

ANGER Conceptual Metaphors in Literary Texts by Oksana Zabuzhko and Halyna Pahutyak

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Abstract

The study examines how the concept of ANGER is verbalized and metaphorized in literary texts by O. Zabuzhko and H. Pahutyak. The analysis is based on a subcorpus of texts from the GRAC-16 database, with linguistic material extracted using CQL queries. The theoretical framework for the analysis draws from the approaches to metaphor interpretation proposed in cognitive linguistics. The models of metaphorization of ANGER are classified and compared between the two authors. It is found that O. Zabuzhko predominantly anthropomorphizes ANGER in her metaphors, whereas H. Pahutyak's ANGER is conceptualized as a MOVEMENT or PROCESS. To evaluate the statistical significance of the findings, the Student's criterion is applied.

Keywords

Corpus of texts, idiosyncrasy, concept of ANGER, verbalizer, metaphor, metaphorization model

1. Introduction

In contemporary linguistics, it is widely recognized that metaphor is one of the distinctive features of idiomatic expression [1]. Examining the processes of metaphorization in literary texts is not only valuable for comprehending the artistic techniques employed by writers, but can also shed light on the cultural and social values of both a particular linguistic personality and the linguistic community as a whole. Metaphor plays a crucial role in the development of individual authors' idiosyncrasies, allowing them to create more evocative and effective texts. Through the use of metaphors, authors 'construct' unique idiosyncrasies that differentiate them from other writers. Analyzing the idiosyncrasies of O. Zabuzhko and H. Pahutyak can provide insight into the function of metaphor in expressing fundamental emotions and offer valuable information regarding the cultural and historical influences that shape the national specificity of metaphors.

The objective of this research is to identify and examine the metaphorical expressions of ANGER in the literary works of O. Zabuzhko and H. Pahutyak utilizing a corpus-based methodology. To accomplish this aim, the study employs several analytical techniques and procedures, including statistical criteria, modeling, conceptual analysis, and others.

The investigation of the conceptualization and metaphorical representation of anger in the Ukrainian language is a significant field of inquiry, as anger is a universal human emotion that significantly influences individual and social behavior. Anger is an affective state that arises from feelings of dissatisfaction, indignation, or a sense of disrespect for one's dignity. The expression of anger varies across languages and cultures, and examining the linguistic expressions of anger in Ukrainian can offer insight into the cultural values, beliefs, and social norms that contribute to the manifestation of this emotion. Scholars contend that anger is a negative emotional state that is triggered by the sudden appearance of a significant obstacle to the satisfaction of a crucial need. It has been observed that negative emotions, unlike positive emotions, have a greater number of verbal expressions, including phraseological ones.

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2. Related works

Over the past few years, the investigation of metaphors in global and Ukrainian linguistics has been undertaken within various scientific paradigms and approaches [2, 3, 4, 5, 6, 7, 8, 9, 10, 11]. Authors utilize varying interpretations of the concept of metaphor and research methods. In Ukrainian scholarship, corpus-based analysis is currently in the process of developing its methodologies [12, 13, 14, 15]. Numerous scholarly works in the field of linguistics are presently undergoing development and receiving additional contributions from novel research [16, 17, 18, 19].

Within Ukrainian linguistics, several works have been produced that utilize a corpus-based approach in compiling research evidence via statistical methods while also applying the cognitive theory of metaphor to interpret the results. In one such example, "Method of Automated Identification of Metaphoric Meaning in Adjective + Noun Word Combinations (Based on the Ukrainian Language)," the authors detail techniques for the automatic identification of metaphorical adjective + noun combinations. The algorithm devised by the authors underwent testing on a specific type of metaphorical combinations, only accounting for those adjectives whose figurative meaning had been recorded in the dictionary. It is important to highlight that the method achieved an accuracy rate of 90% [20].

In her work, N. Lototska investigates the concept of ANGER in the literary texts of R. Ivanychuk using a cognitive approach to explore the writer's conceptual worldview, which is based on metaphorical models of the emotional state being analyzed. To identify typical metaphorical models, Lototska highlights collocations with the lexeme ANGER and its verbalizers, including adjective + emotion, noun + emotion, and verb + emotion [21].

The investigation of the linguistic representation of both an individual writer and a cultural group has a primary focus on exploring metaphor as a mechanism for perception and representation of the world, as well as a means of understanding human cognitive processes. The authors highlight the significance of studying metaphor through the utilization of corpus-based tools and the application of mathematical research techniques, as this approach enhances the accuracy and objectivity of findings. By implementing the corpus approach, it is possible to generate a catalog of metaphorical models within a language, which can greatly facilitate the analysis of natural language data, including the automatic detection of metaphors [22].

The scientific literature offers various interpretations of the concepts of idiosyncrasy and idiolect. While some researchers, such as Yermolenko (1999), and Zhayvoronok (1998) consider these terms synonymous, others argue that idiosyncrasy is a more comprehensive and contemporary concept that encompasses broader dimensions of the text than individual style. Although the definitions of these terms in most linguistic dictionaries and the works of individual scholars such as V. Hryhoriev and O. Kostetska are similar, modern linguists suggest that the author's idiolect, which only encompasses the language forms of individual speech, is a narrower concept than idiosyncrasy. Thus, idiosyncrasy is a multifaceted concept that frequently intersects and overlaps with the concept of idiolect [23].

3. Results and discussion

Upon analyzing the verbal expressions used to convey the concept of ANGER in the texts of O. Zabuzhko and her contemporary H. Pahutyak, it is observed that there is no significant difference in either the frequency or the quantity of these expressions, as indicated in Table 1.

Table 1

Verbal expressions of concept of ANGER

Lemma	Zabuzhko Relative Frequency	Lemma	Pahutyak Relative Frequency
агресія (aggression) [ahresiia]	0,0007	агресія (aggression) [ahresiia]	0,0007
гнів (anger) [hniv]	0,0032	гнів (anger) [hniv]	0,0052
звірство (brutality) [zvirstvo]	0,0001	звірство (brutality) [zvirstvo]	0,0001

злість (spite) [zlist]	0,0013	злість (spite) [zlist]	0,0027
злоба (malice) [zloba]	0,0014	злоба (malice) [zloba]	0,0005
лють (rage) [liut]	0,0009	лють (rage) [liut]	0,0013
несамовитість (frenzy) [nesamovytist]	0,0001	несамовитість (frenzy) [nesamovytist]	0,0002
обурення (indignation) [oburennia]	0,0033	обурення (indignation) [oburennia]	0,0017
шаленство (madness) [shalenstvo]	0,0002	шаленство (madness) [shalenstvo]	0,0005
ярість (fury) [yarist]	0,0001	вгніватися (angry) [vhnivatysia]	0,0003
гніватися (angry) [hnivatysia]	0,0006	гнівати (angry) [hnivaty]	0,0002
гніваючись (angry) [hnivaiuchys]	0,0001	гніватися (angry) [hnivatysia]	0,0040
гнівний (angry) [hnivnyi]	0,0014	гнівити (angry) [hnivyty]	0,0002
гнівно (angrily) [hnivno]	0,0009	гнівно (angrily) [hnivno]	0,0005
загніватися (angry) [zahnivatysia]	0,0001	прогніватися (angry) [prohnivatysia]	0,0001
розгніваний (angry) [rozghnivanyi]	0,0004	прогнівати (angry) [prohnivaty]	0,0001
розгнівано (angry) [rozghnivano]	0,0001	розгніваний (angry) [rozghnivanyi]	0,0009
розгнівати (angry) [rozghnivaty]	0,0001	розгніватися (angry) [rozghnivatysia]	0,0010
розгніватися (angry) [rozghnivatysia]	0,0002	розгнівати (angry) [rozghnivaty]	0,0001
розгнівати (angry) [rozghnivaty]	0,0001		

The relative frequency of the verbal expression ‘anger’ in the texts of Oksana Zabuzhko and Halyna Pahutyak are 0.003 and 0.005 respectively. It should be emphasized that this difference in the frequency of occurrence is statistically significant, as evidenced by the results obtained from the modified Student's t test (refer to Table 2).

Table 2

Statistical significance of noun anger

Author	Lemma	Relative frequency	Student's t
Zabuzhko	гнів (anger) [hniv]	0,003	2,16
Pahutyak		0,005	

The findings indicate that anger exhibits statistical significance, suggesting that it may serve as an indicator of idiostyle. Nevertheless, further research is needed to verify the preliminary hypothesis.

Upon analyzing the attributes utilized by the authors to conceptualize ANGER, the following outcomes were obtained (refer to Fig. 1,2).

3.1. Specificity of verbalization and metaphorization of the concept of ANGER

Based on the analysis of the attributes of the verbalizers of the concept of ANGER, O. Zabuzhko anthropomorphically conceptualizes ANGER AS A BEING with *непідробний* (genuine) [nepidrobnyi], *праведний* (righteous) [pravednyi], *святий* (holy) [sviatyi], and *благородний* (noble) [blahorodnyi] attributes. For example: *І ніщо не викликає в Юди таких вибухів **праведного гніву** (аж він «тупає ногою»!), як припущення, ніби з Ісуса міг бути «великий чоловік»* [I nishcho ne vyklykaie v Yudy takykh vybukhiv pravednoho hnivu (azh vin «tupaie nohoiu»!), yak prypushchennia, niby z Isusa mih buty «velykyi cholovik»] (And nothing triggers such outbursts of **righteous anger** in Judas (he even "stomps his foot"!) as the suggestion that Jesus could have been a "great man") (O. Zabuzhko, Notre Dame d'Ukraine: A Ukrainian Woman in the Conflict of Mythologies, 2007).

The metaphorization of anger as an aggressive creature is frequent (ANGER IS AN AGGRESSIVE BEING): *гнів крикнув* [hniv kryknuv] (anger shouted), *гнів вимагав* (anger demanded) [hniv vymahav], *гнів душив* (anger choked) [hniv dushyv]. For example: *І, точнісінько як із Р. — тільки без крику, а, навпаки, страшенно повільно й тихо (бо **гнів душив** її й не давав говорити, її навіть кімната потемніла в очах, мов зненацька смеркло)...* [I, tochnisinko yak iz R. — tilky bez kryku, a, navpaky, strashenno povilno y tykho (bo hniv dushyv yii y ne davav hovoryty, yii navit kimnata potemnila v ochakh, mov znenatska smerklo)...] (And, just like with R. - except without shouting, but on the contrary, terribly slowly and quietly (because **anger was choking** her and not allowing her to speak, even the room darkened in hereyes, as if suddenly dusk had fallen)...) (O. Zabuzhko, Museum of Abandoned Secrets, 2009)

O. Zabuzhko's literary works feature isolated cases of the conceptual metaphors ANGER IS A BOILING LIQUID (гнів скипав (anger boiled) [hniv skypav]) and ANGER IS A CONTAINER (гнів знайшовся (anger was found) [hniv znaishovsia]): *Поки шеф давив на її амбіції, в ній **скипав тільки гнів**...* [Poky shef davyv na yii ambitsii, v nii skypav tilky hniv...] (While the boss was crushing her ambitions, only **anger boiled** within her...) (O. Zabuzhko, Museum of Abandoned Secrets, 2009); *Я відчував навіть певну окриленість у **своєму гніві** ...* [Ya vidchuvav navit певну okrylenist u svoiemu hnivi ...] (I even felt a certain elation in my anger...) (O. Zabuzhko, Museum of Abandoned Secrets, 2009).

H. Pahutyak frequently utilizes metaphors to represent anger as a dynamic and evolving phenomenon. These metaphors portray anger as a process that involves various stages, such as its emergence, sudden onset, growth, and ability to either encompass: *гнів здійсється* (anger rises) [hniv zdiimaietsia], *гнів раптовий* (anger is sudden) [hniv raptovyi], *гнів наростає* (anger growth) [hniv narostaie], *гнів охоплює* (anger encompasses) [hniv okhopliuie]. Furthermore, Pahutyak employs personification in the form of invoking anger as a living entity: *відвернути гнів* (avert anger) [vidvernuty hniv], *накликати гнів* (provoke anger) [naklykaty hniv]. For instance: *Вірили, що це помагає, що святий вогонь здатний **відвернути гнів** Перуна чи Ілії* (They believed that it would help, that the holy fire was capable of **averting anger** of Perun or Elijah) [Viryly, shcho tse pomahaie, shcho sviaty vohon zdatnyi vidvernuty hniv Peruna chy Ilii] (H. Pahutyak, Enchanted Musicians, 2008).

Metaphorical expressions featuring attributes such as *незбагнений гнів* (incomprehensible anger) [nezbahnennyi hniv], *висловлювати гнів* (expressed anger) [vyslovliuvaty hniv], and *вказувати гнів* (displayed anger) [vykazuvaty hniv] are also commonly encountered, all of which portray ANGER AS AN ABSTRACT CONCEPT. — *По-перше, відганяти мух, по-друге, для рівноваги, як коту, а по-третє, щоб **висловлювати гнів*** (— Firstly, to drive away flies, secondly, for balance, like a cat, and thirdly, to **express anger**) [Po-pershe, vidhaniaty mukh, po-druhe, dlia rivnovahy, yak kotu, a po-tretie, shchob vyslovliuvaty hniv] (H. Pahutyak, Escape of the Beasts or a New Bestiary, 1989). Rarely encountered characteristics of anger include the notions of *праведний* (righteous) [pravednyi] and *святий* (sacred) [sviashchennyi] anger, which have traditionally been associated with religious contexts.

H. Pahutyak employs the following models of metaphorization to represent anger: ANGER AS A SECRET (*Коли в собі **таїти гнів** і образу, буде гірше лише тобі* [Koly v sobi taity hniv i

obrazu, bude hirshe lyshe tobi] (When you **keep anger** and resentment inside, it will only get worse for you) (H. Pahutyak, Bitter Lands, 2016)); ANGER AS LIGHT (*В очах її зблиснув гнів: — Як ти могла покинути рідний дім?! — вигукнула вона* [V ochakh yii zblysnuv hniv: — Yak ty mohla pokynuty ridnyi dim?! — vyhuknula vona] (Her eyes **flashed with anger**: "How could you leave your home?!" she exclaimed) (H. Pahutyak, Bitter Lands, 2016)); ANGER AS A LIQUID (*Під час Першої Світової війни з'являються нові методи ведення війни, які не лише вражають найвразливіші місця людини, а й позбавляють її змоги відшукати конкретного винуватця своїх страждань і вилити на нього праведний гнів* [Pid chas Pershoi Svitovoi viiny z'ivliaiutsia novi metody vedennia viiny, yaki ne lyshe vrazhaiut naivrazlyvishi mistsia liudyny, a u pozbavliaiut yii zmohy vidshukaty konkretnoho vynuivatsia svoikh strazhdan i vylity na noho pravednyi hniv] (During the First World War, new methods of warfare emerged that not only hit the most vulnerable places of a person but also deprived them of the ability to find a specific culprit of their suffering and pour out **righteous anger** on them) (H. Pahutyak, The Cruelty of Existence, 2002)); ANGER AS A CONTENT (*Ти відібрала життя в мого брата і сина Енкіду, зітнула серпом очеретину, і зробила це у священному гніві*) [Ty vidibrala zhyttia v moho brata i syna Enkidu, zitnula serpom ocheretynu, i zrobyla tse u sviashchennomu hnivi] (You took the life of my brother and son Enkidu, cut the reeds with your sickle, and did it in **holy anger**) (H. Pahutyak, My Brother Enkidu, 2009)); ANGER AS AN ACTION (*Ступаливони важко й грізно, і здавалося, то гнів зачервонив їхні лиця, а не січневий мороз: як він посмів умерти?! [Stupaly vony vazhko y hrizno, i zdavalosia, to hniv zachervonyv yikhni lytsia, a ne sichnevyy moroz: yak vin posmiv umerty?!] (They walked heavily and menacingly, and it seemed that it **was anger that reddened** their faces, not the January frost: how dare he die?!)) (H. Pahutyak, The Magnate, 2013)).*

The indignation in Zabuzhko's texts is *набухаючим* (swelling) [nabukhaiuchym], *патріотичним* (patriotic) [patriotychnym], безмірним (immense) [bezmirnym], анахронічним (anachronistic) [anakhronichnym], щирим (sincere) [shchyrym], праведним (righteous) [pravednym]. For example: *Від тої-то «пам'яти 70-х років» бере початок і відмова фінансово розореної Лесі Українки просити громадської допомоги («я так не хочу»!), і її безмірне обурення Винниченком...* [Vid toi-to «pam'iaty 70-kh rokiv» bere pochatok i vidmova finansovo rozorenoi Lesi Ukrainky prosyty hromadskoi zapomohy («ya tak ne khochu»!), i yii bezmirne oburennia Vynnychenkom...] (It all starts with the "memory of the 70s," the refusal of the financially ruined Lesya Ukrainka to ask for public assistance ("I don't want to!"), and her **boundless indignation** with Vynnychenko...) (O. Zabuzhko, Notre Dame d'Ukraine: Ukrainka in the Conflict of Mythologies, 2007); *...А то, — голос її задзвенів щирим обуренням, — він після мікроінсульту зібрався їхати додому трамваєм, уявляєш?* [...A to, — holos yii zadzveniv shchyrym oburenniam, — vin pislia mikroinsultu zibravsia ykhaty domu tramvaєм, uivliaiesh?] ("...And then," her voice rang out with **sincere indignation**, " he planned to take the tram home after a microstroke, can you imagine?") (O. Zabuzhko, From the Map of Books and People, 2012).

In the writer's texts, the reader encounters expressions depicting indignation as *boiling*, *bawling*, and *squawking*. This prompts us to consider various models for indignation, such as indignation as an object, as an element, or as a boiling liquid (*обурення закипає, репетує, клекоче*) [oburennia zakypaє, repetuє, klekoche]. Let us differentiate between the models: INDIGNATION AS AN OBJECT (*Перший день «свого» Майдану – 20 жовтня(середа!) – пам'ятаю чітко: розмова у перукарки (вперше тоді «вийшла» з свого підпілля і почула – «народ», його набухаюче обурення – в повітрі, але ще «підшкірне»* [Pershyi den «svoho» Maidanu – 20 zhovtnia (sereda!) – pam'iataiu chitko: rozmova u perukarky (vpershe todi «vyishla» z svoho pidpillia i pochula – «narod», yoho nabukhaiuche oburennia – v povitri, ale shche «pidshkirne»] (I remember the first day of "my" Maidan - October 20 (Wednesday!) - clearly: a conversation at a hairdresser's (for the first time I "came out" of my underground and heard "the people", their **swelling indignation** - in the air, but still "subcutaneous")) (O. Zabuzhko, Let my people go, 2004));

INDIGNATION AS A STORM (*Так усе одним духом йому й вивалила, на хвилі патріотичного обурення* [Tak use odnym dukhom yomu y vyvalyla, na khvyli patriotychnoho oburennia] (So she dumped everything on him in one fell swoop, on the wave of **patriotic indignation**) (O. Zabuzhko, Let my people go, 2004);

INDIGNATION AS A BOILING LIQUID (*По одній стороні тут – новонароджене й повнокровне громадянське суспільство, яке жодним чином не погодиться визнати*

результатисфальсифікованих виборів (що вже отримали влучну назву «зґвалтування нації» і **клекоче обуренням** на саму думку отримати президента з двома судимостями, чії судові справи зберігаються в московських архівах КГБ [По одній стороні тут – новонароджене у повнокровне громадянське суспільство, яке згодом чином не похodyтсья визнати результати сфальсифікованих виборів (shcho vzhe otrymaly vлучnu nazvu «zgvaltuvannia natsii») і klekoche oburenniam na samu dumku otrymaty prezidenta z dvoma sudymostiamy, chyi sudovi spravy zberihaiutsia v moskovskykh arkhivakh KGB] (On the one hand, there is a newborn and full-blooded civil society that will never accept the results of fraudulent elections (which have already been aptly called the "rape of the nation") and is **squawking with indignation** at the very idea of having a president with two criminal records, whose court cases are stored in the Moscow archives of the KGB) (O. Zabuzhko, Let my people go, 2004).

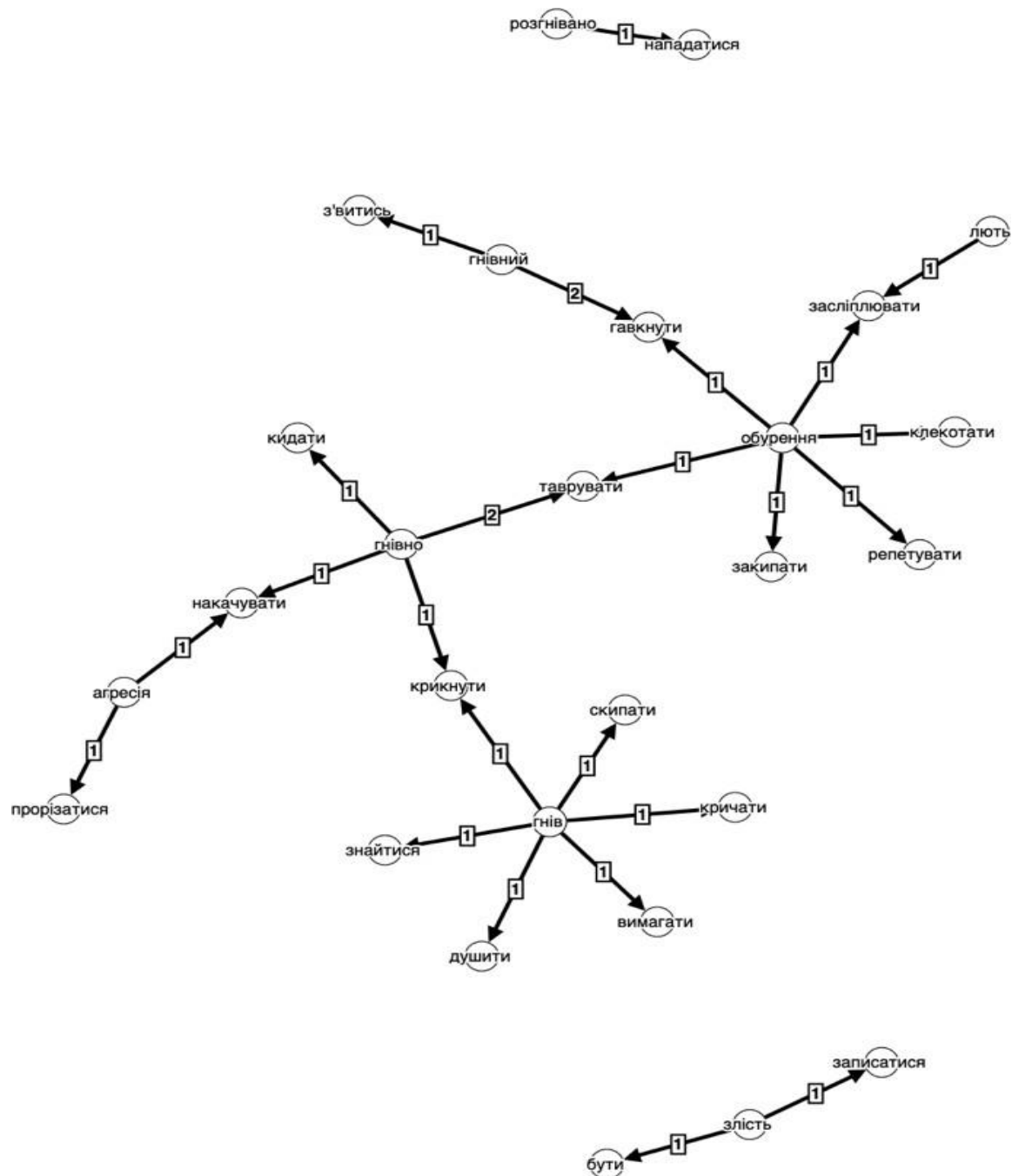


Figure 1: Verbal expressions of concept ANGER in literary texts by Oksana Zabuzhko

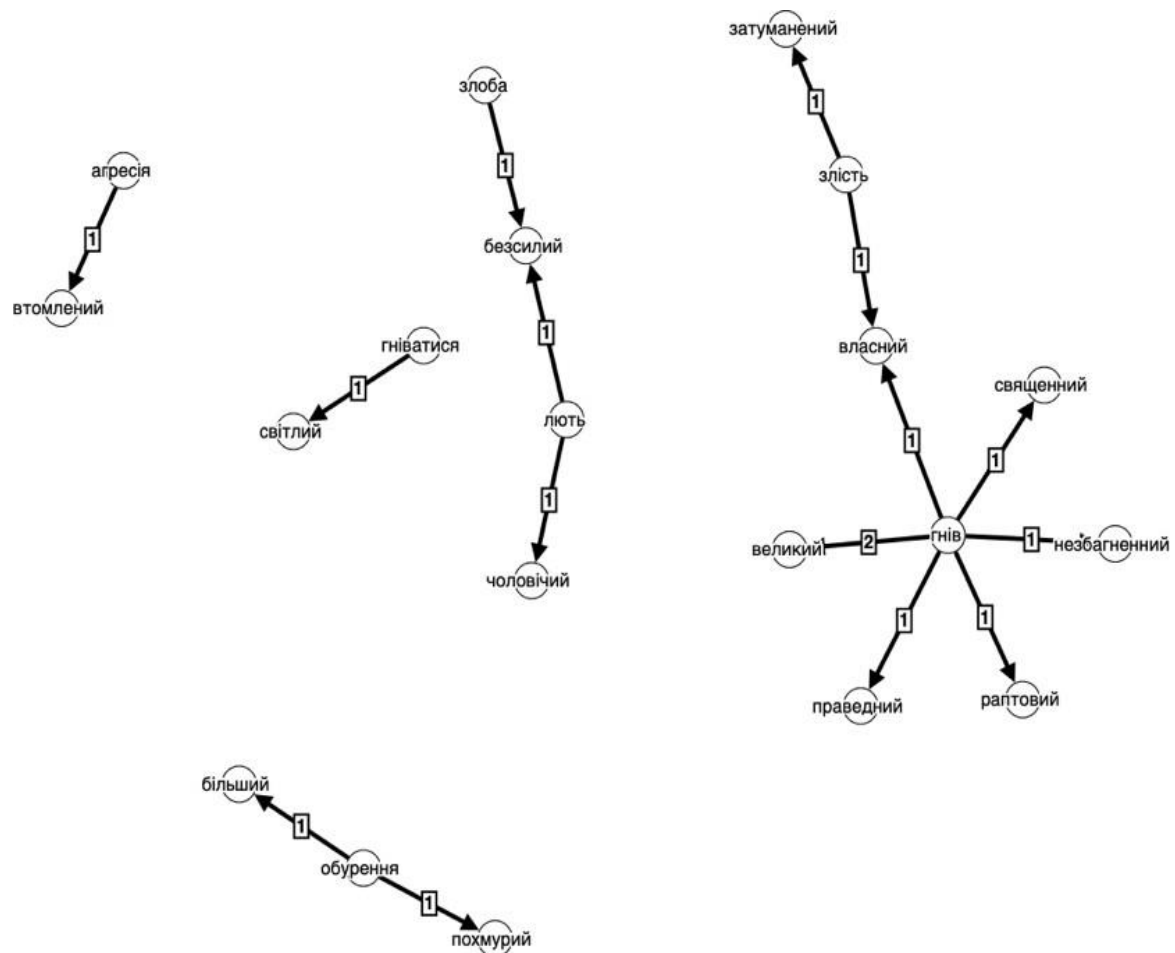


Figure 2: Verbal expressions of concept ANGER in literary texts by Halyna Pahutyak

Upon analyzing the verbal expression of indignation in H. Pahutyak's texts, a metaphorical context with an adjectival component of *похмуре обурення* [pokhmure oburennia] (gloomy indignation) emerges. Here, INDIGNATION is metaphorically represented AS A NATURAL PHENOMENON. Additionally, two metaphorical contexts with verb components of *викликати* [vyklykati] (cause) and *охопити* [okhopyty] (engulf) portray indignation as personified (with the model of INDIGNATION metaphorization being that of a PERSON(ACTOR): *Як уже було не раз, його охоплювало співчуття до цих тварин і похмуре обурення людьми...* [Yak uzhe buvalo ne raz, yoho okhopliuvalo spivchuttia do tsykh tvaryn i pokhmure oburennia liudmy...] (As it has happened many times before, he was filled with sympathy for these animals and with **gloomy indignation** towards people...) (H. Pahutyak, *Cruelty of Existence*, 2002); *Такий тяжкий злочин викличе обурення в добромільській громаді, й відверне частину поряднішої шляхти від Мнішків і самозванця* [Takyi tiazhkyi zlochin vyklyche oburennia v dobromyl'skii hromadi, y vidverne chastynu poriadnishoi shliakhty vid Mnishkiv i samozvantsia] (Such a heinous crime will **cause indignation** in the Dobromyl community and turn a portion of the more respectable gentry away from Mnishkiv and the impostor) (H. Pahutyak, *Servant from Dobromyl*, 2006).

In the texts of O. Zabuzhko, one encounters numerous models characterized by the verbalizer rage. It receives various attributes: *застояна* [zastoiana] (stagnant), *розжарена* [rozzharena] (heated), *невідомщена* [nevidomshchena] (unrequited), *іраціональна* [irrationalna] (irrational).

RAGE AS A FLUID (...*все швидше й швидше викидаючи з себе вже, видно, завчені напам'ять фрази, закипаючи, клекочучи й мало що не спінюючись од застоюної люті*, хижі вогники в зорі, волосся на голові, здається, от от рвоне сторч, як у злітаючої відьми, — словом, остаточний ефект прямо супротивний початковому [...vse shvydshe y shvydshe vykydaiuchy z sebe vzhe, vydno, zavcheni napamiat frazy, zakypaiuchy, klekochuchy y malo shcho

ne spiniuiuchys od zastoianoi liuti , khyzhi vohnyky v zori, volossia na holovi, здається, от от rvone storch, yak u zlitaiuchoi vidmy, — slovom, ostatochnyi efekt priamo suprotivnyi pochatkovomu] (...more and more rapidly throwing off the phrases, apparently memorized by heart, boiling, bubbling and almost foaming with **stagnant rage**, the fierce fires in the stars, the hair on the head, seem to burst out like that of a departing witch - in short, the finaleffect is directly opposite to the initial one) (O. Zabuzhko, I, Milena, 1997));

RAGE AS AN ELEMENT (...*уперше це почувши, я щиросердо, на одній нестримній хвилі розжареної люті, подумки побажала гробоцінувальникові, щоб і собі на таку заробив...* [...upershe tse pochuvshy, ya shchyroserdo, na odnii nestrymnii khvyli rozzharenoi liuti, podumky pobazhala hrobotsinuvalnykovi, shchob i sobi na taku zarobyv...]) (...when I first heard this, I sincerely, on one unstoppable wave of **heated rage**, silently wished the undertaker to earn such money himself...) (O. Zabuzhko, Museum of Abandoned Secrets, 2009);

RAGE AS A PRESSURE IN THE CONTAINER (...*а тоді подумалося, що всі звірства гарнізонників, і їхнє непросипує чорне пияцтво, їхні дикі вибухи ірраціональної люті <...> —мусили походити не з самого тільки почуття безкарності...* [...a todi podumalosia, shcho vsi zvirstva harnizonnykiv, i yikhnie neprosypushche chorne pyiatstvo, yikhni dyki vybukhy irratsionalnoi liuti <...> —musyly pokhodyty ne z samoho tilky pochuttia bezkarnosti...]) (...and then I thought that all the atrocities of the garrison soldiers, and their endless black drunkenness, their wild outbursts of **irrational rage** <...> - must have arisen not only from the feeling of impunity...) (O. Zabuzhko, Museum of Abandoned Secrets, 2009)).

On the other hand, H. Pahutyak attributes powerlessness to rage (RAGE IS A BEING). Additionally, we encounter a context where RAGE IS A FLAME: *І в них прокинеться агресія: очі спалахнуть люттям і вони роздеруть його на шматки, наче зграя вовків* [I v nykh prokynetsia ahresii: ochi spalakhnut liuttii i vony rozderut yoho na shmatky, nache zghraia vovkiv] (And aggression will awaken in them: their eyes will **flash with rage** and they will tear him to pieces like a pack of wolve) (H. Pahutyak, Dreams of Yulia and Herman, 2010).

As we analyze the less common verbalizations in O. Zabuzhko's texts, such as *агресія* [ahresiiia] (aggression), *злість* [zlist] (*spite*), *злоба* [zloba] (malice), *несамовитість* [nesamovytist] (frenzy), *шаленство* [shalenstvo] (madness), we observe that metaphorical contexts are almost non-existent. For instance, we encounter only one metaphorical context where the verbalizer aggression is associated with an ORGAN: ...*з нього prorizalasia агресія, схожа на рефлекс бульдога, якому щось випадає з рота* [...z noho prorizalasia ahresiiia, skhozha na refleks buldoha, yakomu shchos vypadaie z rota] (...**aggression broke out** of him, resembling the reflex of a bulldog when something falls out of its mouth) (O. Zabuzhko, The Museum of Abandoned Secrets, 2009); Regarding the noun malice, we encounter three metaphorical contexts in which MALICE is characterized as a BEING (furious, powerless): ...*і кривдники ваші відомщені будуть, скреготатимуть зубами й гризтимуть землю од безсилої злоби, бо не зазнати їм повікнашої з вами, о сестри, втіху!* [...i kryvdnyky vashi vidomshcheni budut, skrehotatymut zubamy y hryztymut zemliu od bezsyloi zloby, bo ne zaznaty yim povik nashoi z vamy, o sestry, vtikhy!] (...and your oppressors will be avenged, gnashing their teeth and biting the earth with **powerless malice**, for they will never again know the comfort of our sisterhood, oh sister) (O. Zabuzhko, I, Milena, 1997).

MADNESS AS A CONTAINER: ...*як у нічних шаленствах, було — вгородити ножа простов дишуче теплом, щільне, а проте як же піддатне ножеві тіло, що стенулось уздовж короткоюсудомою* [...yak u nichnykh shalenstvakh, bulo — vhorodyty nozha prosto v dyshuche teplom, shchilne, a prote yak zhe piddatne nozhevi tilo, shcho stenulos uzdovzh kortkoiu sudomoiu] (...as **in the night's madness**, it was like enclosing the knife in a fiercely warm, dense but yet so vulnerable body that writhed along a short dock) (O. Zabuzhko, The Tale of the Kalyna Pipe, 2000).

Upon analyzing the less frequent verbalizers in H. Pahutyak's texts, the following metaphorical contexts were identified:

MALICE AS A LIQUID (*Нехай кожен, хто має очі, подивиться на світ і побачить, скільки бруду, злиднів, спустошень у ньому, нехай відчує, що захлинається не водою, а ненавистю, заздрістю, безсилою злобою*) [Nekhai kozhen, khto maie ochi, podyvytsia na svit i pobachyt, skilky brudu, zlydniv, spustoshen u nomu, nekhai vidchuiе, shcho zakhlynaietsia ne vodoiu, a nenvystiu, zazdristiu, bezsyloiу zloboiu] (Let everyone who has eyes look at the world and see how much filth,

misery, and devastation is in it, let them feel that they are **suffocating not with water, but with hatred, envy, and powerless malice**) (H. Pahutyak, Notes of the White Bird, 2011));

MALICE AS A LOCUS (*Лис готовий був терпіти сніг (у ньому так гарно качалося), але монотонний дрібний дощик доводив його до шаленства* [Lys hotovyi buv terpity snih (u nomu tak harno kachalosia), ale monotonnyi dribnyi doshchyk dovodyv yoho do shalenstva] (The fox was willing to endure the snow (it felt so good in it), but the monotonous drizzle **was driving it mad**) (H. Pahutyak, Lialechka and Matzko, 2008)).

The statistical significance of the frequency of structural models of adjective + noun and verb + noun metaphors is tested using the modified Student's t test (refer to Table 3,4).

The findings demonstrate that metaphorical compounds featuring components of both indignation and anger may serve as an indicator of idiostyle when contrasting texts authored by Zabuzhko and Pahutyak. Nevertheless, the hypothesis necessitates examination using materials from other literary works.

Table 3

Structural model of adjective + noun

Lemma	Zabuzhko Relative Frequency	Pahutyak Relative Frequency	Student's t
Агресія (aggression) [ahresiia]	0,00022	0,00035	0,55
Гнів (anger) [hniv]	0,00111	0,00133	0,44
Злість (spite) [zlist]	0,00055	0,00062	0,19
Злоба (malice) [zloba]	0,00044	0,00009	1,60
Лють (rage) [liut]	0,00044	0,00035	0,32
Обурення (indignation) [oburennia]	0,00189	0,00027	3,65

Table 4

Structural model of verb + noun

Lemma	Zabuzhko Relative Frequency	Pahutyak Relative Frequency	Student's t
Агресія (aggression) [ahresiia]	0,00011	0,00009	0,15
Гнів (anger) [hniv]	0,00011	0,00213	4,07
Звірство (brutality) [zvirstvo]	0,00000	0,00009	0,90
Лють (rage) [liut]	0,00011	0,00018	0,39
Обурення (indignation) [oburennia]	0,00011	0,00035	1,10

3.2. Phraseologization of the concept of Anger

Negative emotional states exhibit a considerable number of phraseological expressions. The texts scrutinized by O. Zabuzhko and H. Pahutyak exhibit numerous entrenched metaphorical expressions (i.e., collocations documented in phraseological dictionaries). Phraseological expressions of this affective state are marked by the utilization of the concept of physiological manifestations of anger as a domain of origin. For example: *Я дам вам вкусити тіла свого і крові своєї, солодкого тіла свого, а крові ще солодшої, і велика втіха сповнить ваші серця, і кривдники ваші відомщені будуть, скреготатимуть зубами й гризтимуть землю од безсилої злоби, бо не зазнати їм повік нашої звами, о сестри, втіхи!* [Ya dam vam vkusyty tila svoho i krovky svoiei, solodkoho tila svoho, a krovky shche solodshoi, i velyka vtikha spovnyt vashi sertsia, i kryvdnyky vashi

vidomshcheni budut, skrehotatymut zubamy y hryztytmut zemliu od bezsyloi zloby, bo ne zaznaty yim povik nashoi z vamy, o sestry, vtikhy!] (I will give you to taste my flesh and my sweet blood, even sweeter than my flesh, and great delight will fill your hearts, and your oppressors will be avenged, they will **gnash theirteeth** and bite the ground out of powerless malice, because they will never taste the comfort that you and I, sisters, will share!) (O. Zabuzhko, I, Milena, 1977); *Настуня мене й заразила, але в цій хвилині сама готова оциритись і загарчати — аж щелепи зводять од злоти:* — В такому разі, я Дарина Анатоліївна! [Nastunia mene y zarazyla, ale v tsii khvylynii ya sama hotova oshchyrytys i zaharchaty — azh shchelepy zvodyt od zlosty: — V takomu razі, ya Daryna Anatoliivna] (— **my jaws clenching with anger:** "In that case, I am Daruna Anatolivna!") (O. Zabuzhko, Museum of Abandoned Secrets, 2009).

O. Zabuzhko employs a conventional metaphorical representation of ANGER AS AN ELEVATION IN TEMPERATURE: *...ось це і заводять їх по-справжньому, змушує пауіти од ярости роздутими ніздрями й бити в землю копитом од нетерплячки...* [...os tse i zavodyt yikh po-spravzhnomu, zmushuie pashity od yarosty rozdutymy nizdriamy y byty v zemliu kopytom od neterpliachky...] (...and this is what really gets them going, makes them snort with rage and stamp their hooves impatiently...) (O. Zabuzhko, Fieldwork in Ukrainian Sex, 1996). And ANGER AS FIRE. For example: *«Пані Оксана» у відповідь шипить, пускає іскри й рветься щось пояснювати «за високі матерії» (під недовіркою примруженими поглядами, в яких без труда прочитається: «Ой, гоніш!»* [«Pani Oksana» u vidpovid shypyt, puskaie iskry y rvetsia shchos poiasniuvaty «za vysoki materii» (pid nedovirlyvo prymruzhenymy pohliadamy, v yakykh bez truda prochytuietsia: «Oi, honish!»] ("Mrs. Oksana" hissed back, **sparks flying**, and tried to explain something "about high matters" (under suspiciously squinted eyes, which easily conveyed the message: "Oh, come on!") (O. Zabuzhko, From the Map of Books and People, 2012).

The Ukrainian linguistic community conceptualizes the behavior of anger through phraseological expressions: *Дівчатка Ліддел лягали зо сміху (а гувернантка їхня в цей час, мабуть, губи кусала від злоти!), коли милий, любенький-дороженький, дуже-дуже коханий Чарлі-Додо починав бавити їх своїми віршовими дразнилками!* [Divchatka Liddel liahaly zo smikhu (a huvernantka yikhnia v tsei chas, mabut, huby kusala vid zlosty!), koly mylyi, liubenkyi-dorohenkyi, duzhe-duzhe kokhanyi Charli-Dodo pochynav bavyty yikh svoimy virshovymy drazhnylkamy!] (Girls from Lidell were lying down with laughter (and their governess, at that time, probably **biting her lips in anger!**), when their sweet, darling, very, very beloved Charlie-Dodo began to amuse them with his poetic teasing!) (O. Zabuzhko, From the Map of Books and People, 2012); *...здавалось, іще трохи — й зачне дряпатися од безвиході в стіни, рвучина собі волосся, як мичку, тільки ж із власної шкури, як не скачи, не виплигнеш...* [...zdavalos, ishche trokhy — y zachne driapatysia od bezvykhodi v stiny, rvuchy na sobi volossia, yak mychku, tilky zh iz vlasnoi shkury, yak ne skachy, ne vyplyhnesh...] (...it seemed that if a little more, he would start scratching himself from despair into the walls, **tearing his hair out like a tangle**, but from his own skin, no matter how hard he tried, he couldn't escape...) (O. Zabuzhko, The Tale of the Kalyna Pipe, 2000); *...назовні рідко, тільки коли доводилося на правду круто й солоно, та й то ніби напоказ: З-замахали, - говорила крізь зуби в хвилини роздратування, трусячи головою й сама себе гамуючи їдкою посмішкою, або ж, травлячи після смак чергової...* [...nazovni ridko, tilky koly dovodylosia napravdu kruto y solono, ta y to niby napokaz: Z-zamakhaly, - hovoryla kriz zuby v khvylynny rozdratuvannia, trusiachy holovoio y sama sebe hamuiuchy yidkoiu posmishkoiu, або ж, travliachy pisliasmak chervovoi...] (...rarely outside, only when it was really tough and salty, and even then it seemed like showing off: "They waved at me," she said **through her teeth** in moments of irritation, shaking her head and restraining herself with a biting smile, or by poisoning the aftertaste of the next one...) (O. Zabuzhko, Fieldwork in Ukrainian Sex, 1996).

We encounter distinct physiological expressions of anger that may provoke strong reactions in individuals (such as *допекти до живих печінок* 'getting under someone's skin' [dopekty do zhyvykh pechinok]). The liver, an organ that is capable of detecting irritants, can also be responsible for generating the emotional state: *...іще в гімназії йому до живих печінок допекло вислухати від них, який він подібний до Кларка Гейбла, бо за те мав від хлопців у Юнацтві саму насмішкувату погорду й тим запекліше мусив виборювати в них пошану до себе як до рівного, а згодом і до гіршого...* [...ishche v himnazii yomu do zhyvykh pechinok dopeklo vyslukhaty vid nykh, yakyi vin podobnyi do Klarka Geibla, bo za te mav vid khloptsiv u Yunatstvi samu nasmishkuvatu pohordu y

tym zapeklishе musyv vyboriuvaty v nykh poshanu do sebe yak do rivnoho, a zghodom i do lipshoho...] (...while still in high school, he **was getting under skin** by their words, comparing him to Clark Gable, and had to endure the ridicule and contempt of the boys in the Youth Organization, which only made him fight even harder to win their respect as an equal, and later, as someone better...) (O. Zabuzhko, *The Museum of Abandoned Secrets*, 2009).

And ANGER AS AN INCREASE IN SIZE: *Малий явно надувся на мене, що покинула його самого розбиратися з цим голандезом, але що я вдію, коли мені руки викручує в тисячний раз перемелювати язиком те саме!* ... [Malyi yavno naduvsia na mene, shcho pokynula yoho samoho rozbyratysia z tsym holandezom, ale shcho ya vdiiu, koly meni ruky vykruchuiе v tysiachnyi raz peremeliuvaty yazykom te same! ...] (The boy **was clearly offended** by my departure, leaving him to handle the Dutchman on his own. But what could I do when my hands were tied and I had to repeat the same thing for the thousandth time!) (O. Zabuzhko, *Let My People Go*, 2004).

Conventionally, the conduct of individuals experiencing anger has been described using idiomatic expressions of ill-wishes: — *Го, ще й як, — підтакую з повним знанням справи: на згадку мені знову зринає Юлічка (біс би її взяв!)* [— Ho, shche y yak, — pidtakuiu z povnym znanniam spravy: na zghadku meni znovu zrynaie Yulichka (bis by yii vziav!)] (Sure, go ahead, I confirm with complete understanding, as memories of Julichka (**damn her!**) resurface in my mind) (O. Zabuzhko, *The Museum of Abandoned Secrets*, 2009); *Ет, ну його до біса, не хоче вона ляпатися думкою назад, у весь той кушур!* [Et, nu yoho do bisa, ne khoche vona liapatysia dumkoiu nazad, u ves toi kushyr!] ‘Well, **screw him**, she doesn't want to dwell on the past, with all that mess!’ (O. Zabuzhko, *The Museum of Abandoned Secrets*, 2009); *А Київ від 1494 року мав Магдебурзьке право, й інші українські містатак само, — як це, чорт забирай, законності ми не знали?!* [A Kyiv vid 1494 roku mav Mahdeburzke pravo, y inshi ukrainski mista tak samo, — yak tse, chort zabyrai, zakonnosty my ne znaly?!] (Kyiv had the Magdeburg Law since 1494, and other Ukrainian cities as well. How could we not know about this legality, **damn it!**) (O. Zabuzhko, *Let my people go*, 2004); *А шляк би то трафив, таже з нього вже зовсім здоровенний жеребцюра, ич як розбасувався, то якої ж курчої мамі тут висиджує — жирує собі з медсестричкою, як який капітан-красноармеець на курорті, поки хлопці деє там гинуть, і встиду на нього нема?!* [A shliak by to trafyv, tazhe z noho vzhe zovsim zdorovennyi zherebtsiura, ych yak rozbasuvavsia, to yakoi zh kurchoi mamy tut vysydzhuie — zhyruie sobi z medsestrychkoiu, yak yakyi kapitan-krasnoarmieets na kurorti, poky khloptsi des tam hynut, i vstydu na noho nema?!] (**That damn bastard**, he's already a full-grown stallion, and when he starts acting up, so what the hell is he doing here, fattening up with the nurse like some Red Army captain on vacation, while the boys are out there getting killed and he has nothing to be ashamed of?!) (O. Zabuzhko, *The Museum of Abandoned Secrets*, 2009).

In certain contexts, anger is portrayed as an organ that can sense external, and sometimes moral, influence: *Він мав нерви і такі самі слова казав не раз жінці, й та зразу стулювала pysok, робила те, що їй казали робити* [Vin mav nervy i taki sami slova kazav ne raz zhintsi, y ta zrazu stuliuvala pysok, robyla te, shcho yii kazaly robyty] (He **had nerves** and used the same words with his wife many times, and she immediately pouted, doing what she was told to do) (H. Pahutiak, *The Man in the Black Suit with Shiny Buttons*, 1990).

ANGER AS LOSS OF BALANCE: *Можливо, в свідомості турків щось бродить, якесь невдоволення, туга, але на очі їм не потрапляють дразливі яскраві барви, здатні вивести з психічної рівноваги* [Mozhlyvo, v svidomosti turkiv shchos brodyt, yakes nevdovolennia, tuha, ale na ochi yim ne potrapliaiut drazhlyvi yaskravi barvy, zdatni vyvesty z psykichnoi rivnovahy] (Perhaps something stirs in the Turks' consciousness, some discontent, longing, but they don't see the provocative bright colors that can **throw off their mental balance**) (H. Pahutyak, *New Year in Istanbul*, 2015).

H. Pahutyak employs a metaphorical approach to depict ANGER AS AN ORGAN, specifically as an organ capable of experiencing the emotion of anger. For instance: *Татунцьо Влодка спустив на картах посліднього гудзика, а Влодко мусив лишити гімназію, за чим не дуже й шкодував, бо вона й так в'їлася йому в печінки* [Tatuntso Vlodka spustyv na kartakh poslidnoho gudzyka, a Vlodko musyv lyshyty himnaziiu, za chym ne duzhe y shkoduvav, bo vona y tak vilasia yomu v pechinky] (Father Vlodko placed the last button on the maps, while Vlodko had to leave the

gymnasium, which he did not regret much because it had already **gotten on his nerves**) (H. Pahutyak, Urytska Gothic, 2005).

In the texts of H. Pahutyak, the manifestation of ill-wishes is utilized to depict the conduct of individuals experiencing anger: *Якого біса?* [Yakoho bisa?] (**What the hell?**) (H. Pahutyak, Bitter Lands, 2016); *Ну, то забирайся до біса!* — зареготала Алегорія, й обидві дівки штовхнули його в якісь двері [Nu, to zabyraisia do bisa! — zarehotala Alehoriia, y obydvı divky shtovkhnuly yoho v yakıs dveri] (Wellthen, **go to hell!** — laughed Alegoria, and both girls pushed him towards some doors) (H. Pahutyak, Orpheus's Vision, 1990).

4. Conclusions

In conclusion, the analysis of the metaphorization of the concept of ANGER in the works of O. Zabuzhko and H. Pahutyak demonstrates the multidimensionality of this concept. We identified numerous verbalizers and diverse metaphorical expressions, which allowed us to uncover different facets of the concept. In O. Zabuzhko's texts, we found eight different directions of metaphorization, with anthropomorphic conceptualizations being the most frequent (37,5%). H. Pahutyak's texts exhibited even more diverse metaphorical expressions, with 11 different directions of metaphorization identified with anthropomorphic conceptualizations being the most frequent as well (27,2%).

It was found that phraseological units denoting anger with the component devil were most frequent in the texts of both authors (47,3%). Furthermore, anger in the phraseological units of both authors was often conceptualized as malevolence or physiology.

The results obtained from statistical analysis revealed that the noun anger is statistically significant. This finding supports the hypothesis that it can be a marker of idiostyle, although further research on more material is necessary to confirm this.

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