UDC 803.0 : 504

Head of the foreign language department
Of the International Faculty of the Voronezh
State University of Architecture and Civil Engeneering
Second Ph. D., Professor
e-mail: *FominaSinaida@gmail.com*

Z. Ye. Fomina[1]

METAPHORIC REPRESENTATIONS OF NATURE IN I. BAKHMAN'S AND S. ESENIN'S POETIC WORLD PICTURE IN THE ASPECT OF THEIR DIFFERENTIATION AND UNIVERSALISATION

The paper deals with studying metaphoric representations of nature in the individual author's world picture of I. Bakham and S. Esenin in the aspect of their differentiation and universalisation. Conceptual and epistemological premises are revealed for creating metaphoric nature images of both authors. The choice of language resources and cognitive strategies is defined for metaphors. Similarity and difference in the typology of cognitive metaphors have been analyzed. The conclusion is to define the role of the poets as language personalities who have a relevant cultural specific character of metaphoric nature images, on the one hand, and their peculiar significance as importers and exporters of knowledge in different cultures, on the other hand.

Key words: cognitive metaphors, nature, Bakhman, Esenin, differentiation, universalisation, importers and exporters of knowledge, concept, signs, determinants, language culture.

The phenomenon *Nature* is an integral part of not only the national conceptosphere of any ethnos, but also of the artistic world picture of any poet [1]. At the same time the cognitive mechanism of nature conceptualization in various lingua-cultural communications display noticeable differences that are clearly observed on the level of comparing the nature concepts. The notion "nature" is understood as "material world, surrounding us, all that exists, but is not created by man's activity" [2].

Cognitive metaphors play an important role in the categorization of the concept "Nature" in the poetic world picture. The basis of the cognitive metaphor theory is the idea of a metaphor as a language phenomenon, depicting the process of world cognition. The metaphor is understood as a verbalized method of thinking about the world [3].

Any metaphor is organically connected with the poetic vision of the world. The definition of the poetry itself is often given by the application of metaphors. Poetry attraction of metaphors is connected with the fact that a poet, as N. D. Arutunova emphasizes, repels the ordinary world view and thinks in terms of wide classes. It is according to this organic poetic principle that the metaphor is built.

In N. D. Arutunova's opinion, the metaphor includes the implicit contrasting of *ordinary* world vision corresponding to the classifying predicates to the *unusual* vision, describing the individual essence of the subject. Co-position of the far vision (creating likeness) is one of the most important principles for building artistic speech and is also one more cause for relationship between metaphors and poetry [4].

The **object** of the study is the metaphoric representations of the concept "Nature" in the poetry of Ingeborg Bakhman and Sergry Esenin, being considered from the point of view of cognitive and lingua-cultural researches.

The investigation of the cognitive strategies in the metaphoric <u>nature</u> reflexes of I. Bakhman and S. Esenin in the aspect of their **differentiation and universalisation** makes it possible to reveal both common signs and the cultural-and-substantiated peculiarity.

The analysis of the cognitive metaphors being the representatives of nature realities [5] in the individual author's world pictures of I. Bakhman and S. Esenin, has shown that, as a whole, metaphor types are identical. So, the metaphoric world picture of I. Bakhman and S. Esenin is structured on the following metaphoric types:

1) *Universum metaphors (terramorphic, hydronymic, airmorphic, piromorphic);*
2) *Vegetative (dendromorphic, greek dendro=tree), antosomorphic (greek antoc=flower) or floristic), khortomorphic (greek khorto=grass);*
3) *Nature-morphic;*
4) *Zoomorphic;*
5) *Ornithonimic (greek ornith = bird);*
6) *Cosmic (astrological selenium, heliocentric), etc.*

At the same time it is necessary to note that the metaphor types are differentiated by a number of criteria: quantitative, cognitive-semantic, emotion-valuable, cognitive classificators types, components of cognitive metaphor basis and so on that will be discussed below.

In the quantitative correlation the metaphoric nature images are more essentially dominant in Esenin's works (399) in comparison with the works of Bakhman (87), that was revealed by the investigation of the poetic works (relatively equal by volume) of both authors.

Let us consider the most characteristic **divergences** of cognitive metaphors, the means of objectivating the concept "Nature" in the poetic world pictures of I. Bakhman and S. Esenin.

According to our observations, the divergences concern the realities of nature themselves, perceived by I. Bakhman and S. Esenin, and subjected to the metaphorisation in their poetic works. Each of the authors created an individual author's nature scene in their philosophy of nature conditioned by the national-and-cultural vision of the world by the world sensation and by the world perception.

Different nature realities are the metaphorisation objects of I. Bakhman and S. Esenin in most contexts. The cognitive universum metaphors of Bakhman describe first of all such primary elements as EARTH (Erde) and WATER (Meer, Wasser), which appear as global essences (Compare: Was wahr ist, zieht der Erde einen Scheitel; "Das dunkle Wasser, tausendäugig; das Meer leert einen schäumenden Becher auf ihn"). The universum metaphors of Esenin are the means of explication of specific earth realities ("FIELD", "MEADOW", "GROVE"). Though their cognitive basis is also the primary element of "Earth" ("The Earth body"), not in its global comprehension (Bakhman) but in the sense of different forms of its existence. As far as the primary element of water is concerned it should be said that in Esenin's works it is also metaphorised not as any global essence but as its individual forms of existence, reflected in the images of "RIVERS", "DEWS" and so on.

The key elements of Bakhman's phytonimic metaphors are mostly relative **homogeneous** notions (Baum, Blätter, Laub, Büschen, Früchte, Blumen), appearing as metaphorisation objects, while the key elements of Esenin are **heterogeneous** notions, explicated by dendromorphic, antosomorphic (floral) and khortomorphic (grassy) metaphors describing some **trees** types (birch, bird-cherry tree, lime-tree, oak, maple, willow), **flowers** (corn-flowers, bluebells), **grasses** (weeds, reed, nettle, forage grass).

A special place in the metaphoric world picture of Esenin is occupied by the image TREE. The tree is a source of life and "religion of our people's thought". The quotation from Esenin:

"***Everything is from the tree. This is the religion of our people's thought…TREE – LIFE.*** *Mopping his face with the cotton towel, having the tree image on it, our people say without words that they remember the secret of our ancient fathers to dry oneselves with the foliage, that they are the seeds of the superworld tree, and coming to its branches cover, dripping their faces into the towel, they want to imprint on their cheeks at least a small branch of the tree to be able, like the tree, to strew with cones-words and thoughts and to pour shadows-virtues from the hand branches*", S. Esenin wrote in his poetic-phylosophycal tretise "Mary's keys".

The main elements in the **zoomorphic** metaphors of Bakhman are *Bär, Hunde,* those of Esenin are *a cow, a dog, horses(herds, troikas),a fox,a foal, etc.*

The **ornithological** metaphors of Bakhman are *Möven,Tauben,* those of Esenin are *Swans, eagles, nightingales, sparrows, etc.* Naturomorphic metaphors of Bakhman include *Gewitter, Regen, Nebel, Blitz,* those of Esenin involve *dawn, daybreak, rainbow, breeze*.

The **cosmic** metaphors of Bakhman are *sun, moon, stars,* those of Esenin *are moon, new moon, etc.* All this is confirmed by the quantitative data quoted in the fundamental investigation by M. Upstein. "Out of the heavenly bodies the first place belongs to the image of moon – new moon, which is found approximately in every third work of Esenin (41 out of 127, it is a very high coefficient; compare "starry" Fet's works (29 out of 206) include stars images in) [6].

Cognitive classificators of the *moon-new moon* are: "*outer form*", "*figure*", "*silhouette*" that are the basis for **creating the selenium metaphors** (moon-new moon *like* "*lamb*", "*boat*", "*calf*" *and* so on) [ibid].

Epistemological preferences for creating metaphoric nature images of the Austrian poetess represent philosophical, intellectual, political, historical premises, whereas those of Esenin are folklore – religious, mytho – poetic, national – cultural and sensual maxima.

Bakhman contemplates the world from the outer space (cosmos), the Universe (compare: "*Die Anrufung der groben Bären*") that is her space is terrestrial, realistic (Forest, Field, grove, Meadow). Bakhman saw and felt herself first of all in a large space. She is attracted by the boundless and endless universe world and her world perception is not due to the traditional "bird flight"(that is characteristics of Esenin) but to the Universe position.(The Phraseological unit "Bird flight" means " to see something from a high attitude (mountain), from above from afar, to perceive the picture as a whole "[7], and the expression "from the Universe position" is interpreted by us proceeding from the lexeme considered : "The Universe is the universe system involving cosmic space and the heavenly bodies in it (planets, stars, etc.). //"Accumulation of stars, the totality of galaxies" [8].

The differentiation in the metaphoric reflections of nature and its different iterpretations are found in the works of both authors in terms of the **Gnostiological antinomy**: "*One's own – Somebody else's*". In Bakhman's works "One's own" means **cosmos, the Universe**, some global world". In Esenin's works "One's own = my own is **Motherland**, fields, forests." Bakhman appears as a citizen of the boundless world. Esenin is a citizen of one country, whose beauty is praised by him in his songs in the images of *birches, forests, swans, the troika, snowy winter*.

Divergencies in the metaphoric representations of nature concern the conceptual character of **visualization** for different nature types – **urbanistic** nature (in the city) in Bakhman's works and **agrarian** nature (in the village) in Esenin's works. This is found on all the levels of reflecting nature but in particularly relief, it is marked in defining valuable priorities in the floristic (flower) paradigm. *Cultured* flowers are chiefly present in Bakhman's works ("Schatten *Rosen* Schatten", "*Mimosen* aus vielen Jahren"). *Field* flowers dominate in Esenin's works ("*corn-flowers* of the loved eyes are far", "Ah,a *bluebell*! If your passion is …"). This situation indicates the specific character of reflecting urbanistic and village nature motives. The cult of the field flowers, his praising them in songs is confirmed by the words of the poet himself: "I don't like *flowers* from the bushes and don't call them flowers […]. They are not *the same* as the flowers on **the earth**".

Esenin prefers "earth" flowers. Compare: "I like only the flower that took its root in the earth. I love it and accept it as our northern **cornflower**".

Not unimportant criterion in the metaphoric nature reflections of both authors is the principle of **syncretity and discretity**. *Nature* in the works of Backhman is reflected as a syncretic essence where everything coexists, interacts and cannot exist alone. In Esenin's works nature is discrete, plural and multilateral. Within each element of nature there is its own life (compare: *birches* "with loosened silk plaites", "*sighing straw*", "pine – *trees whisper*" and so on). Everything speaks, breathes and is melancholy and happy. The poetic nature perception by Esenin is to a certain degree consonant with the philosophic theory of monads, set forth by G. Leibnits in his "Monadology" [9, p. 413-429]. According to Leibnits, the whole world consists not of atoms, but of monads(greek monad is a unit, a simple essence) consisting of the smallest elements "inside which there is their own life "[ibid p. 413-429].

The next distinction is specific cultural peculiarities of reflecting the **coloristic constituent**, taking part in the metaphoric structurisation of the concept "Nature" in the poetic works of both authors. So, Bakhman mainly uses evaluation colourems with *dark and cold hues*, whereas Esenin's colour palette is bright, living and warm. (A colourem is a double – planned sign category characterised both by defining colour value and defining its expression by means of a concrete lexical morpheme" [10, p 13]).

In the priorities of **dark and light** Bakhman is drawn to a greater extent to reflecting *gloomy* hues. Esenin's Nature is **light**, it has much freedom and space. Esenin's light is a symbol of life-asserting nature, a symbol of hope, love and beauty. Therefore, the most frequent metaphors of Esenin are, first of all, the metaphors of dawn, i.e. "light" or phosmomorphic ones (greek phos= light).

The poet priority colours are *blue, sky – blue and golden*. Pay attention to the fact that Esenin often describes the so-called "golden" colour. The poet's "dawn" is "a golden fire". Compare: "And snowflakes are sparkling in the golden fire". And the dawn is lazy to make its round, strewing the branches with new silver".

Esenin's affection for the golden colour should be explained by the religious canons of the culture. It is interesting to note that prince Eugen Trubetskoy treated the Russian icon as "the speculation in colours" and particularly emphasized the love of the ancient orthodox icon-painters exactly for the **golden colour**, i.e. for the sun, divine colour [11]. Being educated on the orthodox canons, that formed the poet world perception, Esenin experienced a particular respect to the golden colour which legally found its reflection in his poetic conceptosphere. Discussing the colour, we should note that not only the whole world, but also all human experiences are coloured for Esenin. I.V. von Goethe was the first to show the relations of colour and *inner world of a person* in his famous scientific work "The Doctrine of colour" [12]. Comparing his theory of colour to I. Newton's one, Goethe showed a close relationship of *emotions, person's experience and colour*, that was experimentally confirmed later by the scientists. Goethe came to the conclusion that various ethnoses see colour differently.

Further divergencies in percepting, categorizing nature and its metaphoric representation are traced on the level of contrasting the **conceptual determinants**, characterizing the world picture of I. Bakhman and S. Esenin. Thus, the conceptual antinomies are registered on the following levels:

1) **temporal oppositions** – Bakhman's key category for metaphorisation is <u>Nacht </u>("Night") (zottige *Nacht*, die *Nacht* von Dornen erhellt, bittere *Nacht*), Esenin's one is *"Day"* (I'll walk along the curles of *the day*…;Ah, the <u>Days</u> are becoming better from the point, aren't they…);

2) contrasting **sensuous essences** (by the criterion of their *pejorative – or meliorative-marked content*):domimating negative emotional states in the works of Bakhman – *"Loneliness"* ("Einsamkeit/Verlassenheit), *Fear* (Angst) (compare: Da treibt ihn die *Angst;* aus allen Sternen in

die *Einsamkeit*; Wenig Blätter Freuden, Ganze Hefte Leiden), in the works of Esenin there are positive emotional states: *"Love"* (Dear dense birch forests!"), *"Happiness"* ("Oh, I do believe that happiness exists!"), *"Joy"* ("There's light joy under the protection of bushes"). The degree of the emotional evaluation in the metaphoric nature images in Esenin's works is as a whole somewhat higher in comparison to the nature-morphic metaphors of I. Bakhman, that may be explained, in many researchers' opinion, including A. Vezhbitskaya, by dominating emotional origin of the artistic Russian language personality in contrast to the western (Anglo-Saxon) one [13];

3) **perceptive categories**: in the works of Bakhman – *bitter* / "bitter" (bittere Nacht), in Esenin's works – *sweet* (where's the sweet whisper of my forests?"; "Shadows on the window blinds have long ago fallen asleep as a fantastic fairy-tale…";) in the works of Bakhman – *kalt*/"cold" (Fall ab, Herz von Baum der Zeit, fallt, ihr Blätter, aus den <u>erkälteren</u> Ästen), in Esenin's works – *warm* (Into warm regions; Warm evening; in the works of Bakhman – *Hart*/"hard" (harte Tage), in Esenin works – mild, soft (from soft taps of the raindrops; Lie down *soft* snows), etc.

4) **physical substances of light and darkness**: in the works of Bakhman – dominating *"Darkness*/'/gloom (*Dunkles* zu sagen, *dunkles* Wasser; Wo *Finsternis* aus dem gesträuche mit hundert schwarzen augen sah), in Esenin's works – the cult of <u>*Light*</u> (The red *dawn* was rising, spilling the bright rainbow; "the dayback is knocking down the dawn apples by its land of dew coolness).

5) **abstractiveness** of nature in the works of Bakhman (allusions, foggy, washed away symbols) and **concreteness** in the works of Esenin. The poet himself reflects this by the following way: "Words are images of all the *subjectivity* and all the phenomena around man; a word is inseparable from man's existence. It is a fellow-traveler of the existence [14] and others.

A marked difference is observed in world outlook approaches to nature description. Thus, on the one hand, a vividly expressed **political engagement** of I. Bakhman is noted, being reflected in the metaphoric nature descriptions and, on the other hand, there is an essential domination of **emotional** origin in the metaphoric nature reflections in Esenin's works.

Both poets have different **relations to language** as a means of reflecting man's world and nature. Bakhaman discredits any *"ideal" language* ('*nature language"; "love language"*). Esenin, unlike Bakhman, admires the *language of love and nature*. At the same time the poet underlines the importance of the mother toungue. Compare:

Ich mit der deutschen Sprache
dieser Wolke um mich
die ich halte als Haus
treibe durch alle Sprachen
(verse: "Exil").

Like a **cloud** "the language envelopes the man", and it is his home. The man is always under the cover of this all-powerful and omnipresent **"Cloud-language".** Both Esenin and Bakhman feel their unfailing love and piety for the mother tongue, take pleasure in it, its beauty and picturesqueness, masterly using its limitless possibilities.

In fact the differences concern **the language representation** of nature. Thus, Bakhaman's nature is often explicated by *neutral* language means, whereas Esenin's nature is *hypochoristic* that is confirmed by frequent application of the diminutives (words with diminutive –caressing / hypochristic suffixes): *beryozk (birch), lebedushka(swan), solnyshka(sun), luzhok(meadow), dolinushka(valley), zorenka(dawn), snezhok(snow), snezhinka(snowfall), rosinka(due),* etc. Compare also: *"Tonenkoy skripochkoy (thin violin), laskovym kuzhechikom (tender grasshopper) the heart is singing the pesenku…(song)"; Already zorika(dawn) attracts the amber dawn by the pearl rosinochka(due)…good morning, my polovinochka (half)!"* and so on.

Esenin also uses expressive **words-totalizators** (in the other terminology they are called words-amplifiers or reduplications). Compare:"Silver evening *tenderly-tenderly* looks into the windows as a zvezdochka…"

In creating metaphoric nature images the authors apply the **vocabulary of diverse poles**. Bakhman widely uses:

- **vocabulary of force / destruction** (*stürzen, schlagen, losreißen, zerrissen, Messer, Raubzug, Pfoten, Krallen, Säbel*);
- **vocabulary of „blood"** (*einen Tropfen Blut, eine Rote Spur*);
- **„shoking" words** [the Yu. Lotman's term] (*Eingeweide der Fisher, entfiedert, enthauptet, tausendäugig and other*);
- **vocabulary, correlating with negatively marked nature phenomena** or nature realities (*Gewitter/Donner, Dickicht and other*).

The vocabulary types mentioned are not typical for Esenin. The metaphoric "weaving words" (such was the name of the writers manner of the medieval bibliophiles, for example, Epifaniy Possessing Great Wisdom, the 15th century. The manner is marked by a large number of appreciating epithets, synonymic metaphors, etc.) is light, "sunny" and bright in Esenin's works. This vocabulary is mostly the vocabulary of *love, compassion, altruism and mercy*. Sergei Esenin, by Girkiy's definition is "not so much a man, but an organ, created by nature, solely for poetry, expressing inexhaustible "field grief", mercy and love for everything living in the world that most of all is deserved by a man" [15].

Metaphoric paradigm of Bakhman's nature representation also includes vocabulary units of "**negation**". Compare: *kein, nicht ein Land blick, nichts unbetreten, ungangbares Wasser*" and so on that describes the definite degree of explicity and maximalism of the author in the metaphoric reflections of natural realities. These vocabulary units (in describing nature) are less typical for Esenin.

It is important to note that the cognitive natural metaphors of Bakhman often show the nature estrangement, negation of changing nature qualities ("*Die Entzauberung der Natur*"). In this connection, it is necessary to stress that such tendency was as a whole characteristic for the Austrian poetry of the 1970s in the 20th century (Ja. Friddele, E. Elinek and many others). For example, in the works of Ernst Jandle "the sun is grunting" ("Verdrossen grunzt das sonnenschwein…"), spring is described as "green plague" ("Die grüne Pest") and other. In contrast to Bakhman, whose works include the **negation of nature beauty**, distancing (estrangement of) man and nature Esenin appraises, worships the nature, performs the hymn to nature, that is reflected in his bright and picturesque metaphoric images of nature.

As far as **universalisation** in the metaphoric *nature* reflections of both poets is concerned, it should be noted that metaphorising nature world of Bakhman and Esenin differs in complex structures and contaminated content of metaphoric images, in their extraordinary and original language explication. Both poets are united in their striving to see the large and significant in the small and little.

The authors themselves, their feelings, experiences, world outlooks, etc. are reflected in the metaphoric nature images, that is perfectly explained, because one who speaks about trees, *speaks about oneself*. Verses about nature narrate *happiness and misfortunates of their compiler* more reliably than anything else the. Nature always reflects the soul colouration" [16, p. 360].

Both poets feel alarm for the surrounding world, for nature and its inhabitants fate. They are united in the idea of defending and preserving the surrounding world. Esenin sets the problem of the relationship between the nature and the winning civilization ("*as into the strait jacket we put the nature into the concrete*").

The theme Death is trailed in the works of Bakhman and Esenin. It is associated with their conceptions of man and nature. In the works of Bakhman – Tod spiel ich auf Saiten des Liebens Tod; in the works of Esenin – *people are unhappy, killed by the life*, etc.

Thus, *metamorphic nature reflections* in the individual – author's concept spheres of I. Bakhman and S. Esenin differ both in cognitive-and-epistemological strategies of their creation and representation and in conceptual world outlook principles, world feeling, and world vision and world perception and also in the choice of language resources. The metamorphic world pictures of both authors include idiosyncratic signs in the meaning: " Common vocabulary: idiosyncratic specific, distinctive, characteristic" [17] in comparison to the *universal features* in their poetic world pictures. This conclusion is quite regular one as creating a metaphoric image being the reflection of world cognition is closely connected with the conceptual system of informants, their standard ideas, an evaluation system which exist out of the language and are only verbalized in it [18].

Bibliographic list

1. Fomina Z.E. Nemeckie nacional'no-kul'turnye maksimy v nominacijah skazok brat'ev Grimm / Z.E. Fomina // Nauchnyj vestnik Voronezh. gos. arh.-stroit. un-ta. Sovremennye lingvisticheskie i metodiko-didakticheskie issledovanija. – 2010. – Vyp. 1 (11). – S. 25- 36.
2. Slovar' russkogo jazyka. Akademija nauk SSSR. M.: «Russkij jazyk», 1987. - S. 437.
3. Dzh. Lakoff, M. Dzhonson. Metafory, kotorymi my zhivem //Teorija meta-fory. M., 1990. S. 387-415. Per. N.V. Percova.
4. Arutjunova N.D. Metafora i diskurs. Vstupitel'naja stat'ja k sb.: Teorija metafory, M., Progress, 1990, S. 5 – 32.
5. Fomina Z.E. «Blesk» i «niweta» goroda Mahagoni v zerkale kognitivnyh metafor (na materiale proizvedenij B. Brehta "Der Aufstieg und Fall der Stadt Mahagoni" / Z.E. Fomina // Nauchnyj vestnik Voronezh. gos. arh.-stroit. un-ta. Sovremennye lingvis-ticheskie i metodiko-didakticheskie issledovanija. – 2006. – Vyp. 5. – S. 26- 42.
6. Jepshtejn M.. "Priroda, mir, tajnik vselennoj..." Sistema pejzazhnyh obra-zov v russkoj pojezii. M., Vysshaja shkola, 1990, 304 s.
7. ru.wiktionary.org/wiki/s_ptich'ego_poljota
8. «Vselennaja» po slovarju Efremovoj: tolkslovar.ru/v6822.html.
9. Lejbnic Gotfrid Vil'gel'm Sochinenija v chetyreh tomah. Tom 1. M.: «Mysl'», 1982, s. 413- 429.
10. Chumak-Zhun' I. I. Leksiko-semanticheskoe pole cveta v jazyke pojezii I. A. Bunina: sostav i struktura, funkcionirovanie. Dissertacija na soiska-nie… kand. filologich. nauk. - Kiev, 1996. - 187 s..
11. Trubeckoj N. Tri ocherka o russkoj ikone: Umozrenie v kraskah. M.: In-forArt, 1991. - 112 s.
12. Gete I. V. Uchenie o cvete. Zur Farbenlehre. Teorija poznanija. 3-e izdanie. Moskva: Knizhnyj dom. «Librokom. - 2012. – 200 s.
13. Fomina Z.E. Jemocional'nye koncepty i ih verbal'naja reprezentacija v hudozhestvennoj kartine mira (na materiale nemeckih, avstrijskih, shvejcarskih i russkih literaturnyh proizvedenij) / Z.E. Fomina // Nauchnyj vestnik Voronezh. gos. arh.-stroit. un-ta. Sovremennye lingvisticheskie i metodiko-didakticheskie issledova-nija. – 2004. – Vyp. 1. – S. 46-65.
14. Esenin S. Sobr. soch.: V 3 t. M., 1970. T. 3. – S.442.
15. Gor'kij M. «Vospominanija. Rasskazy. Zametki», M. izdanie «Kniga», 1927//cit.: gorkiy.lit-info.ru/gorkiy/vospominaniya/sergej-esenin.htm
16. Gollner, Helmut. Österreichische Literatur. Wien: Volk & Jugend. –1999, Band 12. S. 360.

17 .dic.academic.ru/dc.nsf/esp_rus/91230/idiosinkraticheskij Slovari i jenciklopedii na Akademike

18. Skljarevskaja G.N. Metafora v sisteme jazyka / G.N.Skljarevskaja. – SPb.: Filologicheskij fakul'tet SPbGU, 2004. – 166 s.