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## **TRANSLATION PECULIARITIES OF METAMORPHOSIS FROM LINGUOCOGNITIVE AND LINGUOSTYLISTIC STANDPOINTS**

The current research attempts to explore metamorphosis in translation in the framework of linguocognitive and linguostylistic perspectives. The action research is conducted on the fairy tales by Lewis Carroll “Alice’s Adventures in Wonderland” and “Through the Looking-Glass”. Theoretical review is carried out based on Chesterman’s Local translation strategies and Moskvichova’s model of metamorphosis. The outline of the study profoundly dwells upon the stylistic and cognitive nature of metamorphosis. In this connection conversion of the transformative into the transformed in line with the cause and the verb markers/predicates summarize the notion of conversion and transformation. Within such an approach metamorphosis can be acknowledged as propensity of the fairy tale to get rid of tropes, an inclination to neutralize or to literalize tropes at the expense of the deliberate renewing of their

worn, hackneyed semantics. Hence, from the stylistic point of view the application of cognitive metamorphosis in fairy tales gives the story a power push forward realizing the literal sense of a figurative expression.

**Keywords:** linguocognitive, linguostylistic, metamorphosis, the transformed, transformative, verb marker, translation.

## Introduction

Researchers from all over the world are becoming increasingly interested in the idiosyncrasies of the complicated process of translating a piece of literature from one language to another. This explains why a large number of academics have been increasingly interested in performing research that show the process of translation from a cognitive standpoint. The integration of cognitive science into translation research has resulted in an interdisciplinary link between translation and cognition. The study aims at creating a solid empirical foundation that underpins the establishment of a robust cognitive model of translation due to the merging of translation and cognition. However, in cognitive research, the asymmetrical focus on producers and receivers has been considered, and it emphasizes the fact that the necessity of examining how translated texts are reconstructed every time the product is read, viewed, and received has been overlooked in the literature (Chesterman, 1997, pp. 57–60).

An assessment of Chesterman's explanation of translation impacts on the reader, reveals the critical necessity of cognitive processing analysis in the reception of translation. In this sense, Chesterman's model of Local Translation Strategies has become a cornerstone for this research. Chesterman claims in his book "Metemes of Translation" that the taxonomy of translation tactics might be reduced to a single category, i.e. change something. In this vein, after completing the first translation of a certain string of text, the translator frequently discovers that it is insufficient for a variety of reasons. As a result, Chesterman divides local translation strategies into three categories: semantic, syntactic, and pragmatic. Syntactic strategies are local methods that change the grammatical structure of TT in relation to the source language. Syntactic strategy was not considered in the data analysis because the study focuses on pragmatic and semantic strategies. The article zooms on pragmatic and semantic tactics, which frequently pinpoint the translator's overall plan for conveying the author's intended meaning (Chesterman, 1997, pp. 101–104).

The following subcategories of pragmatic and semantic techniques were used in the context of our study:

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

Metamorphosis has been the subject of debate within the field of Translation Studies in recent decades, primarily in regard to translatability, and has subsequently addressed the challenges from a variety of perspectives (contextual, de-

scriptive, and cognitive) and in relation to diverse types of discourse (Mandelblit, 1995, pp. 483–485). Metamorphosis was predominantly researched by philosophers, rhetoricians, literary critics, psychologists, and linguists until recently. Studies of metamorphosis are increasingly being placed within large, comprehensive frameworks of human cognition, communication, and culture. The fundamental theories on metamorphosis and their rhetorical position must be mapped out in order to translate metamorphosis. Nonetheless, literary and artistic metamorphosis has been the topic of increasingly extended research, and in-depth research is currently underway. In their book “Metaphors We Live By,” G. Lakoff and M. Johnson decode the evidence of metamorphosis’ conceptuality. People constantly employ the notion of ‘Causation’ in the mental structure of the material world and cultural reality, thus they emphasized it as the cornerstone of human thinking (2003,193). With the support of metamorphosis as a religious and mythological notion, the concept of ‘Causation,’ the basis for human thoughts, emerged with the slow evolution of society and human cognition from the archaic period. This concept is expressed in current civilization by the frequent transitions in actual life (by turning on or off the light, opening the door, etc). (2003, pp. 70–75).

Various conceptual frames are used by some critics, while others outline the corpus of literary metamorphosis in full depth, and yet others conduct ongoing study on the topos or motif of literary metamorphosis (Jakobson, 1980, pp. 71).

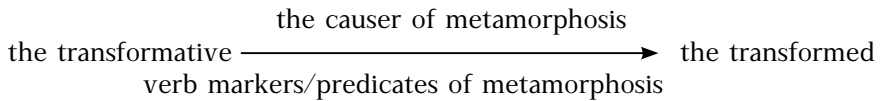
Metamorphosis is a prominent topic of discussion in a number of recent research as a tropological issue. Metamorphosis, along with hyperbole and metaphor, is an ancient stylistic device that can be applied to a variety of folklore and literary genres. In 1930, several rhetoricians such as Bachelard, Bakhtin, and Jakobson embarked on the first theoretical investigations of literary transformation. Metamorphosis as a stylistic strategy is not well studied in contemporary linguistics. Furthermore, the tropological status of metamorphosis is complex and has been the subject of academic debate. A number of scholars have questioned the rhetorical autonomy of metamorphosis, claiming that metamorphosis is defined as the text proclivity to eliminate tropes, as well as a predisposition to literalize tropes at the expense of meaning.

In this regard, Brunel argues that metamorphosis is, after all, just a metaphor apparently depicting something else while revealing the similarity of the changed self – a kind of comparison between various states of being – metamorphosis thus suggests an event that leads to something that isn’t completely different from what was previously known (Mikkonen, 1996, p. 3). Metamorphosis is also defined by the availability of a sense of an event or an act in this figure: metamorphosis is a metaphor that provides a sense of vertical or horizontal continuity. In this regard, Le Guern asserts that metamorphosis is a metaphor, but one that has been destroyed. He further adds that when objects or beings are contrasted, they are not divided by a barrier of diverse identities, as in metaphors, but are simply two states (as it were, the before and after) of the same entity (Le Guern, 1981, pp. 28).

Another viewpoint is that of Russian linguist Rosenthal, who compares metamorphosis to metaphor, claiming that metamorphosis is far more colorful and dynamic than metaphor. It is also more categorical than simile, reflecting the transition from one state of being to another, whereas metaphor and simile represent the outcome (Розенталь, 2013, p. 329). In this vein, Arutyunova argues that metamorphosis and metaphor must be identified clearly. She also claims that metamorphosis removes the subject role, leaving only his ‘werewolf,’ and demonstrates the transformed reality. Significantly, it is an occurrence, a phenomenon, or a moment that pervades the overall development of the plot (Арутюнова, 1990, pp. 296–298). It’s worth noting that the link between metamorphosis and metaphor implies that all metaphors use metamorphic logic in their comparisons and links between things (Massey, 1981, pp. 190–192).

The paradoxical status of metamorphosis as a motif inhibits considerations of subjectivity and how it is represented in literature, along with the relationship between knowledge and textuality. A closer look indicates that metamorphosis as a symbol for intertextuality, as well as a symbol of both selection and combination, can be read to represent textual production and reading, including the interrelationships and combinations of diverse textual forms (Jakobson, 1990, pp. 115–133). Much theoretical discussion has centered on this particular and apparently contrasting topological position of metamorphosis. The fact that when something ‘metamorphically’ transforms into something other, some aspect or a sense of the residue of sameness is typically retained is what makes metamorphosis imposing as a motif. As a result, in terms of a metaphor as a structure, the building of the new shape would simply yoke together two things to create a third. As long as all of these meanings are preserved in the target text during the translation process, the translation product is one of the ‘identifying–function–embedded’ categories (Tomlinson, 1983, p. 25).

Metamorphosis, as a literary device, serves both transfigurative and transferal purposes in fairy tales. By transforming a hero into animals, the transfigurative role of metamorphosis is specified by the transformation of the appearance of the fairy hero, endowing him with fairy enormous power and strength (an instrument or a helper). The removal of the fairy hero to the other place of life is the transferal function of transformation. In this regard, the analytical approach to investigating metamorphosis in various linguistic paradigms demonstrates the idea of metamorphosis as “transformation or taking on a new shape” (Chenetier, 1992, pp. 383–400). The study of current metamorphosis theories has led to the recognition of metamorphosis as a multicomponent structure containing aspects of the transformative, transformed, causer, and verb markers/predicates. In fairy tales, numerous words with various meanings indicate the transformative, transformed, and causer components; the verb markers/predicates of metamorphosis are verbs with the semantics (meaning) of transformation, revival, and change; shifting from one condition into another (Москвичёва, 2015, pp. 87–108).



Metamorphosis, as depicted in fairy tales, stands out and arouses special interest. The tropic status here is one-of-a-kind. Metamorphosis in fairy tales, according to Jivanyan, is a specific theme that belongs more to the story than to the fairy tale rhetoric. Metamorphosis can be considered as a genre-defining device in some respects. It's no surprise that "Metamorphosis" or "The Golden Ass" is the name of one of the earliest and most famous collections of fairy tales created by the Roman fairy tale writer Lucius Apuleius (Jivanyan, 2007, p. 50). The fairy tales by George MacDonald are particularly interesting in this regard. Based on Chesterman's model of Local Translation Strategies, the current study exposes the linguistic and cognitive idiosyncrasies of metamorphosis in translation.

### Research Questions

The research posits the following questions:

- How do the linguocognitive features of metamorphosis affect the quality of a fairy tale translation?
- How well do source and target texts convey linguistic cognitive differences?
- How can Local Translation Strategies foster translation metamorphosis disclosure?

### Research Method

The methodological basis of this research aims at observing profoundly translation peculiarities of metamorphosis through linguocognitive and linguostylistic approaches which reveal the latent perspectives of the very stylistic device more explicitly.

The selected fairy tales "Alice's Adventures in Wonderland" and "Through the Looking Glass" have enthralled readers for over a century to get a clear picture of multi-dimensional identifying function of metamorphosis. The bizarre dream realms of Wonderland and the Looking-Glass realm are full of surprises: a newborn turns into a pig, time stops during a 'crazy' tea party, and a frantic game of chess transforms seven-year-old Alice into a queen. These remarkable stories, replete with stylistic devices particularly metamorphosis and boundless imagination, blend joyful nonsense with melancholy moments of longing for childhood innocence. The extensive usage of metamorphosis, which is a fundamental basis for linguistic and cognitive models of metamorphosis, exemplifies Lewis Carroll's elusive and subtle style. The transformative, transformed, verb markers/predicates, and causer are the four components of the fairy tale metamorphosis paradigm (the cognitive bases of metamorphosis conveys the idea of transformation in the cognition of the writer). Metamorphosis entities are defined through the intentional utilization

of metaphor, simile, and personification, which have significantly contributed to fairy tale poetics. Due to the peculiarity of transformation as a style device, the fairy tale gets new layers of meaning and rhetoric among those artistic elements. In terms of research, it's fascinating to see how the author generates a sequence of images through extraordinary transformations, not only highlighting the language and stylistic character of metamorphosis but also introducing it in the translation from a linguocognitive perspective.

### Data Discussion

In Alice in Wonderland, the subject of change operates on two levels. The requirement of Alice's transformation is established inside this constraint, in order to be liberated from the shackles of the figure and shape and search for her actual identity, avoiding her captivity to a societal built identity. Metamorphosis is characterized by extreme transformation, which leads to conflict with oneself. It splits, interrupts, and presents Alice, fragmented into bits, to the illogical, to the admission, 'I don't know who I am.' In Wonderland, the transformation develops and discloses whatever the regular world of Victorian England hides, the divided identities and shattered lives.

The excerpt from the fairy tale provides a pure example of metamorphosis expressed by simile:

*“What a curious feeling!” said Alice; “I must be shutting up like a telescope. And so it was indeed: she was now only ten inches high, and her face brightened up at the thought that she was now the right size for going through the little door into that lovely garden. First, however, she waited for a few minutes to see if she was going to shrink any further: she felt a little nervous about this; “for it might end, you know”, said Alice to herself, “in my going out altogether, like a candle. I wonder what I should be like then.” And she tried to fancy what the flame of a candle is like after the candle is blown out, for she could not remember ever having seen such a thing. (p. 28)*

— Սա ինչ տարօրինակ զգացում է, — գոչեց Ալիսը, — կարծես ծալծլվում եմ հեռադիտակի նման:

Եվ իրոք: Նա դարձավ տասը մատնաչափ, և դեմքը պայծառացավ այն մտքից, որ ինքն արդեն ճիշտ այն չափսին է, որ կկարողանա անցնել փոքրիկ դռնից ու մտնել գեղատեսիլ պարտեզը: Բայց և այնպես սպասեց մի քանի րոպե՝ համոզվելու, որ այլևս չի փոքրանում: Մեկ էլ տազնապահար մտածեց. «Իսկ եթե այսպես շարունակվի, մոռնի պես կհալվեմ-կվերջանամ: Հեղաբրթի է, ինչի՞ կնմանվեմ ես այն ժամանակ»: Նա փորձեց պարկերացնել, թե ինչպիսին կլինի բոցը մոռնի հանգչելուց հետո: Ինչքան որ հիշում էր, երբեք նման բան չէր տեսել կյանքում: (էջ 30)

The main protagonist undertakes premeditated metamorphosis in this paragraph, which forms cognitive connections between Alice's desire to become smaller in size and the picture intending to explicitly convey her thoughts, namely Alice's shift into a tiny creature, which is simple in action and structural in conceptualization. According to the metamorphosis model, the transformational element is 'the girl Alice, ' while the verb marker/predicate is 'shutting up' and the transformed element is 'ten -inch- high girl'.

The supernatural appears as an expansion of a rhetorical figure, giving its literal connotation a figurative expression. On the one hand, investigating aspects of metamorphosis articulated through a range of stylistic methods, particularly simile, is intriguing. The proposed stylistic feature, on the other hand, selects one metacognition to make sense of a more abstract conceptual notion: the transformation of the girl is compared with a telescope that is shutting up (ծալծլվող հեռադիսակ).

Despite the inherent limitations in any method of concept transfer, literary translation, particularly English-to-Armenian translation, is regarded to be a continuous endeavour. In this setting, the translation of metamorphosis makes an evocative word more conspicuous. Furthermore, the latter reveals metamorphic elements that affect not only the language but also how various readers see the fairy tale vertical setting. As a result, translation becomes a powerful tool for bringing dormant cognitive patterns together.

So it is not unreasonable to believe that Carroll does not depict the process of metamorphosis by inserting the element, the transformed of the personage. In reality, there is a spark of knowledge in Alice's increase and decrease of size.

“Come, my head's free at last!” said Alice in a tone of delight, which changed into alarm in another moment, when she found that her shoulders were nowhere to be found: all she could see, when she looked down, was an immense length of neck, which seemed to rise like a stalk out of a sea of green leaves that lay far below her. (p. 41)

— Վերջապես գլուխս ազատեցի, — Ալիսի ուրախությանը չափ չկար, բայց ահա, հաջորդ վայրկյանին, երբ չկարողացավ տեսնել ուսերը, նրա ուրախությունը փոխվեց տագնապի: Իսկ երբ ցած նայեց գետնին թափված կանաչ տերևների կույտի միջից ծառաբնի նման վեր էր խոյանում մի հսկայական երկար վիզ:(p. 36)

The transformation in above-mentioned passage reveals that Alice is speculating on the possibilities of her shapeshifting. The Armenian translation shows the adoption of the Synonymy technique. The given paragraph encompasses the transformation marker 'rise', which is translated as 'վեր խոյանալ' in Armenian. The word 'rise' has an Armenian direct counterpart 'բարձրանալ', which intensifies the affect of the sentence. The synonym chosen by the translator conveys Alice's transformation more vicariously.

All the possible transformations that Alice undergoes are a form of discovery that reveals fairy tale rhetoric, making the fairy tale dramatic and captivating, and decodes psychological and philosophical aspects of Carroll’s subjective modality.

Alice’s neck —————→ stalk out of a sea of green leaves  
to rise

*Alice crouched down among the trees as well as she could, for her neck kept getting entangled among the branches, and every now and then she had to stop and untwist it. After a while she remembered that she still held the pieces of mushroom in her hands, and she set to work very carefully, nibbling first at one and then at the other, and growing sometimes taller and sometimes shorter, until she had succeeded in bringing herself down to her usual height. (p. 48)*

Ալիսը գլխահասկ, վահավիտերով քայլում էր ծառերի միջով, որովհետև վիզը փաթաթվում էր ճյուղերին և շարունակ կանգ էր առնում արձակելու այն: Քիչ անց հիշեց, որ բռունցքների մեջ սունկի կտորներ են մնացել և զգուշությամբ գործի անցավ՝ կծելով մեկ մի ձեռքի պատառիկը, մեկ մյուս, մերթ երկարելով, մերթ կարճանալով, մինչև որ հաջողվեց նախկին հասակն ընդունել: (էջ 52)

the causer of metamorphosis

**mushroom**

the transformative —————→ the transformed  
**Alice** verb markers/predicates of metamorphosis **Alice’s height**  
growing shorter and taller,  
bringing herself down to

The causer of metamorphosis ‘mushroom’ has anticipated impact since Alice is left with a serpentine neck. There is a situational irony at play here which enables Alice to change her size rather than merely, psychologically, ‘grow up’. Nevertheless, Alice undergoes a similar metamorphosis. As a matter of fact, she resents the fact that she is anyone other than who she has always been. With the regard to the translation the elements of the causer ‘պատառիկներ’ carries strategy of Explicitation whilst the latter is missing in the original text. Yet the translator succeeds conveying the original text and imposes on reader as the authentic one. Admittedly, another noteworthy element in this excerpt is the verb marker ‘bring down to usual height’ which is translated ‘նախկին հասակն ընդունել’. Diving into the content the translator unveils the author’s cognitive and linguistic metamorphosis which is an evident example of strategy of Synonymy.

She took her off the table as she spoke, and shook her backwards and forwards with all her might. The Red Queen made no resistance whatever; only her face grew very small, and her eyes got large and green: and still, as Alice went on shaking her, she kept on growing shorter – and fatter – and softer – and rounder



– and – and it really was a kitten, after all. (p. 11)

Այս խոսքերն ասելուն պես Ալիսը բարձրացրեց նրան ու ամբողջ ուժով թափ տվեց: Սև Թագուհին չէր դիմադրում: Նրա դեմքը փոքրացավ, աչքերը լայն բացվեցին ու կանաչ գույն ստացան: Մինչ Ալիսը շարունակում էր ցնցել նրան, Թագուհին փոքրանում էր, հաստանում, փափկանում, կլորանում և..Վերջապես փիսիկի կերպարանք ընդունեց:(Էջ 13)

In the given paragraph Alice targets the Red Queen trying to make a kitten out of her. This example embarks on the metamorphosis process, which continues with the verb markers such as ‘grow small’, ‘get large’, ‘keep growing’, ‘grow shorter, fatter, softer, rounder’. With the addition of the last marker, the metamorphosis process is complete. Gradation is a major aesthetic component in this piece, as it is due it that transformation is realized. It uses comparable metaphorical pictures to underline the passage emotional impact. Repetition appears to be an essential component of gradation in this case. The availability of climax makes the current metamorphosis both linguostylistically and linguocognitively coloured and retains the authenticity of the original text. The translator whether deliberately or not implemented strategy of Addition: the transformation marker ‘կերպարանք ընդունեց’ in the target text unfolds and finalizes the process of metamorphosis.

the transformative  $\longrightarrow$  the transformed  
**Red Queen** verb markers/predicates of metamorphosis **kitten**  
**grow shorter, fatter, softer, rounder**

“Can you row?” the Sheep asked, handing her a pair of knitting–needles as she spoke. “Yes, a little – but not on land – and not with needles” Alice was beginning to say, when suddenly the needles turned into oars in her hands, and she found they were in a little boat, gliding along between banks: so there was nothing for it but to do her best. (p. 25)

–Թիավարել կարող ես, – մի գույգ շյուղ մեկնելով Ալիսին հարցրեց Ոչխարը. –Այո, մի քիչ, բայց գետնին այն էլ շյուղերով ....– բացատրում էր Ալիսը, երբ հանկարծ շյուղերը նրա ձեռքում թիերի վերածվեցին. Հաջորդ վարկյանին տեսավ, որ իրենք գտնվում են փոքրիկ նավակում, որն ափերի երկայնքով հանդարտ առաջ էր սահում, ուստի անհրաժեշտ էր միայն թիավարել: (Էջ 27)

In the given passage the author obviously makes the reader anticipate metamorphosis when knitting needles turn into oars in Alice’s hands. In terms of rhetorical status metamorphosis in the aforementioned extract can be considered as an extension of simile in the text. In this regard, the simile can be considered as a reduction of metamorphosis from the linguocognitive perspective.

the transformative  $\longrightarrow$  the transformed  
**knitting needles** verb markers/predicates of metamorphosis **oars**  
 turn into

In this context the given metamorphosis sheds light on the poetics and rhetoric of fairy tale from a new, specific angle.

*The Queen was no longer at her side – she had suddenly dwindled down to the size of a little doll, and was now on the table, merrily running round and round after her own shawl, which was trailing behind her. (p. 51)*

*Թագուհին այլևս կողքին չէր. նա հանկարծ դարձավ փոքրիկ տիկնիկի մեծության և սկսեց աշխույժ վազվզել սեղանի վրա ցանկանալով բռնել իր գլխաշորը, որը պոչի պես կախ էր ընկել հետևից:(էջ 58)*

The author investigates the symbolic link between self and object through cognition. In this excerpt the Queen’s transformation into a doll is explored from the cognitive perspective to adapt and re-adapt herself in diverse and specific ways, to modify one’s notion of Self as an ongoing creative activity.

The selected fragment illustrates an example of strategy of Explicitation. The verb marker ‘dwindle down’ is somewhat deviated from its denotational meaning as the author preferred to translate the expression ‘դարձավ փոքրիկ տիկնիկի մեծության’ instead of ‘սվազեց’, ‘փոքրացավ’ trying to leave the deduction to the reader.

the transformative  $\longrightarrow$  the transformed  
**Queen** verb markers/predicates of metamorphosis **little doll**  
 dwindle down

### Conclusion

To sum up, the Local Translation Strategy and metamorphosis model were effective tools for revealing the linguocognitive aspects of metamorphosis within the context of the fairy tale. Based on the results of the current study, Explicitation, Addition and Synonymy are among the most common Semantic and Pragmatic methods used in the translation process. Furthermore, the semantic strategy of Synonymy outweighs, particularly when it comes to pragmatic strategies.

The investigation of both original and translated patterns, as well as a detailed assessment of the theoretical basis of metamorphosis, allowed for the explicit depiction of metamorphosis as a rhetorical device merged with personification, metaphor, and simile. As previously said, the linguocognitive features of metamorphosis are intimately tied to the story thread and rhetoric; additionally, it should be viewed as the result of the translator’s cognitive evaluations as well as the author’s distinct style and boundless imagination. The reader is given

indications to investigate implications that the fairy tale may reveal beneath the surface via a thorough understanding of metamorphosis. In light of metamorphosis translation, it was discovered that the cognitive model of metamorphosis is made up of the primary components that express the transformational, transformed, and causer in the fairy tale.

Table 1. Elements of the Model of Metamorphosis in the Fairy Tale

The causer		
mushroom		
desire		
The transformative	The Verb markers/ predicates	The transformed
Alice	rise	A ten-inch high girl
Alice's neck	grow	Stalk out of a sea of green leaves
Red Queen	turn	kitten
Knitting needles	turn into	oars
Queen	dwindle down	little doll

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Սույն հոդվածի շրջանակներում փորձ է արվում ուսումնասիրել կերպափոխությունը լեզվաճանաչողական առանձնահատկությունների տեսանկյունից անգլիացի հեղինակ Լուիս Քերոլի «Ալիսը հրաշքների աշխարհում» և «Ալիսը հայելու աշխարհում» հեքիաթներում: Տեսական նյութի ուսումնասիրության և օրինակների վերլուծության շնորհիվ հնարավոր է դառնում կերպափոխությունը բնութագրել որպես ոճական հնար և դիտարկել այն

թարգմանության մեջ: Ուսումնասիրության նպատակով առանձնացվել են կերպափոխություն ոճական հնարի որոշ օրինակներ, ներկայացվել են վերջիններիս թարգմանական տարբերակները իրենց վերլուծություններով՝ ընդգծելով լեզվաձանաչողական ասպեկտը: Կերպափոխություն ոճական հնարի թարգմանական տարբերակները համեմատվել են բնագրի հետ՝ վեր հանելու նմանություններն ու տարբերությունները, ինչպես նաև բացահայտելու բնագրի և թարգմանության միջև եղած լեզվաձանաչողական առանձնահատկությունները:

**Հիմնաբառեր.** Կերպափոխություն, լեզվաձանաչողություն, ոճական հնար, թարգմանական առանձնահատկություններ:

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## **ПЕРЕВОДЧЕСКИЕ ОСОБЕННОСТИ МЕТАМОРФОЗЫ С ЛИНГВОКОГНИТИВНОЙ ТОЧКИ ЗРЕНИЯ**

Настоящая статья посвящена исследованию особенностей метаморфозы с лингвокогнитивной точки зрения в сказках детского английского писателя Льюиса Кэрролла “Преключения Алисы в Стране Чудес” и “Алиса в Зазеркалье”, а также выявлению некоторых особенностей ее перевода. В результате исследования теоретического материала и анализа примеров становится возможным описать метаморфозу как стилистический прием и рассмотреть ее в переводе. Некоторые примеры стилистического приема метаморфозы были выделены и представлены их переведенные версии с их анализами. Переведенные версии стилистического приема метаморфозы сравниваются с оригиналом, чтобы найти различия и сходства, а также чтобы выявить лингвокогнитивные особенности между оригиналом и переводом.

**Ключевые слова:** метаморфоза, лингвокогнитивный, стилистический прием, особенности перевода.

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