі для перекладу.

22. The author employed nature metaphors to describe human emotions. Translation (Ukrainian): Автор використовував природні метафори для опису емоцій людей.

23. The metaphorical language used in the speech resonated with the listeners. Translation (Ukrainian): Метафорична мова, використана в промові, знайшла відгук у слухачів.

24. The metaphors in the advertising campaign appealed to consumers' desires. Translation (Ukrainian): Метафори в рекламній кампанії зверталися до бажань споживачів.

25. The metaphorical imagery in the movie added depth to the storyline. Translation (Ukrainian): Метафорична уява в фільмі надала глибини сюжету.

26. The author used animal metaphors to describe human behavior. Translation (Ukrainian): Автор використовував тваринні метафори для опису поведінки людей.

27. The metaphorical expressions used in the political article were loaded with symbolism. Translation (Ukrainian): Метафоричні вислови, використані в політичній статті, були забарвлені символізмом.

28. The metaphors in the poem created vivid imagery in the reader's mind. Translation (Ukrainian): Метафори в поезії створили яскраву уяву у розумі читача.

29. The metaphorical language used in the business report conveyed a sense of competitiveness. Translation (Ukrainian): Метафорична мова, використана в бізнес-звіті, передала відчуття конкурентоспроможності.

30. The author employed food metaphors to describe cultural diversity. Translation (Ukrainian): Автор використовував харчові метафори для опису культурної різноманітності.

31. The metaphorical expressions used in the fashion magazine were trendy and fashionable. Translation (Ukrainian): Метафоричні вислови, використані в модному журналі, були модними і стильними.

32. The metaphorical imagery in the advertisement created an emotional connection with the audience. Translation (Ukrainian): Метафорична уява в рекламі створила емоційний зв'язок з аудиторією.

33. The author used weather metaphors to describe the mood of the protagonist. Translation (Ukrainian): Автор використовував метафори погоди для опису настрою головного героя.

34. The metaphorical language used in the social media post resonated with the followers. Translation (Ukrainian): Метафорична мова, використана в пості в соціальних мережах, знайшла відгук у фолловерів.

35. The metaphors in the speech added rhetorical flair to the delivery. Translation (Ukrainian): Метафори в промові додали риторичного вишуканості в доставку.

36. The metaphorical expressions used in the environmental article highlighted the urgency of the issue. Translation (Ukrainian): Метафоричні вислови, використані в екологічній статті, підкреслили важливість проблеми.

37. The author employed sports metaphors to convey the concept of teamwork. Translation (Ukrainian): Автор використовував спортивні метафори, щоб передати поняття командної роботи.

38. The metaphorical language used in the scientific paper elucidated complex concepts. Translation (Ukrainian): Метафорична мова, використана в науковій статті, роз'яснила складні концепції.

39. The metaphors in the literary work added depth to the characterization. Translation (Ukrainian): Метафори в літературному творі надали глибини характеристиці.

40. The metaphorical expressions used in the news article captured the essence of the event. Translation (Ukrainian): Метафоричні вислови, використані в новинній статті, захопили сутність події.

41. The metaphorical imagery in the travel brochure painted a vivid picture of the destination. Translation (Ukrainian): Метафорична уява в туристичному буклеті намалювала яскравий зображення місця призначення.

42. The author used plant metaphors to describe growth and development. Translation (Ukrainian): Автор використовував рослинні метафори для опису зростання та розвитку.

43. The metaphorical language used in the technology article simplified complex concepts. Translation (Ukrainian): Метафорична мова, використана в технічній статті, спростила складні концепції.

44. The metaphors in the advertisement created a sense of urgency and excitement. Translation (Ukrainian): Метафори в рекламі створили відчуття терміновості та захоплення.

45. The metaphorical expressions used in the educational material facilitated understanding. Translation (Ukrainian): Метафоричні вислови, використані в навчальному матеріалі, сприяли розумінню.

46. The metaphorical imagery in the song lyrics evoked strong emotions. Translation (Ukrainian): Метафорична уява в тексті пісні викликала сильні емоції.

47. The author used travel metaphors to describe the journey of life. Translation (Ukrainian): Автор використовував метафори подорожі, щоб описати шлях життя.

48. The metaphorical language used in the motivational speech inspired the audience. Translation (Ukrainian): Метафорична мова, використана в мотиваційному виступі надихнула аудиторію.

49. The metaphors in the political article conveyed the complexity of the situation. Translation (Ukrainian): Метафори в політичній статті передали складність ситуації.

50. The metaphorical expressions used in the business report emphasized the need for strategic planning. Translation (Ukrainian): Метафоричні вислови, використані в бізнес-звіті, підкреслили необхідність стратегічного планування.