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Keywords (separated by '-')	English-Ukrainian translation - Conceptual metaphor - Translation technique - Source language - Target language	
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Metaphorical conceptualization of beauty in Donna Tartt's *The Secret History*: translation perspectives

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Abstract

In the article, the principles of the conceptual metaphor theory are applied to translation studies. It provides an overview of Lakoff's classification of conceptual (orientational, ontological, structural) metaphors and Kövecses's procedures for image metaphor creation (extension, elaboration, questioning, combining) and discusses their application to analyzing the translation of conceptual metaphors dealing with the concept of beauty from English into Ukrainian. Analysis of the metaphorical expressions selected from Donna Tartt's novel *The Secret History* and its Ukrainian translation led to identify five translation techniques used for the purpose of rendering the metaphoric content between the languages. The study adopts a cognitive linguistic view of translation as a transfer between two conceptual systems through the translator's cognition with the means of the target language. The paper presents a cognitive linguistic and translation analysis of unique conceptualizations of beauty metaphors compared to the commonly shared view of beauty as something that elicits pleasure.

Keywords English–Ukrainian translation · Conceptual metaphor · Translation technique · Source language · Target language

Introduction

Since the second half of the 20th century, cognitive linguists (Lakoff & Johnson, 1980; Grady, 1999; Gibbs and Matlock, 2008; Lakoff, 2014; Kövecses, 2020) have been developing a cognitive linguistic theory of metaphor, based on the principle of the universal metaphorical nature of human thinking and the crucial role of

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metaphor as a unit of thought in modeling our speech and behavior. A conceptual metaphor poses more difficulties in the field of translation studies than a metaphor viewed as a stylistic device because it requires a different methodology for its analysis, with regard not only to its linguistic form but also to the conceptual information it evokes. The theory of conceptual metaphor provides tools for its identification and description as well as gives insights into the cognitive processes involved in the metaphoric modeling of the text and those underlying the transfer of this metaphoric content between the two conceptual systems of the source and target languages.

The aim of this article is to apply the principles of the conceptual metaphor theory to translation analysis, more specifically, to study translation techniques applicable for the purpose of rendering conceptual metaphors into Ukrainian from English. The research material consists of 43 metaphorical expressions dealing with the concept of beauty selected from Donna Tartt's novel *The Secret History* (Tartt, 1992) and their translation counterparts in Ukrainian (Tartt, 2017). The novel presents an interesting case for studying beauty metaphors in translation since it offers a unique metaphorical conceptualization of beauty in comparison to the commonly understood view of beauty as something that elicits "positive evaluative appraisal" or "hedonic pleasure" (Skov & Nadal, 2021, pp. 44–55).

Concerning the limitations of the study, the translation analysis and the selection of examples for illustration are not guided by a pre-given definition of "beauty" but by the idea of exploring how beauty (and the experience of it) is conceptualized by the main characters of the novel. The given examples thus present beauty from different angles: as a physical or emotional attribute, as a state, as an entity, as experience, as a feeling or emotion. It provides a broader perspective on the elusive nature of beauty and being beautiful and how differently it can be perceived and metaphorized.

The Secret History has been mostly studied from the perspective of literary criticism and philosophy with occasional papers on classical translation theory (Mustonen, 2010). The focus of the paper on cognitive aspects of translation is a novel contribution to the available body of studies on Donna Tartt's work.

Conceptual metaphor and translation

Proponents of a cognitive approach to translation (Lewandowska-Tomaszczyk, 2010; Muñoz, 2013; Kövecses, 2014; Sickinger, 2017; Tatsakovych, 2019) attempt to describe the workings of the translator's mind and the mental processes involved in translation. They understand translation as the interaction between two different conceptual systems of the sender and the addressee through the translator's cognition. The translator's role is to transfer conceptual content from one conceptual system into another.

The cognitive linguistics definition of translation necessitates outlining the concepts of conceptualization and construal. Conceptualization is the mental processing of information mediated by sensory and motor experience as well as social interaction (the theory of embodied cognition) (Langacker, 2008, p. 4). Meaning is conceptualization associated with a particular linguistic expression (ibid.). Since

conceptualization is an individual dynamic process, meaning is also understood as a phenomenon individual to each speaker. Language units do not carry meaning; meaning is formed at conceptual level on the basis of linguistic context and non-linguistic knowledge (Langacker, 1987, pp. 154–161). Such an individualized understanding of meaning emphasizes the importance of the translator's individual characteristics, thus postulating translation as “live” rather than a mechanical action. Consequently, conceptual metaphor is regarded as “as a dynamically evolving integration network comprising mental spaces, multiple correspondences and blends” (Bystrov, 2014, p. 7).

Meaning construction and the process of translation are determined by many factors, i.e. conceptual substrate (background knowledge, physical, social, linguistic contexts), construal—“a certain manner of conceptualizing a scene” (a variety of ways to visualize, mentally structure a situation)—and imagination (Langacker, 2000, p. 3). Construal is conditioned by a variety of cultural models learned by a person since childhood or as a result of acquaintance with other cultures (Coulson, 2008, pp. 205–206). Therefore, speakers, depending on their cultural background, use different mental images to conceptualize the same situation. Mental images facilitate the perception, comprehension, interpretation and interlingual transmission of information. As noted by Holz-Mänttari, the translator mentally constructs the “worlds” of the writer and the target audience. The mental construction of the original scene helps to achieve the best possible representation of it in the TL¹ (Holz-Mänttari, 1990, p. 67). The problem of mental imagery is also studied by Talmy (2000), Croft and Wood (2000), Verhagen (2010), Bystrov and Sabadash (2019), Velykoroda (2019), Trott et al. (2020).

The understanding of other conceptual systems is possible due to the common ability of all people for conceptualization and visualization as components of general cognitive activity. According to Lakoff, “people share a general conceptualizing capacity regardless of what differences they may have in conceptual systems” (1987, pp. 311–312). The problem here arises in the relationship between universality, a cultural background and individuality when it comes to translation and translation analysis. This problem can be solved, at least to some extent, by resorting to Tabakowska's view of experience as a continuum that has universality (physiological experience) on one end, individuality on the other end, and a cultural background (culture-specific experience) in the middle (1993, p. 128). The more a certain concept approximates to universality on the experience continuum, the more conventional it is for understanding and visualization (ibid.). As for *The Secret History*, the reading of the novel is largely culturally bound; more specifically, the intellectual discussions of the main characters are frequently centered around beauty, which they perceive and aspire to attain under the influence of the Dionysian worldview (Greek mythology) (Nietzsche and Crawford, 1997).

Dionysus is known not only as the god of wine, wine-making, vegetation and fertility but also of madness, religious ecstasy, wild ritual frenzy. Dionysian rites

¹ The abbreviations ST and TT stand for ‘source text’ and ‘target text’ respectively; similarly, SL and TL mean ‘source language’ and ‘target language’.

are associated with emotionality, instinctuality, irrationality and chaos. It is only possible to “enter into the sublime” and attain beauty through self-liberation, loss of control, loss of self, surrendering to chaos and returning to one’s natural state. The novel describes the student’s quest for beauty in light of their own interpretation and implementation of the Dionysian worldview. Therefore, the examples presented in the article are discussed with regard to their cognitively grounded and culturally bound nature. The translation techniques are also analyzed as those serving to transfer either universal or culture-specific or individual metaphoric conceptualizations into the conceptual system of the target language.

The main tool used in the study for analyzing mental imagery is conceptual metaphor. Conceptual metaphor is understood from the perspective of Lakoff and Johnson’s Conceptual Metaphor Theory (CMT) as a mapping between basic domains (grounded in embodied experience) and abstract domains (related to abstract experience) (Lakoff & Johnson, 1980). For a detailed analysis of conceptual metaphors, their division into structural (cross-domain mappings), orientational and ontological conceptual metaphors (ibid.) is also included in the study. Orientational metaphors are modeled on the basis of the spatial *gestalts*, for example, “up–down,” “above–below,” “front–back,” “center–periphery,” “inside–outside” and are formed by means of their projection on physical and cultural experience: HAPPY IS UP, SAD IS DOWN (Lakoff, 1987). In ontological metaphors, abstract concepts are projected onto specific things and understood as material objects, entities or substances for the purpose of reference, categorization and quantification, e.g. LANDS ARE CONTAINERS, ACTIVITIES ARE SUBSTANCES, STATES ARE CONTAINERS, the personification A PHYSICAL OBJECT IS A PERSON (Lakoff, 1987, 1993).

AQ2

In addition to conventional metaphors that we unconsciously use every day, Lakoff proposes to explore unconventional “one-time” image metaphors, formed by superimposing one image onto another (Lakoff & Turner, 1989). Unconventional image metaphors are created by means of extending, elaborating, questioning and combining conventional metaphors (Kövecses, 2009, pp. 81–97). As a result of extension, a new element is introduced into the source domain of a conventional metaphor. The procedure of elaboration results in detailing the existing element(s) of the source domain of a conventional metaphor. Combining, as a productive way of creating new image metaphors, consists in joining several conventional conceptual metaphors together in order to generate a new image. Questioning entails replacing a certain metaphorical way of conceptualizing the target domain with another metaphorical image (ibid.).

Translators subconsciously make use of conventional and unconventional mental images to process the linguistic and cognitive information of the original and to transfer it into the target conceptual system with the means offered by the target language. The analysis of conventional and unconventional mental imagery in translation is important since this conceptual, interlingual and intercultural transfer may affect the perception and interpretation of SL content by representatives of the target culture.

AQ3

Methodological details

The aim of the current article is to analyze various translation techniques which are employed to render conventional and unconventional beauty metaphors from English into Ukrainian. In order to achieve this, the methods of cognitive linguistics, translation studies and literary studies were applied.

Firstly, the corpus of text fragments containing metaphorical expressions related to beauty and their Ukrainian translation counterparts was constructed. It was created by scanning the text with attention to metaphorically used words or phrases that describe some aspect of beauty. All metaphorical expressions (linguistic units that activate conceptual beauty metaphors) were extracted from the text in their immediate linguistic context. The most representative examples were used for illustrative purposes in the article.

Secondly, the method of contextual and interpretative analysis was used to analyze the metaphorical expressions with regard to their micro and macro contexts, and the method of conceptual metaphor analysis—to identify and describe the conceptual and image beauty metaphors activated by the corresponding metaphorical expressions.

This research focuses on the classification of translation techniques applicable to the translation of metaphorical expressions that activate conceptual metaphors. In the paper, we take both conceptual and textual levels of metaphor translation into consideration. The analysis of both levels appears necessary because (1) conceptual metaphors take shape in the form of linguistic units whereas the latter serve as cues for metaphor activation; (2) conceptualization is also largely determined by the language code that imposes restrictions on the selection of construal operations used for conceptualization. According to *Lewandowska-Tomaszczyk*, translators have to “reconceptualize” the conceptualization of the original and “recreate” it using the language means offered by the target language (*Lewandowska-Tomaszczyk*, 2010, p. 107). Therefore, the translator’s choice of language means in the process of metaphor translation should also be considered.

The method of comparative translation analysis is thus applied to the Ukrainian translation of the original metaphorical expressions with the aim to compare the metaphorical conceptualizations of beauty in the source and target texts, identify and describe the translation techniques. The translation techniques were identified with regard to the translation of both the conceptual metaphor (preservation, modification, replacement, omission, etc. of the metaphor) and its linguistic form (preservation, modification, etc. of the metaphorical expression). The translation techniques were also analyzed with regard to their function of transferring universal, culturally bound or individual metaphoric content. The percentage of how frequently each translation technique is used by the translator was calculated compared to the total number of translation techniques.

Table 1 Structural metaphor *BEAUTY IS A HARSH ENTITY*

Source text	Target text
"I think about [...] the first sentence that I ever learned in Greek: <i>χαλεπὰ τὰ καλὰ</i>. Beauty is harsh" (Tartt, 1992, p. 507).	"Я думав про [...] перше речення грецькою, яке вивчив: <i>χαλεπὰ τὰ καλὰ</i>. "Прекрасне—важке" (Tartt, 2017, p. 319). Back Translation <i>I thought about [...] the first sentence in Greek I learned: <i>χαλεπὰ τὰ καλὰ</i>. "Beautiful is hard."</i>

Following the Lakoff-Johnsonian tradition (1980), conceptual metaphors are represented in capital letters to distinguish them from their linguistic manifestations

Findings and discussion

The plot of *The Secret History* revolves around a secluded elite group of six students studying classics at Hampden College, whose obsessive fascination with Greek mythology leads to a series of murders and the subsequent downfall of all the group members.

The narrator Richard Papen, who comes from a working-class Californian family, is ashamed of his origin and, having "a morbid longing for the picturesque at all costs," is striving for a better life among academics in New England. Upon arrival, his "American dream" crystalizes into a desire to join the secretive clique of classics students under the supervision of Julian Morrow. Richard is both frightened of and impressed by the possibility to become a part of the imposing highbrow mystery these students and their teacher are enshrouded in. Once he becomes part of the group, the journey of him rediscovering the meaning of life through attaining beauty begins. Table 1 below shows his ruminations on the nature of beauty from the first Greek sentence he learned.

In the ST, beauty is seen as a "harsh" entity ("cruel, severe and unkind," "unpleasant to listen to" (Oxford University Press, n.d.)) (the structural metaphor BEAUTY IS A HARSH ENTITY). This conceptualization correlates with Dionysus being the god of emotionality, passion, chaos, irrationality. The translation offers a slightly different conceptualization where beautiful is perceived as being hard ("needing or using a lot of physical strength or mental effort" (Oxford University Press, n.d.)) that, in fact, corresponds more closely to the original Greek expression "*χαλεπὰ τὰ καλὰ*" ("Beautiful things are difficult"). This conceptualization also fits into the frame of the Dionysian worldview as represented by the Baroque, whose complex and extravagant shapes reflect "the difficulty of beauty." Although the original conceptual metaphor is replaced with a different one, the target conceptualization conforms well to the cultural context of the novel.

Table 2 Structural metaphors GENUINE BEAUTY IS A TERRIBLE/ALARMING/UNUSUAL ENTITY

Source text	Target text
1. "Julian smiled. 'What a <i>beautiful</i> passage,' he said. 'I never tire of it. But how is it that such a ghastly thing, a queen stabbing her husband in his bath, is so lovely to us? '" (Tartt, 1992, p. 37)	"Який прекрасний пасаж. Ніколи не набридає. Але ж хіба це не викликає моторошних відчуттів: цариця заколола свого чоловіка в купелі, а ми насолоджуємося її словами? " (Tartt, 2017, p. 22) Back translation <i>What a beautiful passage. Never bores me. But doesn't it evoke frightening feelings: the queen stabbed her husband in the chapel, but we are enjoying her words?</i>
2. "And what is beauty?' 'Terror,' 'Well said,' said Julian. 'Beauty is rarely soft or consolatory. Quite the contrary. Genuine beauty is always quite alarming'" (Tartt, 1992, p. 37).	"А чим є краса?—Жахіттям.—Добре сказано,—схвально промовив Джуліан.—Вона рідко до нас лагідна, вона рідко спроможна на розраду. Навпаки. Щира краса—це завжди тривога" (Tartt, 2017, p. 22). Back translation <i>'And what is beauty?' 'Terror'. 'Well said,' Julian said approvingly. 'It is rarely gentle to us, it is rarely capable of compassion. It's the opposite. Genuine beauty is always anxiety'.</i>
4. "I tend to equate physical beauty with qualities with which it has absolutely nothing to do" (Tartt, 1992, p. 430).	"Я схильний асоціювати фізичну привабливість із рисами, до яких вона насправді ніякого стосунку не має" (Tartt, 2017, 269). Back translation <i>I tend to associate physical attractiveness with traits it has, in fact, nothing to do with.</i>
5. "I noted a strange beauty in the faces of people previously repulsive to me" (Tartt, 1992, p. 268).	"Я помічав дивну красу в обличчях людей, котрі раніше вселяли в мене відразу" (Tartt, 2017, p. 162). Back translation <i>I noticed a strange beauty in the faces of people who once used to instill repulsion in me.</i>

A further elaboration of the above-discussed conceptualization presenting beauty as both terrifying and breathtaking, hideous and pleasing, rather unusual and strange can be found in the following excerpts (see Table 2).

The structural metaphors GENUINE BEAUTY IS A TERRIBLE / ALARMING/UNUSUAL ENTITY (based on the elaboration of the ontological metaphor BEAUTY IS AN ENTITY) are tied to the cultural reading of the novel. This conceptualization of beauty reflects the view of Dionysian beauty as irrational and chaotic in contrast to Apollonian beauty seen as ideal and harmonious. The conceptual metaphors together with their cultural context are preserved in the TT (without or with some modifications to the metaphorical expression): cf. "I noted a strange beauty in the faces" → "I noticed a strange beauty in the faces"; "I tend to equate

physical beauty with qualities...” → “I tend to associate physical attractiveness with traits...”; “Beauty is rarely soft or consolatory” → “It is rarely gentle to us; it is rarely capable of compassion”; “Genuine beauty is always quite alarming” → “Genuine beauty is always anxiety.” In example 1, the translation is slightly richer conceptually: cf. “how is it that such a ghastly thing [...] is so lovely to us” → “doesn’t it evoke frightening feelings? [...]”; here the TT fragment activates the structural metaphor BEAUTY IS AN ACTIVE AGENT (modification of the metaphor).

Being beautiful or seeing beauty is frequently presented in the novel as a rather strong, mostly negative, physical experience, as illustrated with the examples in Table 3.

The emotion from experiencing something beautiful is construed in the ST examples as a physical force that makes an entity intoxicated (“drunk with beauty”), unconscious (“stunned with beauty”), frightened or amazed (“we quiver before it,” “breathhtaking”), mad (“maddeningly beautiful”), more active (“excited my senses”); drives it to unknown locations (“we were being driven by a force we didn’t understand”), serves to cut or tear entities or objects (“tore at my very heart”). By means of elaboration the above-mentioned metaphors EMOTIONS ARE PHYSICAL FORCES, STRONG EMOTION IS PHYSICALLY INCAPACITATING are transformed into more complex structural metaphors, such as BEAUTY IS AN ALCOHOLIC BEVERAGE, BEAUTY IS A BLOW, BEAUTY IS A SHARP INSTRUMENT, BEAUTY IS AN ACTIVE AGENT, BEAUTY IS A DISEASE CAUSING MADNESS, BEAUTY IS PHYSICALLY INCAPACITATING, BEAUTY IS A FORCE LEADING TO AN UNKNOWN LOCATION, EXPERIENCING BEAUTY IS A JOURNEY TO AN UNKNOWN LOCATION. As regards the fact that these conceptual metaphors occur both in Ukrainian and English conceptual systems (as supported by the research findings of Dovhaniuk (2017)), a conclusion can be made that they move away from culture specific context and towards universality on the experience scale.

Examples 1, 2, 3, 5 demonstrate the preservation of the culturally shared metaphorical content (with or without modifications to the metaphorical expression) in the TL: the structural metaphors BEAUTY IS AN ALCOHOLIC BEVERAGE (“drunk with beauty” → “drunk with beauty”), BEAUTY IS A BLOW (“stunned with beauty” → “stunned with beauty”), BEAUTY IS PHYSICALLY INCAPACITATING (“we quiver before it” → “we shiver before everything we consider beautiful”; “why is that section so breathtaking” → “why are these lines so breathtaking”); BEAUTY IS A SHARP INSTRUMENT (“tore at my very heart” → “cutting my heart”), BEAUTY IS A FORCE LEADING TO AN UNKNOWN LOCATION, BEAUTY IS A JOURNEY TO AN UNKNOWN LOCATION (“we were being driven by a force we didn’t understand, towards an end I did not know” → “we were drawn by a force that we would not be able to understand, in a direction unknown to me”).

In example 4, the structural metaphor BEAUTY IS AN ACTIVE AGENT (“excited my senses”) is replaced with another structural metaphor BEAUTY IS A TACTILE PERSON (“touching my senses”) (replacement of the metaphor) that is also elaborated from the metaphor EMOTIONS ARE PHYSICAL FORCES. The replacement does not affect the interpretation of the fragment.

Table 3 Conceptual metaphors *EMOTIONS ARE PHYSICAL FORCES*, *STRONG EMOTION IS PHYSICALLY INCAPACITATING*

Source Text	Target Text
1. "I was happy in those first days as really I'd never been before, roaming like a sleepwalker, stunned and drunk with beauty" (Tartt, 1992, p. 13).	"Тоді я почувався найщасливішим, блукав, ніби сновиди, приголомшений та сп'янілий від краси" (Tartt, 2017, p. 6). Back translation <i>Then I felt my happiest, wandering like a dreamer, stunned and drunk with beauty.</i>
2. "Whatever we call beautiful, we quiver before it" (Tartt, 1992, p. 40).	"Нас проймає дрож від усього, що ми вважаємо прекрасним" (Tartt, 2017, p. 23). Back translation <i>We shiver before everything we consider beautiful.</i>
3. "I had a feeling that I'd never had, that reality itself was transforming around us in some beautiful and dangerous fashion, that we were being driven by a force we didn't understand, towards an end I did not know" (Tartt, 1992, p. 157).	"Мене оповило відчуття, якого раніше не було, сама реальність навколо набувала прекрасних, небезпечних рис, нібито нас тягла за собою сила, якої нам не збагнути, у не відомому мені напрямку" (Tartt, 2017, p. 95). Back translation <i>I was enveloped in a feeling that did not exist before, the reality around us acquired beautiful, dangerous features, as if we were drawn by a force that we would not be able to understand, in a direction unknown to me.</i>
4. "She really was older, not the glancing-eyed girl I had fallen in love with but no less beautiful for that; beautiful now in a way that less excited my senses than tore at my very heart" (Tartt, 1992, p. 520).	"Вона справді постарішала, вже не та ясноока дівчина, в яку я закохався, але від того анітрохи не менш вродлива. Тепер її краса менше зачіпала мої чуття, але значно сильніше краля серце" (Tartt, 2017, p. 325). Back translation <i>She has really become older, she was no longer the clear-eyed girl I fell in love with, but she is no less beautiful. Now her beauty is touching my senses less but cutting my heart more severely.</i>
5. "Why is that particular section so breathtaking? Why do we not find ourselves attracted to some calmer or more pleasing one?" (Tartt, 1992, p. 37).	"То чому нам перехоплює подих саме від цих рядків? Чому нас не вабить спокійніша та приємніша поезія?" (Tartt, 2017, p. 22) Back translation <i>So why are these lines so breathtaking? Why aren't we attracted to some calmer and more pleasant poetry?</i>
6. "In all my life I had never seen anyone so mad-deningly beautiful as she was at that moment" (Tartt, 1992, p. 104).	"За все своє життя мені не довелося побачити нікого вродливішого від Камілли, якою вона була в той момент" (Tartt, 2017, p. 63). Back translation <i>In all my life I had never seen anyone as beautiful as Camilla was at that moment.</i>

Table 4 Conceptualizations of attaining and experiencing beauty as shattering one’s mortal self, throwing off the chains of being and releasing passions

Source text	Target text
1. “ <i>And what could be more terrifying and beautiful [...] than [...] to shatter the accident of our mortal selves</i> ” (Tartt, 1992, p. 40).	“А що може бути страшнішим та прекраснішим від [...] того, щоб [...] вицент розтрити випадкове існування своїх смертних “я”?” (Tartt, 2017, p. 24) Back Translation <i>And what could be scarier and more beautiful than [...] to crush [...] the accidental existence of one’s mortal selves?</i>
2. “ <i>And what could be more terrifying and beautiful [...] than [...] to throw off the chains of being for an instant</i> ” (Tartt, 1992, p. 40).	“А що може бути страшнішим та прекраснішим від [...] того, щоб [...] на мить скинути кайдани буття?” (Tartt, 2017, p. 24) Back Translation <i>And what could be scarier and more beautiful than [...] to throw off the shackles of being for a moment?</i>
5. “ <i>To be absolutely free! One is quite capable, of course, of working out these destructive passions in more vulgar and less efficient ways. But how glorious to release them in a single burst!</i> ” (Tartt, 1992, p. 40)	“Цілковито вільні! Звісно, цим деструктивним пристрастям можна дати раду й у більш вульгарний та менш ефективний спосіб. Але як наскільки дивовижно вивільнити їх в одному сплоху!” (Tartt, 2017, p. 24) Back Translation <i>Completely free! Of course, these destructive passions can be dealt with in a more vulgar and less effective way. But how wonderful to release them in a flash of panic!</i>

In example 6, the translation does not evoke the structural metaphor of the original BEAUTY IS A DISEASE CAUSING MADNESS (“*I had never seen anyone so maddeningly beautiful*” → “*I had never seen anyone as beautiful as Camilla*”) (omission of the metaphor).

The conceptualization of beauty as a physically incapacitating force reaches its climax in the Dionysian worldview, whose ideas Julian Morrow’s students are attempting to assimilate. The students’ morbid enchantment with the Greek ideas of beauty and reaching the sublime impels them to perform a Dionysian ritual resulting in the allegedly accidental (although most certainly intentional) murder of a farmer which, consequently, leads them to justify pushing their blackmailing friend Bunny off a cliff, and later forces another group member to commit suicide.

Experiencing beauty, which is synonymous to losing control and being free, is construed in the novel by means of the following image metaphors (see Table 4):

The image metaphors presented here is the writer’s unique conceptualizations of attaining beauty that are consistent with the way Julian Morrow’s students perceive and implement it by performing a Dionysian ritual. The murder of a farmer that

happened during the students' bacchanal can be viewed as a symbolic act of releasing destructive passions and "shattering one's mortal self" to reach the sublime.

In example 1, the image metaphor projects the image of shattering our mortal selves onto the image of attaining beauty (created by means of combining the structural metaphors EXPERIENCING BEAUTY IS SHATTERING A BRITTLE OBJECT, THE SELF IS A BRITTLE OBJECT and THE SELF IS A MORTAL PERSON). The TT image of attaining beauty as shattering ("suddenly breaking into small pieces" (Oxford University Press, n.d.)) our mortal selves is slightly modified in the TT as their "crushing" ("pressing something so hard that it is damaged or injured" (Oxford University Press, n.d.)). It is based on a combination of the structural metaphors EXPERIENCING BEAUTY IS CRUSHING A BRITTLE OBJECT, THE SELF IS A BRITTLE OBJECT, THE SELF IS A MORTAL PERSON. The presented translation technique here consists in modifying the original metaphor in a way that does not affect the overall idea of the fragment. The unique metaphoric conceptualization that is congruent with the Dionysian worldview is preserved.

In example 2, the image metaphor maps the image of throwing off the chains of being on the image of experiencing beauty (through the elaboration of the structural metaphor LIVING IS BEING IN CHAINS). In the translation, the original image metaphor is slightly more specific (modification of the metaphorical expression): cf. "*throwing off the chains of being*" → "*throwing off the shackles of being*" (the elaboration of the structural metaphor LIVING IS BEING IN SHACKLES). Despite the fact that the TT image of "shackles" ("a metal ring placed around a prisoner's wrist or ankle and joined by a chain" (Oxford University Press, n.d.)) involves a metonymic shift to another part of the chaining tool, this modification does not hinder the interpretation of the fragment.

In example 3, the image metaphor presents the process of experiencing beauty as releasing passions in a burst (created by means of elaborating and combining the structural metaphors EMOTIONS ARE DESTRUCTIVE ENTITIES WITHIN A PERSON, A PERSON IS A TRAP FOR EMOTIONS, EXPRESSING EMOTIONS IS BURSTING A TRAP OPEN). Noticeable here is the modification of the image metaphor and the metaphorical expression in the TT: cf. "*release them [destructive passions] in a single burst*" → "*release them [destructive passions] in a flash of panic*." The ST structural metaphors EMOTIONS ARE DESTRUCTIVE ENTITIES WITHIN A PERSON and A PERSON IS A TRAP FOR EMOTIONS are preserved in the translation. The image of "bursting" ("breaking open or apart, especially because of pressure from inside" (Oxford University Press, n.d.)) a trap open is replaced with the image of "releasing passions in a flash of panic," i.e. panickingly letting passions free after having kept them in a trap. It should be noted that the TT image focuses on the psychological and emotional feeling of panic whereas the original makes use only of the physical process of bursting. Except for the activation of different parts of the reader's experience (physical or mental), the core components of the writer's conceptualization and the culturally bound interpretation of it are preserved.

Beauty through the eyes of Julian Morrow's students is the exact opposite of Apollonian beauty that is perfectly proportioned and idealized. It is conceptualized

Table 5 Conceptualizations of experiencing beauty as ripping the veil off a terrible naked person and looking at a nicely painted picture of miasma; conceptualizations of beauty as monster, fire, superficial woman, daughter of death

Source text	Target text
“If we are strong enough in our souls we can rip away the veil and look that naked, terrible beauty right in the face ” (Tartt, 1992, p. 40).	“Якщо ми досить сильні в душі, то ладні зрвати серпанок і зазірнути тій оголеній, моторошній красі просто в обличчя” (Tartt, 2017, p. 24). Back Translation <i>If we are strong enough in the soul, then we are ready to rip off the veil and look that naked, frightening beauty right in the face.</i>
“ Beauty is terror. We want to be devoured by it ” (Tartt, 1992, p. 41).	“Краса — це жахіття. Ми волиємо, щоб вона поглинула нас” (Tartt, 2017, p. 24). Back Translation <i>Beauty is terror. We’d rather have it absorb us.</i>
“ Beauty is terror. We want to [...] hide ourselves in that fire which refines us ” (Tartt, 1992, p. 41).	“Краса—це жахіття. Ми волиємо, щоб [...] ми могли схватись у вогні, який очищує” (Tartt, 2017, p. 24). Back Translation <i>Beauty is horror. We’d rather [...] hide in its purifying fire.</i>
“ There is nothing wrong with the love of Beauty. But Beauty—unless she is wed to something more meaningful—is always superficial ” (Tartt, 1992, p. 480).	“У любові до Краси немає нічого поганого, та Краса, якщо не єднається з чимось більш значущим, завжди поверхнева” (Tartt, 2017, p. 302). Back Translation <i>There is nothing wrong with the love of Beauty, and Beauty, if not united with something more meaningful, is always superficial.</i>
“ Nowhere, ever, have [...] those monstrous upheavals of life that the Greeks call miasma, defilement—been so brutal or been painted up to look so pretty ” (Tartt, 1992, p. 10).	“Ніде більше [...] це монструозне збурення життя, яке греки називали міазмами, тобто “поганню,”—не виглядає так брутально й водночас настільки підфарбовано, щоб вабиту до себе увагу” (Tartt, 2017, p. 5). Back Translation <i>Nowhere else does [...] this monstrous perturbation of life that Greeks called miasms, that is filth—looks so brutal and at the same time painted so much to be appealing.</i>
“ ‘Death is the mother of beauty,’ said Henry ” (Tartt, 1992, p. 37).	“Смерть—мати всієї краси,—підтакнув Генрі” (Tartt, 2017, p. 22). Back Translation <i>‘Death is the mother of all beauty,’ Henry agreed.</i>

as terror, a monster, a terrible superficial person, etc., as can be seen from the examples in Table 5:

In example 1, the image metaphor juxtaposes the images of experiencing beauty and ripping the veil off a terrible naked person (created by means of

extending, elaborating and combining the ontological metaphor (personification) BEAUTY IS A PERSON and the structural metaphor KNOWING THE TRUTH IS LIFTING THE COVER). The TT preserves the ST image metaphor together with the basic ontological and structural metaphors without any modifications.

In example 2, the metaphorical expression “*we want to be devoured by it*” activates the structural metaphor BEAUTY IS A MONSTER. In the translation, it is replaced with another structural metaphor ATTRACTING IS ABSORBING (“*we’d rather have it absorb us*”), which does not significantly change the interpretation but might draw a different emotional response from readers. It changes the conceptualization, but does not noticeably affect the cultural reading of the passage.

In example 3, the image metaphor maps the image of refining fire onto the image of beauty (created in the process of elaborating and combining the structural metaphors BEAUTY IS FIRE, BEAUTY IS A HIDDEN OBJECT, MORTAL IS DIRTY). The translation activates the metaphoric conceptualization of beauty identical to the one presented in the original (with modifications to the metaphorical expression).

In example 4, the image metaphor evokes the image of beauty as a woman who is superficial, unless she is wed to something more meaningful (formed by means of extending and elaborating the personification BEAUTY IS A PERSON). The ST also activates the metonymy BEAUTY IS A PART OF A WHOLE. The TT preserves the image of beauty as a superficial woman (due to the fact that the Ukrainian language has grammatical gender) without activating the ST image of marriage and replaces it with the need for beauty to be “united” with something more meaningful to lose its shallowness. The replacement of the image metaphor changes the writer’s conceptualization without affecting the culturally bound interpretation of the passage.

In example 5, the image metaphor maps the image of looking at a nicely painted picture of miasma onto the image of experiencing beauty (by means of combining and elaborating the structural metaphors BEAUTY IS A PAINTING, CREATING BEAUTY IS PAINTING A PICTURE). The ST passage activates the image metaphor where beauty is presented as a nicely painted picture of a miasma (“a mass of air that is dirty and smells unpleasant” (Oxford University Press, n.d.)). This metaphoric conceptualization is equivalently represented in the TT (preservation of the conceptual metaphor, modification of the metaphorical expression).

In example 6, the image metaphor presents beauty as the daughter of death through the elaboration and combination of the ontological metaphors BEAUTY IS A PERSON, DEATH IS A PERSON and metonymy BEAUTY IS A PART OF A WHOLE. The image metaphor of the original is preserved in the Ukrainian translation with a slight modification to the metaphorical expression.

Based on the analysis of 43 metaphorical expressions (see Table 6), the most commonly used techniques are those where the original metaphor is preserved, without or with modifications to the metaphorical expressions due to objective grammatical and lexical differences between the languages. It demonstrates that the metaphorical conceptualization of beauty in the source text was majorly preserved in the target text.

Table 6 XXX

Translation technique	Number of uses by the translator (%)
Preservation of the metaphor and the metaphorical expression	15 (34,8%)
Preservation of the metaphor, modification of the metaphorical expression	11 (25,6%)
Replacement with another metaphor	8 (18,6%)
Modification of the metaphor and the metaphorical expression	7 (16,3%)
Omission of the metaphor	2 (4,7%)

Conclusion

The study approaches *The Secret History* by Donna Tartt from the perspective of the conceptual metaphor theory and translation studies. It presents a non-conventional view of beauty in light of the Dionysian worldview that is conceptualized in the novel as being a harsh, terrible, alarming, and unusual entity. Furthermore, it is viewed as a force, a substance or an object that can cause physical injury or damage (BEAUTY IS A BLOW, BEAUTY IS A SHARP INSTRUMENT, BEAUTY IS FIRE, EXPERIENCING BEAUTY IS SHATTERING A BRITTLE OBJECT), affect someone's mental state (BEAUTY IS A DISEASE CAUSING MADNESS, BEAUTY IS AN ALCOHOLIC BEVERAGE), produce some chemical reactions (BEAUTY IS AN ACTIVE AGENT), serve as a means of transport (BEAUTY IS A FORCE LEADING TO AN UNKNOWN LOCATION, EXPERIENCING BEAUTY IS A JOURNEY TO AN UNKNOWN LOCATION) or as a frightening creature (BEAUTY IS A MONSTER). The writer uses a variety of image metaphors (based on the elaboration and combination of structural, ontological conceptual metaphors and metonymies) and presents beauty as something ugly painted to look delightful, as fire that has a refining power, as a terrible naked person, as a superficial woman, as a daughter of death. The process of attaining or experiencing beauty is conceptualized as shattering one's mortal self, releasing passions in a burst, throwing off the chains of being, ripping the veil off a terrible naked person. Throughout the novel, beauty in Tartt's *The Secret History* is seen mostly through a negative lens and described as ranging from physically and emotionally strong to dangerous, destructive and utterly terrifying.

As seen from the current study, the translation techniques that are employed to render the above-mentioned metaphors into Ukrainian from English are as follows: (1) preservation of the metaphor and the metaphorical expression; (2) preservation of the metaphor, modification of the metaphorical expression; (3) replacement with another metaphor; (4) modification of the metaphor and the metaphorical expression; (5) omission of the metaphor.

The results of the quantitative analysis demonstrate that the metaphorical conceptualization of beauty in the source text was majorly preserved in the target text. Furthermore, the analysis of the translation techniques lead to the conclusion that the techniques aimed at modifying a metaphor or replacing it with a similar one

(that might be better suited to the conceptual system of the target language) do not affect the transfer of metaphoric conceptualizations and subsequent interpretations in comparison to the techniques of preservation as long as the core components of the universal, culture specific or individual experience they reflect are preserved.

It can also be concluded that the translator's decision to introduce changes (to modify or replace a metaphor) might be motivated by conceptual varieties or subjective reasoning. If translation is considered a transfer between two conceptual systems, differences between them pose a challenge to the translator. Modeling conceptualizations belonging to a different conceptual system require a high level of linguistic and sociocultural competence. Additionally, the translator's use of their individual cognitive resources and mental experience might influence a choice of a translation technique. The translator's cognitive mechanisms reflect their national and sociocultural backgrounds, interaction with different people and cultures and thus determine ways of construal, individualized conceptualizations and, consequently, different approaches to translation that might be better suited to the target audience.

To conclude, universal ability for cognitive activity, the significant role of visual perception for the processing and production of information, differences between the conceptual systems of different languages necessitate applying a cognitive linguistic approach to translation studies. The analysis shows that visualization and the dynamic nature of conceptualization emphasize the dynamic nature of the translation process that involves the activation of information through the translator's cognition, its transfer into another conceptual system. The use of cognitive linguistic theories also enriches post-translation analysis by providing tools for uncovering deeper layers of meaning and can thus be used for studying other works of fiction that exhibit rich metaphorical imagery. Further research with contributions from other branches of cognitive science is needed to analyze cognitive mechanisms which provide explanation for the translator's choice of strategies and techniques.

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