

TYPOLICAL AND CONTRASTIVE ASPECTS OF TRANSLATION

TYPOLICAL AND CONTRASTIVE ASPECTS OF TRANSLATION

on the material of related and non-related languages
within different functional styles and genres

Edited by Popova Oleksandra

科学
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**TYPOLOGICAL AND CONTRASTIVE
ASPECTS OF TRANSLATION
(ON THE MATERIAL OF RELATED
AND NON-RELATED LANGUAGES
WITHIN DIFFERENT FUNCTIONAL
STYLES AND GENRES)**

Scientific monograph

Edited by Doctor of Pedagogical Sciences,
Professor Popova Oleksandra



UDC 81'25:81'42
T 99

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*Recommended for Publication by the Academic Council
of the State Institution "South Ukrainian National Pedagogical University
named after K. D. Ushynsky"
(Protocol No. 15, June 25, 2026)*

T 99 **Typological** and Contrastive Aspects of Translation (on the material of related and non-related languages within different functional styles and genres) : scientific monograph / Edited by Doctor of Pedagogical Sciences, Professor Oleksandra Popova ; State Institution "South Ukrainian National Pedagogical University named after K. D. Ushynsky". – Odesa : Publishing "Asiatica", 2026. – 222 p.

ISBN 978-617-8310-15-8

The monograph "Typological and Contrastive Aspects of Translation (on the material of related and non-related languages within different functional styles and genres). The research presents a multi-level analysis of the classification features of modern discourse in the context of the translation paradigm (Slavic, Germanic, Oriental languages) through the determination of linguistic and extralinguistic features of academic discourse within related and non-related languages; the identification of common and distinctive translation means of texts belonging to different genres and styles based on the material of related and non-related languages; the systematization of the obtained data within the language pairs: "related languages", "non-related languages", "a related language ↔ a non-related language". The reader can get acquainted with the authors' ideas regarding the essence of the modern understanding of "discourse" alongside the criteria and indicators of its classification as well as get deep comprehension of the means enabling the actualization of linguistic and extralinguistic constructs of various discourses through the prism of modern translation studies within related and non-related languages (taking into account the specifics of functional styles and genres). The work has both theoretical and practical significance, which lies in the possibility of applying the obtained research results in the profession-oriented training targeted to future philologists-translators, in the field of international academic mobility and cooperation, as well as in the development of academic documentation within the context of Eurasian integration and the holding of educational and cultural events at the state and international levels.

UDC 81'25:81'42

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ISBN 978-617-8310-15-8

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Intercultural Communication and Specifics of Conveying Universal Cultural Concepts in Translation from English into Slavic and Eastern Languages.....**128**

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Cross-Cultural Typology of Set Phrases and Formulaic Expressions in Literary Translation and Folklore Text.....**171**

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CROSS-CULTURAL TYPOLOGY OF SET PHRASES AND FORMULAIC EXPRESSIONS IN LITERARY TRANSLATION AND FOLKLORE TEXT



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Annotation. *Despite significant achievements in the field of structural folkloristics, the accumulated wealth of empirical lexicographical experience, and the study of paroemic corpora, the linguistic status of paroemias and their place in the figurative system of a given language remain a matter of debate.*

The problem is conditioned by the overlapping of meanings, images, and thematic spheres represented in proverbs and sayings, whereby one and the same expression may be attributed to different concepts, which in turn gives rise to the ambivalence of their figurative content. It is for this reason that an active search for new and reliable methodologies is currently under way, aimed at structuring paroemic units in different languages according to structural-semantic, ideographic, and cognitive criteria and at establishing the degree of their equivalence.

In the proposed chapter, we endeavour to illuminate the structure, semantics, and pragmatics of figurative-characterizing and evaluative paroemias from various languages in a contrastive-typological dimension (on the material of the Chinese language compared with English, Ukrainian, Polish, Russian, and Slovak), drawing on their cognitive, epistemological,

and culturological foundations and the principles governing their organization and functioning within different linguistic and conceptual worldviews.

This approach is oriented towards the methodology of structural-semantic modeling of phrasemes, idioms, comparisons, proverbs, and sayings their cognitive-semantic and ideographic organization based on a typology of realia, the specific manifestation of logico-semantic patterns, the relationship between invariant and variant, and their belonging to certain oppositions (H.L. Permyakov, V.L. Pyrohov, et al.). Account must also be taken of such newer analytical instruments as propositional-frame analysis, whereby proverbial constructs are classified according to abstract object-predicate schemas and sub-frames (L. Arayeva).

On the basis of an extensive paroemic corpus, the study undertakes a typological reflection on proverbial constructions through cultural codes in their correlation with such sub-frames and logico-semantic patterns as part-whole, as-such, similarity-dissimilarity of objects, generating-generated, action-reaction. The moral-ethical and cognitive-pragmatic conceptualization of sub-frames and conceptospheres has been identified, including the other's is better than one's own, Success, Danger, Emptiness; and the distinctive parametrization of units of measurement and weight (an exclusively Chinese ethnocultural manifestation) has been elucidated.

Separately examined are the typologically shared cognithemes of superfluous work that brings no benefit whatsoever, the use of an inappropriate tool or instrument, and suitable-unsuitable. The latter are objectified, among other means, at the level of allomorphic stylistic devices and figurative-expressive means (allusions, toponyms, anthroponyms, hyperbolic representation of something imaginary or unattainable), in particular within Chinese linguoculture.

On the material of the folk-dialectal phraseology and paremiology under investigation, along with their areal-typological specifics, the study has, firstly, demonstrated the relevance of elements of material culture and everyday artifacts and tools (weaving, cobblery, construction, architecture, pottery) for the figurative transformation of everyday-life-centrist and craft terminology in the designation of social relations, axiological values, and value-laden and ritual stereotypes across different local traditions; and, secondly, for the semantic content of the cognitheme of similarity of objects and persons as a kind of semantic universal.

The source base for the study comprised bilingual paremiological and phraseological lexicographical sources, ideographic and dialectal dictionaries, and folklore-ethnographic collections.

Keywords: *Chinese linguoculture, Slavic parallels, cognithemes, structural-semantic modeling, sub-frames and conceptspheres of paroemias, contrastive-typological dimension*

摘要。本专著章节对四种不同语言文化—英语、汉语、波兰语和塞尔维亚语—中核心价值概念“信仰”和“希望”的语言表征、语义结构及翻译特征进行了综合性的语文学研究。本研究的现实意义源于在跨文化对话日益加强以及 21 世纪全球文明转型不断深化的背景下，对心理普遍性和民族特有认知编码进行深入理论阐释的迫切需要。

本研究在认知语言学、民族语言学、文化语言学和现代翻译理论的交叉领域展开，提出了一种用于分析价值主导概念的多层次方法论。其资料来源包括大量多语种数据：最新的学术词典学出版物、具有代表性的文本语料库（包括英国国家语料库和中国国家数字图书馆）、丰富的谚语资料库，以及个人作者格言和先例性表达语料库。

本研究涵盖了相关概念的内部动态、其语义压缩过程、成语化过程以及在互文性成语文体学（“名言警句”研究）中的去作者化过程。研究特别关注民族话语中乡村型（神秘—仪式性）与城市型（理性—实用性）之间的社会文化分化；在这两种话语类型中，所研究的范畴获得了不同的语用向量和价值向量。

本章节的核心问题是跨语言迁移与翻译不对称性。研究考察并分析了基于概念替换和认知映射的翻译策略，这些策略用于将欧洲宗教、哲学和文化编码（尤其是表征信仰与希望的隐喻编码）翻译成汉语这一根本不同的、以宇宙为中心的语言哲学模式。最终，本章节有助于推动比较语义学、跨文化交际理论以及文学翻译实践的发展。

关键词：文化语言学，认知语言学，“信仰”概念，“希望”概念，价值二元结构，比较研究，民族语言学，谚语学，名言警句，文学翻译，翻译不对称性，认知映射，跨文化交际。

1. Introduction

Despite significant achievements in the field of structural folkloristics, numerous theoretical works on phraseology and paremiology, and quite

successful attempts at logical-semantic modeling of paroemias based on the principles of realia and semiotic situations (G.L. Permyakov), the linguistic status of paroemias and their place in the figurative system of language remain a matter of debate to this day.

In scholarly literature, paroemias are regarded as a special type of fixed units at the syntactic level, characterized by reproducibility, formulaic nature, semantic density, and pragmatic orientation (Cherkasskii, 1978: 36). Paroemias “are widely known, extensively used by the people, employed for didactic purposes, and are units of conscious selection depending on the speech situation, which renders them pragmatically polysemous. They include proverbs, sayings, and proverbial-saying complexes” (Matveeva – Seregina, 2009: 178).

These and other approaches are also related to the ethnolinguistic tradition stemming from the works of N.I. Tolstoy, in which language is regarded as a form of reflection of traditional culture and fixed expressions as elements of a symbolic code. This makes it possible to analyze paroemias as units that consolidate behavioral norms, value dominants, and collective representations.

Scholars also include among paremioiologial units such types as riddles, omens, comic sayings, tongue-twisters, etc. Characterizing certain shortcomings in Slovak paremiology, P. Ďurčo notes that Slovak scholarship currently lacks studies reflecting the contemporary state of paroemias, as well as textual or corpus sources from which relevant information about the state of and changes in this linguistic domain can be drawn (Ďurčo, 2002: 47).

Paroemias, paroemic expressions, and folk judgments can perform argumentative, aesthetic, expressive-evaluative, stylistic, and social functions, as well as the function of influencing a person (including informing, persuading, suggesting, and manipulating consciousness and behavior) and representing the national and cultural specifics of elements of a people's material and spiritual culture, along with their connection to ethnographic realia and proper names (anthroponyms, toponyms, etc.).

Let us emphasize that despite significant achievements in the field of structural folkloristics, numerous theoretical works on phraseology

and paremiology across different linguocultures, and quite successful attempts at logical-semantic modeling of proverbs based on the principles of realia and semiotic situations, the linguistic status of proverbs and their place in the figurative system of language remain a matter of debate (Mokiyenko, 1999: 338).

In the work of Ukrainian researcher Zh. Koloiz, the most complete list of the constitutive features of the proper paremia is presented (Koloiz et al., 2014: 45): (a) aphoristic nature; (b) fixedness; (c) reproducibility; (d) reinterpreted or literal generalization of meaning; (e) didactic content, representation of etiquette forms; (f) presence of information about traditional values and views based on the life experience of the people; (g) verbalization of typical life situations.

Another productive direction for the study of phrasemes and paroemias within the domain of traditional folk culture and ethnolinguistic reflection is their connection to cultural codes. Thus, in the study by Savchenko L.V., an analysis of the genesis of ethnically marked Ukrainian phraseological units is carried out through the prism of fragments of myths, rites, beliefs, and folk customs, according to the substantial and conceptual codes of culture (Savchenko, 2013: 2).

It should be noted that in contemporary translation studies, research on interlingual equivalents is oriented towards a number of authoritative works by foreign linguists. Apart from the well-known theory of formal and dynamic equivalence by Yu. Nida (Nida, 1964: 159), a number of other conceptions of interlingual equivalence have recently appeared within the paradigm of translation theory.

Particularly noteworthy in this regard are the contributions of Schleiermacher, Koller, and Catford; the opposition of ethnographic versus linguistic translation (Georges Mounin); the techniques of direct versus indirect procedures (Vinay and Darbelnet); overt and covert translation (Juliane House); prospective and retrospective translation (John Postgate), and others (cit. by: *Entsyklopediya perekladoznavstva*, 2020: 74).

Among such contributions within Ukrainian linguistics, special mention should be made of the lexicographical work by Mizin K.I.

(Mizin, 2010), in which image-standards of fixed comparisons in English and Ukrainian accumulate linguistically and ethnoculturally significant information pertaining to any people; the comparison of Serbian-Ukrainian phrasemes and comparisons on the basis of equivalence, partial equivalence, and non-equivalence of the units compared (Porivnyalna, 2015); the Polish researcher Zh. Chervinska-Sladkevych identified four types of interlingual phraseological equivalents in Russian and Polish denoting non-verbal means of communication (Czerwinskaja-Sładkiewicz, 2004). A similar phraseological-thematic group was also examined by the Polish researcher S. Kozłowski, who focused on the means of expressing non-verbal communication in Polish and Ukrainian depending on the type of emotions and intellectual capacities with which they are associated (anger, dissatisfaction, envy, fury, sadness/despair, fear, satisfaction, surprise, shame, the sense of interest and disinterest).

Thanks to such analysis, it has been established that phraseological units denoting non-verbal means of communication in Ukrainian and Polish most regularly characterize such human traits as submissiveness, sycophancy, contempt, anger, surprise, satisfaction, and the like (Luchyk, 2025: 229).

This subject matter is discussed in collections devoted to the translatology of idioms (*Frazeologia a překlad* 2014); in several of our own contributions, types of interlingual phraseological equivalents and models of translation in literary texts are identified, including literary fairy tales and audiovisual discourse (Tyshchenko-Tsokh, 2022; Tyshchenko-Koshelkova, 2023; Tyshchenko-Koval, 2024).

2. The Relevance of the Research

We emphasize that in the reconstruction of a cogniteme, what is taken into account above all is the internal form and the semantics of the units under consideration. The phraseme-forming matrix of cognitemes presupposes the existence of a common structural-semantic model of a certain invariant structure, forming synonymic series of phraseological units.

The Aims and tasks of the Research.

- to carry out a contrastive-typological and linguocultural analysis of the cognitive structure, semantics, and pragmatics of Chinese and Slavic (English, Ukrainian, Polish, Slovak, Russian) paroemias from the perspective of their equivalence, and with regard to their belonging to the relevant frames, cognithemes, and realia associated with the spiritual and material culture of peoples, artisanal artifacts and tools, and the moral-ethical conceptualization of environmental objects;
- to trace the universal-typological and national-cultural aspects of the cognitive-figurative categorization of proverbial formations and phrasemes in their correlation with various sub-frames (*part-whole, homogeneity-heterogeneity, similarity* of objects to one another, *action-reaction*);
- to elucidate the figurative means, metaphors, and comparisons within sociocultural and value-based stereotypes (*the other's is better than one's own, Experience, Success, Danger*, etc.), and to identify the specific content of such cognithemes and conceptospheres as attitude to work, use of an inappropriate tool, performance of work that brings no benefit, *Emptiness*, etc. Special attention should be paid to characterizing the *jaki-taki* model in Polish within certain paroemic groups.

3. Materials and Research Methods

The **research materials** comprised translational dictionaries of idioms, proverbs, and sayings in Chinese with other Slavic languages and English (Kitaysko-russkiy slovar' upotrebitel'nykh idiom [Chinese-Russian Dictionary of Common Idioms] 2012; A Chinese-English Dictionary of Idioms. From A Dream of Red Mansions. Hangzhou Publishing House, 2003; Russko-kitayskiy slovar' poslovits i pogovorok [Russian-Chinese Dictionary of Proverbs and Sayings]. The Commercial Press, 2016). In addition, other lexicographical and ethnolinguistic sources were drawn upon, primarily dictionaries of Ukrainian, Polish, Russian, and Czech, including: Ukrayins'ki prykazky, pryslivya

i take inshe [Ukrainian Sayings, Proverbs and the Like], compiled by M. Nomys / ed. M.M. Pazyak. Kyiv: Lybid', 2004; Mokiyenko V.M., Nikitina T.G., Nikolayeva Ye.K. Bol'shoy slovar' russkikh poslovits [Large Dictionary of Russian Proverbs]. Moscow: ZAO OLMA Media Grupp, 2010; Mokiyenko V.M., Nikolayeva T.G. Bol'shoy slovar' russkikh pogovorok [Large Dictionary of Russian Sayings]. Moscow, 2007; Nowa księga przysłów i wyrażeń przysłowiowych polskich, T. 1–4, red. J. Krzyżanowski, S. Swirko. Warszawa, 1969–1978; Kłosińska A. Słownik frazeologiczny. Warszawa: PWN, 2010; Česka příslovi. Sbirka příslovi, prupovedi lidu českého v cechach, na Morave a v Slezsku / vybral a uspořádal V. Flajhans, D.1–2. – Praha: Nakladem F. Simacka, 1911–1913; Pickering D. Dictionary of Superstitions. London: Cassel, 1995.

Phraseology researchers highlight the following main methodological approaches when comparing paremial units and phraseological units in a contrastive aspect: the method of **semantic-diachronic comparison**, which stems from the contrastive analysis of “worldviews” encoded in phraseological subsystems; the method of **equivalent comparison**, aimed at identifying semantic-stylistic sets of phraseological equivalents and correlating phraseological thematic groups in the compared languages, irrespective of their figurative and structural characteristics, with particular focus on the search for national-cultural realia and their variability; the method of **descriptive-lexicographical comparison**, which summarizes the experience of interpreting phraseology in bilingual dictionaries; and the method of **linguo-cognitive frame modeling** of figurative units across closely related as well as structurally, geographically, and mentally distant languages and cultures.

The aforementioned researcher G.L. Permyakov emphasizes that all proverbs and sayings with the same meaning, expressing the same situation, are *variants*, while the situation itself is the *invariant*. The cross-linguistic *ethnocultural parallels* examined above can be regarded as variants of a certain invariant logical-semiotic situation (Permyakov, 2001: 18).

In examining paroemias across various unrelated languages, this researcher was among the first to systematize their structure and

imagery within a system of oppositions and their belonging to universal **logical-semantic patterns** and **form-generating groups**: *Action–Reaction*, *Generating–Generated (Generatives)*, *Action–Counter-action*, *Attributives*, the relationship between *action* and *actant* (the subject performing it), *Partitives (part–whole)*, *Destroying–Destroyed*, etc. (Permyakov, 2001: 20, 33, 34). L. Araeva has proposed a **propositional-frame** analysis of phraseological units, proverbs, and sayings in Eastern and Slavic linguocultures. The researcher proceeds from the premise that proverbial constructs in any language can be reduced to abstract, logical, object-predicate schemas, or propositional structures, logical-semantic patterns and models (Araeva, 2014: 14–17).

4. Results and Discussion

4.1. *The cognitive model of a proverb (the cogniteme)*

The cognitive model of a proverb (the cogniteme), N. Alefirenko notes, is represented by the discursive-cognitive levels of its meaning and by its internal form. Such an approach, in his view, makes it possible to ground the cognitive-pragmatic basis of proverbs in frame theory: firstly, the frame focuses the people's past object-sensory experience and, secondly, the scenario embodies the pragmatic properties of the proverb: axiological, emotive, cultural-connotative, illocutionary (Alefirenko, 2008: 44). The scholar notes that the synergetics of proverbial units is created by the merging of two mutually presupposing energy flows: (a) the semantic one (the energetics of linguistic semantics) and (b) the sense one (the energetics of cognitive semantics). At its epicentre, as a rule, are those proverbial component-cognitemes that denote everyday realia (clothing, ornaments, monetary units, musical instruments, kinship ties and relations, the symbolism of straight–crooked, right–left, etc.); (b) component-onyms (anthroponyms, toponyms): Russ. *Navarila napekla Akulina na Petra, Nagotovit' kak na Malan'inu svad'bu, Baryšnja Petra Velikogo* “an old maid”, *Mikolaevskaja (Nikolaevskaja devka)* (RDF: 95) with the same meaning, cf. Ukr. *Кленачева свума* “a useless affair” (FSSGD: 275). In comparing proper names one can discover

a different typology of imagery in a single language. For example, the concept of the subframe TO TALK ABOUT DIFFERENT THINGS is represented both by proper names and by appellative lexis denoting plants: Russ. *Ja o Fome, on o Ereme*, Czech *já o slivách, on o cibuli* (ČRFS, I: 66).

Cognitemes practised/unpractised nature of the destroying/destroyed. For example, a concrete manifestation of the last opposition is the practised/unpractised nature of the destroying/destroyed. Cf. Ukrainian *Такий сторож з вовка при вівцях, як з козла при кануцмі*. An example of the realization of the **part-whole** opposition in Ukrainian is provided by the following proverbial structures: *Дайте мені, ще й дитині моїй* (an image manifesting the idea of the exchange of material goods); *Коли мед, так і ковшем* (where a concealed image of a spoon with the idea of small size is contrasted with a ladle as a considerably larger object); *Дай курці грядку, а їй і городу мало*, etc. An analogous partitive image (of parts of units of measurement) underlies the English *Give him an inch and he will take a yard*.

Based on certain comparisons, let us consider cognitemes revealing analogs in compared lingvocultures. Thus, when a Russian and a Pole speak about similar things – usually referring to people – they say: *pokhozhi kak dve kapli vody*, Polish: *podobni jak dwie krople wody*, English: *like two peas in a pod*. However, in the Czech language the image changes slightly: *jsou si podobni jako vejce vejci*; the Russian expression *smotret' kak baran na novye vorota* corresponds in Czech to *čumet jako tele na nova vrata* (lit. 'to look at something like a calf looks at a new gate'); the Russian *delat' iz mukhi slona* corresponds to the Czech *delat z komara velblouda*, English *to make a mountain out of a molehill*, and so on. As we can see, in these cases the imagery of the expressions differs somewhat: instead of drops of water – two eggs; instead of a ram (as in Russian), Czech uses a calf; instead of a fly – a mosquito; and instead of an elephant – a camel. Nevertheless, their images remain logically comparable and their grammatical structures are similar.

4.2. *Paroemic categorization of cognitemes correlated with elements of crafts, artefacts and tools*

Let us consider the functioning of individual cognitemes on the material of elements of material culture, artefacts and tools connected with weaving, pottery, shoemaking and the like.

Thus, the cogniteme SIMILAR TO ONE ANOTHER (*homogeneous–heterogeneous, similarity–dissimilarity*) contains the same structural-logical scheme and figurative pattern, irrespective of which kind of craft, occupation or everyday notion (about the family, kinship relations between people, animals, etc.) is at issue in the different linguistic and conceptual pictures of the world. For example, in Czech linguistic culture a regional phraseme with several synonymic variants is attested: *Z toho (téhož) plotu kól* “téhož rodu, řemesla, počtu, přátelstva” (Česka příslovi, I: 539), *Jsou z jednoho hnízda* – literally, they are from one nest (from one family, village) (ČRFS I: 168). Let us also note the turn of phrase examined by researchers, *na odnu kolodku*, denoting people of one type, with the same shortcomings and faults (with a clearly disparaging connotation and emotional evaluativeness) (Alefirenko, 2008: 35). In connection with what has been said, let us comment that in regional Russian phrasemics a whole series of such synonymic units is represented whose figurative-semantic centre is craft experience, in particular tools, raw materials and weaving products (*sukno* and *kopyl*): *Našego (odnogo) sukna epanča* “about a person close in spirit, in way of life” (BSRpog, p. 651), *na odin kopyl* “about people, objects very similar to one another, identical”, *na svoj kopyl* “by one's own measure, by one's own wish” (BSRpog, 312), *Na odnu kolodku šity* “about identical people”, *Odnim knutom stebanye* (*Baby tam rasputnye, vse odnim knutom stebanye*) (RDF: 150), *Kak na odno balo* ‘identical or similar’ (*U Maški bliznecy poxožie, kak na odno balo*) (Irkutsk dial.), where *balo* is a form for bending sled-runners (RDF: 149).

Beyond all doubt, the specificity of such sayings has some common prototype (a phraseme-forming matrix), as is testified by a phraseologism practically identical in internal form, recorded in the Lemko region, the territory of the Slovak–Polish–Ukrainian borderland: *Ha своє конумо*

“in one's own manner, in one's own way” (*Але не були бы зме лемками, якбы декотры слова ся не перекручало на своє копито*) (Varkhol, 123). Incidentally, the lexeme *kopyl* as an object-symbol of culture is recorded by researchers with such “technical” meanings as 'post', 'brace', 'axe handle', 'last', etc., as well as for prominent parts of the body – the head, nose, leg – and it is also connected with the designation of an illegitimate child (Zhuravlev, 2005: 664).

Compare the Russian phraseologism *одного зamesu* (RDF: 150), as well as the Ukrainian *з однієї глини, з однієї глини зліплені/замішані* “identical, alike, similar” (FSSGD: 79). An interesting concept is attested in a Chinese–Russian dictionary: “*Něšto ty paren' dumaesh', čto naš čin ne ljubit ovčin? – dobrodušno ulybajas'!*” *skazal Patap Maksimych. – Polno-ka ty. Sami-to my kakix velikix bojarskix rodov? – Vse odnoj gliny gorški!*” (RKSP: 240). Most probably the cited examples denoting people moulded from one clay are connected with another cogniteme of the intertextual type, in particular the mythological image of a body moulded from clay or woven from a single cloth. To some extent this is suggested to us also by the English phrase *He is woven out of a poor piece* (about a meagre man) (TETM: 17), going back to biblical motifs. See on this in more detail (FML, p. 79). The metaphorically transformed and reinterpreted idea of cutting cloth, making woollen cloth or linen, of assembling a whole from scraps and pieces, is traced in the meaning of some English idioms denoting identical or non-identical objects: *Cut from a different cloth* – very different in personality; *Cut from the same cloth* – very similar in personality (An Asperger dictionary of everyday expressions, p. 66).

On the other hand, the weaving term **berdo** ['a weaver's reed'] is represented above all in the folk-dialectal phraseology of Russian when denoting joint actions, “to do something together, in a coordinated way” – in particular, in the Perm tradition *odnim berdom tkat'* “to act together, in concord” (*Xorošo my žis' so starikom izžili, odnim berdom tkači, ja emu ne polslova, i on mne tak že. Da et' srazu vidno, čto one odnim berdom tkali vsě zaodno delali*) (FSPG: 374). A similar meaning is traced also in other Slavic languages, for example Czech, Slovak,

Croatian: *v jedno brdo tkani* (= *na jedno kopyto*), *vsef su v jedno brdo tkani* [Jan a Pawel]; such a meaning is attested from the 15th century (1467); *mate prately vsecky v jedno brdo tkane* (1478), *tkavali tri v jedno brdo, nebo jim nebylo tvrdo* (17th c.), Croat. *Vsi sun a jedno berdo tkani* (Česka příslovi, I, p. 43–44). This expression is attested also with the meaning “to remake someone in one's own manner, fashion, to subordinate them to oneself”, which may be regarded as a practically full equivalent of the Polish *Przerobić kogoś na swoje kopyto – na swe brdo predelati, v jedno brdo jsou biti, vsecko to na jedno brdo, kdyby vsichni literati psali.....* (Česka příslovi, I, p. 43–44). The source of origin of the latter expression is the ancient craft inventory of the shoemaker, figuratively reinterpreted and expressed in phraseological turns denoting the social sphere, the interpersonal relations of people: *Przerobić kogoś na swoje kopyto* “to subordinate someone to one's own interests, to one's own manner, to change someone's character”, *Robić, zrobić coś na jedno kopyto* “to do something in the same way, by one and the same pattern” (Kłosińska, p. 169).

In connection with the weaving tools under consideration, in the bilingual “Russian–Chinese dictionary of proverbs and sayings” the following paroemic contexts are also attested: *Popovskoe brjuxo, čto berdo: vsě mnět*. In this source the following notes are given: here the talk is of funeral pies and pancakes, and from them a part is allotted to the priest and the church clergy. This proverb is bitter and offensive, but nothing can be done: you can't throw a word out of a song (RKSP: 331). Evidently, there is here a transformed expression, since in V. Dal's well-known dictionary it is recorded in the following form: *Krest'janskoe gorlo – sukonnoe berdo: vse mnět* – about insatiability and a propensity for drunkenness (Dal' 1, p. 64).

4.3. Universal-typological and national-cultural aspects of the conceptualization of paroemias in the translational dimension

Returning to idioms in Chinese, on the data of bilingual translation dictionaries let us consider the most telling examples in this respect, with the national-cultural features of the verbalization of realia and objects,

including units of measurement, weight and distance – metronyms in general.

But before considering the key models correlated with the cogniteme labels declared above, let us briefly characterize those image-cognitive patterns that belong to the **partitive subframe part-whole**. By our observations, it correlates with the parametric feature **more-less**, as is shown precisely by the Chinese units of the system of measures of length (*cun* – a unit of length 'equal to 3.3 centimetres, and ten *cun* make one *chi*, i.e. 33 centimetres'). Metaphorically the phraseme 得寸进尺 *Dé cùn jìn chǐ* – literal translation: having received a *cun*, advance by a *chi*. The unit denotes a situation when a person is not satisfied with the *cun* received and lays claim to a *chi*, that is, someone is too demanding, greedy, has no limit to their claims and avarice, wants everything beyond measure, whose “appetites” constantly grow, etc. Their synonyms are the Russian expressions *Daj palec – i lokot' otkusit*; *Posadi svin'ju za stol – ona i nogi na stol* (KRSUI, p. 146), which in particular conceptualize the repeatedly mentioned logico-semantic pattern **action-reaction**, correlated in many Slavic languages with the somatic code and comparisons with a pig. Let us note that in English identical semantics is represented through the idea of *a ring on the hand* in correlation with the taxonomy of human body parts (Eng. *Give him a ring and he'll want your whole arm*).

In Chinese idiomatics the qualitative homogeneity and similarity of two objects is expressed through their parametrization, in particular the units of weight “**jin**” and “**liang**”: 半斤八两 *Bàn jīn bā liǎng*. Thus, from of old the unit “jin” corresponded to 16 “liang”, and half a “jin” to 8 “liang”. Under figurative negative reinterpretation these metronyms are used to denote two identical objects or people, alike in disposition and character (cf. Russ. *Dva sapoga para*) (KRSUI, p. 23).

Here too should clearly be referred also some zoomorphic images: 丘之貉 *Yī qiū zhī hé* – *barsuki iz odnogo xolma* (about people with the same views and convictions), as well as the expression of the ostensible external attractiveness of two things that in fact are not compatible and are not in harmony. In modern biology the character 貉 more often

denotes the raccoon dog (an animal outwardly very similar to a raccoon or badger and also living in burrows). However, in historical, literary and folkloric context this expression is traditionally translated as “badgers from one hill” or “animals from one burrow”.

Let us consider one more traditional Chinese expression 绣花枕头 *Xiùhuā zhěntou*, which describes a situation when behind a luxurious facade complete emptiness or low quality is hidden. From its internal form follows the corresponding explanation: a pillow adorned with refined, expensive hand-made silk embroidery. It attracts attention, pleases the eye and seems a sign of wealth or high status. However, inside, instead of soft down or a quality filling, it is tightly stuffed with ordinary cheap straw, dry grass or husks. Sleeping on it is hard and uncomfortable (KRSUI, p. 565). The full version of this phraseologism, often used in folk sayings (*xiehouyu*), runs thus: 绣花枕头 – 包草 (*Xiùhuā zhěntou – yī bāo cǎo*). In the anthropomorphic dimension it is a metaphorical designation of outwardly beautiful but unusable and poor-quality things, usually in a negative stylistic tonality. As for Ukrainian equivalents, they too correlate with the opposition **external–internal**, as shown by the analogues: *Зверху блищить, а всередині пищить, Зовні краса, а всередині пустота, Гарна пасочка, та всередині макуха, Зверху парча, а всередині ганчір'я.*

The repeatedly mentioned subframe denoting different, incompatible objects or persons with feigned (ostensibly shared) intentions – something that looks like unity and cooperation only on the surface, since in reality they have different interests and hidden goals – is marked in Chinese idiomatics by the following expression: 同床异梦 / 成為奇怪的床伴; 表面上的一致性背後隱藏著不同的目的 (*To share the same bed but dream different dreams – be strange bedfellows*) (A Concise Dictionary, p. 256). Bilingual dictionaries record many synonymic designations. These are, in particular, units with the physiological and physical features of two similar people in combination with the somatic code; sometimes a combination of the phytonymic and zoomorphic codes is traced: *dyšat' odnoj nozdrěj, barsuki s odnogo xolma; xišćniki iz odnogo logova, odnogo polěta ptica* (KRSUI, p. 586).

One more expression belonging to the same phraseo-thematic group is represented by plants and their fruits or by other synonymic variants: 种瓜得瓜, 种豆得豆 *Zhòng guā dé guā, zhòng dòu dé dòu* – *Posadiš' tykvy – soberěš' tykvy, posadiš' boby – soberěš' boby*; *Čto poseeš', to i požněš'*; *Kak auknetsja, tak i otkliknetsja*. The expression means: whatever work you do, such is the result you get, that is, a good cause leads to a good consequence and a bad one to a bad one (KRSUI, p. 640).

For example, the Polish expression *Jaka chata – taki tyn*, *Jaki ojciec taki syn* – about how children resemble their parents and inherit from them – can equally be attributed to the concept of HOME (*chata*), FENCE (*tyn*) (a symbolic boundary, locus), or RELATIVES (*ojciec* – father, *syn* – son). Analogues are also found in Ukrainian *Якуй дуб, такий клин, який батько, такий син* (lit. As the oak, so the wedge; as the father, so the son), which can equally be attributed to PLANTS (oak), OBJECTS (wedge), and familial relationships between people.

Generatives, in G.L. Permjakov's definition, are represented also in such a Chinese expression (狗嘴里吐不出象牙 *Gǒu zuǐ lǐ tǔ bù chū xiàngyá*), which has several synonymic equivalents denoting the qualities of a person in their disparaging evaluation: *V sobač'ej pasti slonovyj klyk ne vyrastet*; *Svin'ja solov'ëm pet' ne možet*. Cf. also *Sova ne privedet sokola*, Ukr. *Від свині не родяться соколята, з кропиву не буде малини*. The dog in traditional Chinese sayings often personifies something low or vulgar, while *ivory* (*xiangya*) is a symbol of luxury, purity and high value. It is used with a negative meaning as a reproach, a condemnation of the interlocutor, or as a joke between friends and acquaintances. Metaphorically it denotes that from a person of low qualities or a scoundrel one cannot expect a kind word (KRSUI, p. 187).

To the concepts of the *crooked* and the *straight* as a reflection of the violation of an object's normal proportions in Chinese one can make a cognitive attachment of paroemias that we have also detected within the GENERATIVES (homogeneity of objects, one begets and is similar to another, action–reaction). 上梁不正下梁歪 *Shàng liáng bù zhèng, xià liáng wāi* – literal translation: if the upper (main) beam

lies crookedly, the lower beams too will go askew; its variant looks thus: *Iskrivilos' stropilo – podporki perekosilo; Jabloko ot jabloni nedaleko padaet; Kakov pop, takov i prihod* (KRSUI, p. 460).

If one looks more attentively at these examples, one can be convinced that in the structure and semantics of the paroemias there are represented above all technical devices and architectural constructions connected with the building of the House. Here the hierarchy and the importance of the functions they perform, the load they bear, are essential. Thus, in the cited Chinese proverbial constructions the main load is carried by the verbalizers *shàng liáng* – leaders or elders, *xià liáng* – subordinates or juniors. In traditional Chinese architecture houses were erected on the basis of a wooden frame 上梁 (*shàng liáng*). 上梁 (**shàng liáng**) is the ridge, the upper main beam that holds the whole roof and sets the geometry of the entire structure. Its installation was always accompanied by solemn rituals, for it is the foundation of the house's solidity. On this basis there develops a series of social concepts connected with leadership and subordinates: if leaders or elders are not upright, the subordinates or juniors, following them, do an evil deed or acquire bad habits; compare the variant: 上行下效 (*Shàng xíng xià xiào*) – what is done above is imitated below (subordinates always copy the actions and habits of their leadership, mostly used precisely in a negative context, when bad habits are taken over). Let us note that in all the cited examples the leading idea is that of the qualitative correspondence/non-correspondence of things or of two objects, which from the cognitive viewpoint arises on the basis of reproducing the **action–reaction** pattern (Russ. *Kakov goršok – takova i kryška*), Ukr. *Якуй nacmyx – така й чепеда*. Transformations of these proverbs in Ukrainian still contain signs of cultural onomastics (proper names) and forms of etiquette and politeness: *Якуй Яків, стільки й дяки*.

A whole series of such paroemias is recorded also by the Polish dictionary (*Nowa księga przysłów i wyrażeń przysłowiowych polskich*. T. 1–4. red. J. Krzyżanowski, S. Swirko. Warszawa. 1969–1978). All the proverbs of the Polish language are clearly distributed into seven

thematic groups, which contain everyday, pragmatic and socio-economic relations, etc. Let us consider them in more detail.

ideas about daily life, labour, mutual settlements and social hierarchy: *Jaka praca, taka płaca, Jakie raczenie, takie płacenie, Jak płacą, tak robię, Jaka zasługa, taka zapłata, Jak posmarujesz, tak pojedziesz* (about a bribe / benefit), *Jak kupią, tak sprzedadzą;*

household, everyday life and food, natural phenomena: *Jaki pan, taki kram, Jaki dom, taki pón, Jakie jadlo, takie i sadło, Jak sobie pościelesz, tak się wyśpisz, Jaki chleb, taka skórka, Jaka chmura, taki deszcz, Jaki dym, taki ogień;*

professional skill and social status: *Jaki majster, takie dzieło, Jaki żołnierz, taka zbroja, Jaki król, taki lud;*

plants, fruits, harvest and agriculture in general: *Jaki szczep, taki owoc, Jaki szczep, takie jabłko, Jakie ziarno, taki plon, Jakie nasienie, takie plemię, Jaki owoc, takie drzewo, Jaki siew, taki zbiór, Jak posiejesz, tak zbierzesz;*

animal behaviour as an analogy of relations between people: *Jaka krowa, takie cielę, Jaki ptak, takie gniazdo, Jaka sieć, takie ryby, Dlaczego rak chodzi wspak? – bo i jego ojciec chodził tak, Jak pies je, tak pies szczeka, Jak pies za kotem, tak kot za myszą;*

kinship ties, terms of kinship and affinity, upbringing and heredity; the genetic connection with upbringing is emphasized, where children repeat the character and deeds of their parents: *Jaki ojciec, taki syn, Jaka mać, taka nać, Jaki korzeń, taka nać, taka córka, jaka mać, Pani matka jaka, i córeczka taka;*

morality, ethics, the philosophy of being, life and death, interpersonal relations and the inner world of a person, their intellectual abilities: *Jak Kuba Bogu, tak Bóg Kubie, Jak ty staremu, tak tobie młody, Jaki człek, taki wiek, Jak żyjesz, tak umierasz / Jaki człowiek... jaki żywot, taka śmierć, Tak mi zagraj, jak ci gwizdnę, Jak cię widzą, tak cię piszą, Jaka głowa, taka mowa, Jakie serce, taka mowa.*

A similar group of units is examined in detail also by the Slovak researcher P. Ďurčo – LIKE FOR LIKE (*Kakov pop – takov priklad*).

With the help of “the corpus toolkit CQL one can study in detail also the so-called paradigmatic models, their lexical composition and their deep semantics”. To detect the textual environment of a paroemia, the author introduces the notion of a paroemiological connector – these are the typical phrases in a text by which paroemias are usually introduced into the text. In this way one can detect a whole list of typical paroemiological connectors situated before or inside a paroemia, directed at modelling the semantics and pragmatics of communicative formulas, for example *Tiše edeš' – dal'se budeš'* (Đurčo, 2022: 87).

Very useful in this connection is also L. Araeva's classification of paroemias, devoted to the semantic and syntactic analysis of paroemias denoting the frame “to do unnecessary, useless, empty work”. Relying on the methodology of functional-semantic syntax, L. Araeva proposed to consider proverbial sayings in non-closely-related and structurally distant languages, modelling them by the structure of modus and proposition from the position of the relation between the subject, object, means, performer and place of the action's accomplishment (Araeva, 2014: 14–17).

Quite a few figurative expressions with such a meaning are recorded in English ideographic dictionaries. Their models again correlate with elements of material and spiritual culture under the application of the mentioned technique of structural-semantic modelling (on this in more detail: Tyshchenko, 2015: 85).

As for Chinese idiomatics, the subframe “to be left with nothing, to perform actions that bring no benefit whatever”, mostly as a result of using an inappropriate tool, vessel or container for storing liquid substances or carrying some products, is represented by an expression typologically common to Eastern cultures: 竹篮打水一场空 *Zhúlán dǎ shuǐ yī chǎng kōng* – *Čerpat' vodu bambukovoj korzinoj* (to draw water with a bamboo basket) (KRSUI, p. 641). It illustrates a situation when a person applies enormous effort but, owing to a wrongly chosen instrument or the futility of the very idea, obtains a zero result.

In many Slavic cultures the figurative concretizers correlate with the symbolism of the sieve, the riddle, the basket, etc. Let us emphasize

that in song folklore such quantitative semantics (together with the symbolism of the *basket*) conceptualizes Untruth, falsehood, deception, in particular in love songs within the quantitative model of the folklore **as-many-so-much**. For example, in a Polish song the following formula is found: “*ile gwiazd na niebie, ile dziur w przetaku, tyle jest obłudy w kaździutkim chłopaku*” (Kolb t. 6, Krakowskie), “*ile piasku w morzu, ile gwiazd na niebie, tyle jest obłudy dziewczyno u ciebie*”; cf. the Slovak motifs “*šuhajova laska, a moja sloboda, naše verné milovanie ako v koši voda*”. Typologically similar are the images in the Ukrainian wedding song “*скільки в решеті є води, стільки у хлопця є правди, скільки в решеті є дірок, стільки у хлопця є дівок*”. Analogously, within the frame under consideration, the slot of senselessness and futility – the inappropriateness of certain actions – is rendered in Chinese linguoculture through the prism of playing musical instruments before those incapable of appreciating, understanding, or perceiving them: *duiniú-tánqín* (对牛弹琴) (this concerns animal images familiar to many non-Slavic cultures – the bull/buffalo – together with the lute). Such an expression, in one variant or another, is found in other Eastern cultures; compare *duiniú-tánqín* (对牛弹琴). A branch derived from this frame may be the figurative slot ‘to do something superfluous to what is already perfect and complete in itself, so that the addition of any details (for example, colors) is taken as superfluous work or action.’ This meaning is marked by means of the already mentioned phytonymic symbols (to a certain extent correlated with the partitive cogneme **whole-part**) – the tree and its branches – but now in a sense (a setting) different from the one shown above: 添枝加叶—对故事添加许多细节, 有时带有夸张之意 – *Add branches and leaves to [a tree] – add highly coloured details to [a story]*. A synonymous variant of this expression is 锦上添花 / 在美好的事物上再加装饰, 使其更加完美 – English *Add flowers to embroidery – embellish what is already beautiful* (A Concise Dictionary, p. 181). Approximate ethnocultural parallels in meaning may be considered such expressions as *gild the lily*, to paint rouge on a rose, and so forth.

Similar is the pragmatic situation of vain expectations, correlated in a Chinese idiom with animal images; in this case inactivity is evaluated

negatively and unfavorably – when someone behaves passively and waits for the prey to fall to them of its own accord, without applying any special effort: to stand by a tree and wait for a hare to run up and dash itself against it – 守株待兔 – 愚蠢地等待意外的好运 (compare English *Stand by a tree stump waiting for a hare to come and dash itself against it – wait foolishly for a most unlikely windfall* (A Concise Dictionary, p. 331). In the context under consideration, the tree stump is a symbol of an obstacle, while the hare is an unrealistic hope. Yet another figurative correlate, one that contains the stylistic figure of oxymoron, is likewise motivated by the concept of an iron tree that blossoms – a combining of incompatible and therefore naturally impossible things. Compare: 铁树开花 – 形容极其罕见或几乎不可能的事情 – *Iron tree in blossom* (A Concise Dictionary, p. 354).

An expression known in the everyday and material culture – and possibly in the spheres of hunting and tilling the land – of the Western Slavs marks the idea of using an inappropriate tool to perform certain actions in order to realize a set goal, accomplish a task, or carry out work. For example, Czech *Jít s motykou na zajíce* [to go after a hare with a hoe; Russian gloss: *гоняться за мухой с обухом*, ‘to chase a fly with the butt of an axe’] (ČRFS, 2002: 298). Numerous synonymous variants of this expression, including ones within comparisons, are found in Polish, with object-artifactual symbolism of tools and implements: *Porywać się / rzucać się / iść z motyką na słońce* “podejmować zadania niemożliwe do wykonania, przerastające czyjeś siły, możliwości” [to charge at the sun with a hoe] (Kłosińska: 145); *Porwał się z kopaczkom na miesionczek* [to charge at the moon with a spade]; *Nie sięgaj grabiami na słońeczko* [do not reach for the sun with a rake] (NKPP, II: 526–527); *Trudność motyką słońce zwojować*; *Z motyką się na słońce miotać*; *Na słońce z motyką się wspinać*; *Porwał się jak z siekierą na słońce*. In these figurative contexts, sharp and cutting objects may also be represented – for example, *Wybrał się z piką na raki*; *Wybrał się z piką na rzepeę*; *Wybrał się z toporkiem na ryby* (NKPP, III: 789).

An analogous meaning is encountered also in Chinese idiomatics 以卵击石 *Yǐ luǎn jī shí* – literal translation: to beat a stone with an egg (or “to throw an egg at a stone”). This figurative context performs the

function of a warning and describes a situation when someone completely overestimates their own strength, trying to fight an obviously stronger opponent or insuperable circumstances, which inevitably leads to self-destruction (KRSUI, p. 232). As for synonymic forms: 蚍蜉撼树 (*Pífú hàn shù*) – an ant tries to shake a tree; 螳臂当车 (*Tángbì dāng chē*) – a mantis tries to stop a chariot with its legs.

A branching-off from this conceptual field of phrasemes can be considered the manifestation at the verbal level of '*monotonously repeated, tedious actions*', which the Chinese interpret with the help of temporal notions (*nao* – to fuss, to devote much time and effort; *bàntiān* – a long stretch of time). Precisely such a motivation can be observed if one looks more closely at the following expression. In Chinese, expressions containing the components 半天 (*bàntiān* – literally “half a day”, figuratively “very long”, “a considerable stretch of time”) and the verb 闹 (*nao* – “to fuss”, “to make noise”, “to make a mess”, “to seethe”) most often function in the form of colloquial idiomatic turns or folk sayings (*xiehouyu*) (KRSUI, p. 378).

4.4. The conceptual sphere of emptiness as a means of expressing the caritive model: axiology and typology

At the level of the epidigmatic connections of the analysed cognitemes, to meaningless actions, deeds, work that brings no benefit whatever, one can also refer the conceptual sphere of ontological and evaluative *emptiness*.

As follows from our observations of paroemic structures in different languages, the signs of the empty are unfilled objects or natural empty receptacles, particular vessels for storing or carrying a liquid or other substance. The mental correlates of emptiness are bottomless or holey objects, parts of the human body, devices that are damaged or unfit for use. Emptiness acquires also a terminological formalization within certain terminologized phrasemes and word-combinations, faded metaphors, etc.

Indisputable too is the axiological markedness of Emptiness on the “bad–good” axis, which in the mythological sense, within the pre-logical, “naïve” model of the world, acquires a concrete or generalized-abstract,

mythological content: the full is always associated with wealth, abundance, well-being, the empty with poverty, beggary, failure. The model of caritativity proposed by S. Tolstaya – a well-known researcher of the language of traditional folk culture against the common-Slavic background – is represented in the discourse of culture by semantic groups, mostly nests of adjectives and their derivatives with a common semantic component 'insufficiency', 'absence', 'lack of something'. Caritives, in the researcher's conviction, are characterized by a commonality of denotative spheres which in many contexts prove to be synonymic. Among such adjectives S. Tolstaya includes the value-marked attributive senses *пустый, глухой, прісний, чистый, сухой* ['empty', 'hollow/deaf', 'unsalted/fresh', 'clean', 'dry'] (Tolstaya, 2008: 53). These “cultural concepts” we shall examine only in passing on Chinese and English paroemic material, taking into account the so-called mental-synonymic correlates of units at the level of some of the most ancient beliefs, superstitions and everyday behavioural stereotypes.

First of all let us turn to bilingual idiomatic parallels in Chinese idiomatics.

The metaphorical projection of **a hollow plant** onto the inner qualities of a person (one without any special talent, knowledge or achievements) or onto a thing having no value and unfit for use can be traced in the properly Chinese, pejoratively marked utterance 空心萝卜中看不中吃 *kōngxīn luóbo zhōng kàn bù zhōng chī* – literal translation: a radish hollow inside (rotten) – fine to look at but no good for eating. In colloquial speech or literature a shortened, metaphorical form is often used – 空心萝卜 (*kōngxīn luóbo* – “a hollow radish”) (KRSUI, p. 283).

The latter is also used in a situation when the talk is only of outwardly beautiful things whose inner content is negligibly small, devoid of substance. A similar concept is reconstructed within the caritive semantics of emptiness as a metaphor of the substanceless, the valueless. However, in this case the talk is of financial-economic activity, the sphere of monetary exchange (空头支票 *Kōngtóu zhīpiào*). In the semantic-grammatical structure of the unit juridical-economic terms are represented. In the process of semantic shifts there occurs

a generalization and metaphorical transformation of the terms, for example *dutyj (bronzovyj) veksel'*; *bezdeněžnyj (bezvaljutnyj) ček, ček bez pokrytija*; that is, metaphorically 'an empty promise binding one to nothing' (KRSUI, p. 283).

At first this expression arose in the banking sphere as an exact equivalent of the financial term “uncovered cheque” (a cheque for whose sum there is no real money in the client's account). However, in modern Chinese society this expression has turned into a popular idiom. It is used not only in business but also in everyday life in a figurative sense, in particular about empty promises: when someone generously hands out guarantees, assures of success or promises golden mountains but is unable (or does not even intend) to fulfil this. In such a case the Chinese say: “He is again writing empty cheques” (开空头支票 – Kāi kōngtóu zhīpiào).

In Chinese culture, besides this, a syncretism of the animal and plant codes can be traced: *jīmáo* (a chicken feather) and *suànpí* (garlic peel), which metaphorically denote “trifles, small matters” (鸡毛蒜皮 *Jī máo suàn pí* – literal translation: chicken feathers and garlic husks). Both components of this expression are taken from traditional rural life and the kitchen, where they personify things that have no value and after use are simply thrown away: 鸡毛 (*jīmáo*) – a chicken feather. When a hen is slaughtered, the feathers fly in all directions; they are light, rubbishy and worthless. This expression is most often used in everyday speech when speaking of domestic quarrels – for example, petty family conflicts over unwashed dishes or scattered things the Chinese describe as a quarrel over “*chicken feathers and garlic husks*” – or about insignificant matters, when someone worries too much over unimportant details at work or in life, and is advised not to waste time on these trifles. Cf., for example, the Russian ethnocultural parallel: *Ego doklad vyedennogo jajca ne stoit* (KRSUI, p. 233).

To the terminological reinterpretation of the spatial semantics of emptiness in Chinese one should also refer certain faded metaphors with the meaning 'to fail a written examination completely, not

to fulfil the task' (where the realia *baijuan* functions). In Chinese culture the expression with the component 白卷 (*baijuan* – literally “a white (blank) examination sheet”) has a very deep historical and phraseological context. The system of examinations (*keju* in antiquity and *gaokao* today) was always the main measure of success in China, so a blank sheet at an examination is an extraordinary event. To denote such a situation the expression is used: 交白卷 *Jiāo báijuǎn*, which literally means “to hand in a blank (empty) examination sheet”. If one takes the classic expanded folk allegory-saying, it runs thus: 进考场交白卷 — 一窍不通 (*Jìn kǎochǎng jiāo báijuǎn — yīqiàobùtōng* – “to come to an examination and hand in a blank sheet – a complete fool who understands nothing, knows nothing”). From it the dictionaries record a figurative meaning connected with the sports cognitive domain “to lose a match without scoring a single goal and without getting a single point” (KRSUI, p. 249).

Let us compare the conceptual sphere under consideration at the level of English-language parallels in diachrony and in the areal-typological dimension in view of ancient beliefs. Let us note that the verbalizer of emptiness in English dialects – *toom* – “empty” (from *teem* – to pour out, to tip out, to empty) acts as the image-sense centre for the formation of evaluative phrasemes with a similar sphere of reference – the external or internal qualities of a person. The internal form of these units proves similar to the Slavic phraseological equivalents (images of an empty head, of empty objects, artefacts): *Toom-brained*, *empty-headed*; *A toom purse makes a blate merchant* – an unwise merchant has an empty purse; the comparative phrasemes of English compare emptiness with a whistle, with a person's physiological state and with an empty egg-shell: *As toom as a whistle* (lit. empty as a whistle) “completely empty”, *As toom as an egg-shell* – empty as an egg-shell, *Toom-skinned* (empty-skinned) – about a hungry person. Widespread in various languages is the motif connected with etiquette and with separate names of human body parts, for example the hand – “to return empty-handed”. In English dialects it is represented by another image – the metaphorized name of a part of an animal's body, the tail: *To come*

back toom-tail (lit. to come back with an empty tail) – to return empty-handed (EDD, 189). According to folk beliefs, certain Irish curses are aimed at harming a fisherman who goes fishing. For this it is enough to utter the phrase *Grain eisc* (*Fishes hate*) – fishes' hatred, and then he will return from the fishing without a catch, with an empty bag (Power, 1974: 117).

4.5. Other social conceptual spheres: Chinese–Slavic interlingual correlates in their areal-typological dimension

A vividly expressed national-cultural markedness connected with the moral-ethical conceptualization of objects and with the value stereotypes of the Chinese ethnos is characteristic of the following expression 饮水思源 *Yǐn shuǐ sī yuán* (Drinking water, think of the source). In the folk, expanded form (which literally coincides with your variant about the well) the Chinese say: 吃水不忘挖井人 *Chī shuǐ bù wàng wā jǐng rén* (Drinking water, do not forget those who dug the well) (KRSUI, p. 110). The instructive-prescriptive axiology of this unit calls on a person to be grateful and never to forget those thanks to whom they today have well-being, success or simply a comfortable life. In the Chinese mentality and context it has several levels of interpretation: memory of ancestors and parents, gratitude to mentors and teachers, veneration of historical memory, respect for previous generations for their historical and social merits. The parallels in Ukrainian look as follows: *Не плюй у криницю, знадобиться води напиться* (although here there is a tinge of pragmatism – “do not spoil what you may yet need” – the logic of respect for the water source is identical), *Забув віл, коли телям був*, cf. Russ. *Ivan, nepomnjaščij rodstva*, etc.

In Polish paroemiology there are several expressions that convey the sense of the Chinese proverb, both through the condemnation of ingratitude towards those who helped you and through contempt for the primary source: *Nie pluć do studni, z której się wodę pije* (the closest figurative analogue); with a somatic component: *Pamiętaj, skąd ci nogi wyrosły* (somewhat coarse but a very popular folk warning against forgetting one's simple origin or the people who raised

you), *Kto nie szanuje przeszłości, nie jest godzien terażniejszości* (with a philosophical content).

A way out of a difficult life situation or material condition is encoded in Chinese linguistic culture through spatial categories and means of transport, *the image of the road and the cart*: 车到山前必有路 *Chē dào shān qián bì yǒu lù* (When the cart reaches the foot of the mountain, a road will certainly be found there). In the full, classic form this proverb has a second part that reinforces this image with a water motif: 车到山前必有路, 船到桥头自然直 (*Chē dào shān qián bì yǒu lù, chuán dào qiáotóu zìrán zhí* – When the cart reaches the mountain, a road will certainly be found there; when the boat sails up to the bridge, it will straighten itself out along the current). Bilingual idiom dictionaries give also the meaning “a way out, monetary means, financial help can always be found” against the background of the idea of *the crooked* in Russian: *krivaja vyvezet/vyvedet*, which is often used with a meaning specifically marked in the Russian mentality – to hope for chance, for a favourable resolution of a difficult situation (KRSUI, p. 85).

Chinese culture often uses natural images and specific loci as metaphors for dangerous life situations. In a number of idioms, the concept of the TREE appears here in its various guises. Thus, the tree may symbolize a place or an opportunity for concealment. This is attested by a unit that describes a situation of unsuccessful, bad experience and carries a distinct modality of warning and caution: after a robbery, a person ceases to trust the circumstances or places they had previously considered safe. This is evidenced by the following expression: 自从她在树上被抢劫之后, 晚上就再也不敢出门了。 In English it corresponds to: *Since she was robbed on the tree she has been too terrified to go out at night at all* (A Concise Dictionary, p. 55). – Literal translation: After being robbed on the tree, she is afraid to go out at night. Synonymous analogues in other languages prove quite telling, although the motivation of the images is different here, even though the images are on the whole similar to the Russian *Обжёгшись на молоке, станешь дуть и на воду* [once burned on milk, you will blow even on water]. In Slovak linguoculture the analogues are reproduced by means of a different motivational feature:

Obarený pes i pred dažďom uteká [a scalded dog flees even from the rain]; *Kto sa raz popálil, i na ľad fúka* [he who has burned himself once blows even on ice]; *Koho had uštipne, i hlisty sa bojí* [he whom the snake bites is afraid even of worms] (RSFS: 646). Let us compare the Polish: *Kto się na gorącym sparzył, ten na zimne dmucha* [he who has burned himself on something hot blows on what is cold]. In addition, Polish also attests a shortened expression: *dmuchać na zimne* [to blow on the cold]. The Ukrainian expressions in M. Nomys's collection are similar, although additional cultural connotations can be traced in connection with glutonyms – names of raw produce and foodstuffs: *Хто спаривсь на окропі, той и на холодну воду дмухне* [he who has been scalded by boiling water will blow even on cold water]; *Опарився на молоці, та й на воду студить* [having scalded himself on milk, he cools even water]; *Як спарився на молоці, тади на сироватку будеш дуть* [once scalded on milk, you will blow on whey]. As we can see, despite apparent differences in form, the compared symbolic-associative correlates are to a certain extent isosemic – for what is at issue is a shared paradigmatic-oppositional, antonymic temperature feature: hot milk and cold water, scalding and ice, in the Russian, Polish, and Ukrainian mentality, and so on.

The popular Chinese proverb 一朝被蛇咬，十年怕井繩 (*Yī zhāo bèi shé yǎo, shí nián pà jǐng shéng*) reads, in literal translation: “Bitten by a snake one morning, you will fear the well-rope for ten years.” The motivation of the expression is probably connected with the fact that the well-rope used to draw up buckets of water usually lies coiled beside the well and, at dusk, looks remarkably like a viper. (In southern China and in Taiwan, instead of “well-rope” one often says 草繩 (*cǎo shéng*) – “straw rope.”). In the classical *chengyu*, the expression proves motivationally close to the Slavic parallels; compare 懲于羹而吹齏 (*chéng yú gēng ér chuī jī*) – “having been burned by hot soup, [one] blows on the cold appetizer / chopped vegetables.” As for its origin, this expression derives from the collection *Chu Ci* (“Verses of Chu”) (Qu Yuan, the poem “Xi Song,” ca. 3rd century BCE). It is a direct and complete ideological and cultural analogue of the Slavic paremias about milk and water or [other] substances.

The well-known social opposition **another's is better and more attractive than one's own** is embodied in the Chinese idiom 这山（看着）那山高 *Zhè shān kànzhe nà shān gāo* – literal translation: to look from this mountain at that mountain and consider it higher. This colourful proverb very precisely describes the eternal human dissatisfaction with one's own position and envy of what others have. In some regional variants, instead of 看着 *kànzhe* the shortened form 望 *wàng* – “to look into the distance” – is used, i.e. 这山望那山高 – *Zhè shān wàng nà shān gāo*. The metaphor here is purely spatial and psychological: a person already stands on the summit of one mountain, but instead of enjoying the view or valuing where they are, they look at the neighbouring mountain and it seems to them that that mountain is both higher, and better, and the grass there is greener. Thus, the motivation of the paroemia parametrizes the features of objects by the feature lower–higher, better–worse, sometimes in combination with everyday loci, boundaries, topo-objects such as a fence or a mountain: cf. *Trava vsegda zelenee po druguju storonu zabora*. Usually they are characterized by a lowered stylistic modality.

The named nominative complexes of the image-characterizing type, as L. Araeva has convincingly shown in her study, represent a whole subframe with a series of paroemias denoting encroachment on another's property, wife or goods. Metaphorically these units denote a situation when “someone is dissatisfied with their condition and work and considers another environment, kind of activity or occupation better and more advantageous”. The cultural semantics of the units of this circle is connected with the designation of marital infidelity, as is shown by a number of folk-dialectal designations, for example *Čužaja žena vsegda slašče*, cf. the Polish *Cudzy baran kruchy, a swój żylasty, Cudze bydło dojniejsze*. Telling in this respect prove to be also such dialectal phrasemes recorded in Lemko dialects: *ходити до чужого певіру, ходити до чужої студні* “about marital infidelity”; the Polish parallels contain the meaning of a warning *Nie leż w cudzy groch, to ci koszuli nie wezmą* – Do not climb into another's peas, and then no one will take even your shirt.

The Chinese idiom 一个萝卜一个坑 *Yī gè luóbo yī gè kēng* also conceptualizes **one's own and another's**. This vivid Chinese expression very aptly describes a clear distribution of duties, posts or places, where to each object or person corresponds strictly one position. In literal translation: one radish – one hole (or “to each radish its own pit”). This expression comes from traditional agriculture. When peasants plant the white Chinese radish (*luóbo*), a clear individual pit (坑 – *kēng*) is made in the earth for each seed or root crop. Two radishes are not planted in one pit, otherwise they will not grow big and juicy, but the pit must not remain empty either. In a figurative sense this proverb is used in two main contexts: about the clear organization of labour and the personnel system (when each person in a collective or at an enterprise occupies strictly their own workplace, performs their concrete duties, and there are no free or superfluous places), and about honesty, conscientiousness and precision (in this way they characterize a person who does everything very consistently, thoroughly, “without overlaps” and reliably, step by step, like a peasant who carefully plants each pit). Cf. the Russian *každyj svoju rabotu, a u nas v firme odna rediska zanimaet neskol'ko jamoček, to est' odin čelovek vypolnjaet neskol'ko rabot*” (KRSUI p. 588). The general pragmatics of the warning is oriented towards the idea that it is hardly worth occupying another's place, interfering in another's occupations, affairs, kind of activity or crafts. This is shown by the Slavic paroemias in which the names of craft professions are represented: Ukr. *Швець знай своє шевство, а в кравецтво не мішайся* (Nomys, 425), *Як ти не коваль, то й кліщі не погань* – when you do not know the matter, do not take it up (Plav'iuk: 160); *Každy krawiec swoim krojet, każdy kiej/blazeń swoim strojem* – Ukr. *Кождий швець хвалит свої чоботи* – every craftsman praises his own craft (Fr.GRNP, 3: 441), *Коли съ швець, пильнуй свого копита, Коли не коваль, то й рук не погань*. In parallel dictionaries of proverbs and sayings, moreover, one more vivid context is found: *Beda, kol' pirogi načnēt peč' sapožnik, a sapogi tačat' pirožnik* (RKSP: 5), *Pogljadi po berdu, ne budet li blizen, t. e. oğrexa: znaj sverčok svoj šestok* – take care of your own affair, know yourself (Dal' 1, p. 64).

With the concept of *Success* – or rather of *Failure* – one can connect also the following Chinese idiom with the pragmatic idea of regret over something lost, when a person was a hundred per cent sure of success but at the last moment, through their own carelessness, overconfidence or unforeseen circumstances, lost what they already almost held in their hands: 煮熟的鴨子飛了 *Zhǔ shú de yāzi fēi le* (“The boiled (cooked) duck flew away”). The image carries an ironic load.

The duck is one of the most popular dishes of Chinese cuisine (cf. at least the Peking duck). If a duck is already boiled or roasted (煮熟), it is dead, lying on the plate and ready to be eaten. It would seem that nothing can prevent it from being eaten. And suddenly the impossible happens: the duck “comes to life”, flies up and disappears (飛了). This hyperbole ideally conveys the feeling of shock at the sudden loss of guaranteed prey. The expression is used when success slips away at the last moment. For example, a businessman has practically agreed on a profitable contract, it only remains to put the signature, but the client suddenly changes their mind and goes to the competitors. In this case the Chinese will say: “Eh, the boiled duck flew away!”; a person celebrates victory too early (through excessive self-confidence and relaxation, control over the situation is lost). In translation dictionaries the following context is also found: *Predpolagali, čto on zavojuet čempionat po strel'be, no ne ožidali, čto ego poslednij vystrel budet vpustuju, on promaxnulsja i sorval delo na poroge uspexa* (KRSUI p. 642).

5. Conclusions

- On the basis of the analysis conducted into the structure, semantics, and figurative imagery of paroemic units across various linguocultures using the cognitive-discursive method of frame modeling, we have arrived at the following generalizations, which may offer further prospects for their application in typological ethnolinguistic reflection.

- The holistic approach proposed has made it possible, first, to identify the directions of linguistic conceptualization of ethnocultural

meanings associated with the opposition of part-whole (the somatic code and the social transformations of images connected to it, typically in their negative stylistic-expressive register), own-alien (a sub-frame of the ethically prescriptive type and the cognitheme “the other’s is better than one’s own”), and suitable-unsuitable (an appropriate vs. an inappropriate tool); and second, to reconstruct the corresponding cultural codes and, ultimately, to establish a typology of Chinese, Ukrainian, Polish, Russian (and, more broadly, Slavic) paroemias that reflect the moral-ethical, sociocultural, and value-based stereotypes of a given ethnic group, as well as folk beliefs and traditions in their correlation with elements of material and spiritual culture, technical and cultural artifacts, and tools.

- The results obtained have been compared with English proverbial ethnocultural parallels drawn from ideographic and translational dictionaries of the languages under comparison (including translational and semiotic analogues). In this way, the national-cultural features of their verbalization have been identified against a background of typologically shared traits and lacunarity. Also valuable in this regard are the folkloric symbols and concepts cited in individual cases, as represented in song discourse and texts of folk beliefs.

- The application of frame theory and its partial manifestation – the “cognitheme” (the cognitive model of a proverb) – proves to be a reliable instrument for contrastive reflection on typologically distinct and culturally distant languages such as Chinese and the Slavic languages. The cognitheme, by integrating the discursive-cognitive levels of meaning and the internal form, allows for the reconstruction of the “naïve worldview” of different ethnic groups. The frame brings into focus the shared concrete-sensory and historical experience of peoples, while the pragmatic scenario of the paremia embodies specific axiological (value-laden), emotive, and culturally connotative properties, making it an ideal matrix for cross-linguistic typological analysis.

- As the analysis has demonstrated, groups of paroemic structures motivated by object symbols, tools, and vessels can, from a cognitive and axiological perspective, be ascribed the corresponding pragmatic

features *empty* and *full*, *suitable–unsuitable*, and so on. A separately quite ramified sub-frame is constituted by the cognitive pattern SIMILARITY, GENERATIVES (generating–generated; homogeneity–heterogeneity of objects), and SUPERFLUOUS WORK THAT BRINGS NO BENEFIT OR THE USE OF AN INAPPROPRIATE TOOL. Against the background of shared figurative models, the Chinese linguoculture is distinctly marked by a parametric slot linked to units of measurement, weight, monetary units, and the correlation of the straight and the crooked.

- The idea of something impossible, imaginary, or an unattainable dream is manifested in Chinese paroemias by means of toponyms, anthroponyms, and allusions (*Nanke dream*, *Land of Peach Blossoms*; novel *A Dream of Red Mansions*); the cognitheme of the superfluous – of that which brings no benefit whatsoever – is represented by the phytonymic code (*add branches and leaves to a tree*; *flowers to embroidery*; *gild the lily* – which is, of course, an entirely pointless undertaking). Against this background, the stylistic figure of oxymoron stands out prominently (*Iron tree in blossom*), likewise motivated by the concept of an iron tree that blossoms – a combining of incompatible and therefore naturally impossible things.

- At the same time, the conceptual sphere of danger and of negatively experienced human events is embodied in a number of Slavic and Eastern ethnocultural parallels; in these situations, Chinese culture displays, among other things, a clearly traceable conceptualization by means of the phytonymic code (the tree as a locus of hiding and shelter) in paroemias carrying the pragmatic meaning of warning and caution. The associative-epidigmatic correlates noted are, to a certain degree, isosemic: a shared antonymic thermal feature associated with objects and actions – in particular *hot milk* and *cold water*, *to scald oneself* and *ice*, and food items in the Russian, Polish, and Ukrainian mentality; and the rope as a metaphor for a snake in Chinese and other Eastern cultures (or the snake in general, as found in Slovak linguoculture: *Koho had uštipne, i hlisty sa bojí*).

- The verbalization of these universal models is entirely dependent on unique ethnographic, geographical, and historical context. Where

Slavic languages employ the somatic code or images of domestic animals (pigs), Chinese linguoculture draws on its own ancient system of measures (*cun, chi, jin, liang*), specific fauna (dog/badger), or gastronomic realia (duck).

- An important conclusion is also that material culture, labor, and everyday artifacts (weaving, cobblery, construction, architecture, pottery) serve as powerful donor domains for the metaphorical reinterpretation of the social sphere and human relations in the proverbial formations of the languages compared, reflecting the principle of everyday-life-centrism and selective realization – the embodiment of certain socio-evaluative and stereotypically normative profiles within the donor domain of ARTIFACTS. These include in particular the weaving and cobblery codes, represented by such terms as *berdo, kopyl', kolodka, sukno* in the Slavic languages (Ukrainian, Polish, Czech, Russian).

- In the Chinese architectural tradition, by contrast, the cognitheme of the interrelationship between seniors and juniors (or superiors and subordinates) is explicated through the structure of a house: the correlation of the upper (main) beam (*shangliang*) and the lower beams (*xialiang*).

Some of the paroemic formations examined conceptualize Success or failure, and encode the image of Danger through the phytonymic locus of the Tree as a place of shelter; in doing so, their figurative imagery relates largely to *Emptiness* in its ontological-spatial, somatic, ritual-ethical, and value-stereotypical dimensions, as manifested in terminological collocations that undergo transformation across various social domains.

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ORCID orcid.org/0009-0009-0811-2123

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ORCID ID: orcid.org/0009-0009-0811-2123

Scientific publication

**TYPOLOGICAL AND CONTRASTIVE ASPECTS
OF TRANSLATION
(ON THE MATERIAL OF RELATED
AND NON-RELATED LANGUAGES WITHIN
DIFFERENT FUNCTIONAL STYLES AND GENRES)**

Scientific monograph

Cover design

V. Savelieva

Layout

Yu. Kovalchuk



Signed for printing on 26.06.2026. Format 60x84/16.

Offset paper. Font Times. Digital printing.

Conditionally printed sheet 12,90. Print circulation 300.

Order No. 0626/003.

Printed from the finished original layout.

Publishing and printing house – Publishing “Asiatica”

65101, Ukraine, Odesa, Inhlezi Street, 6/1

Tel.: +38 095 481 51 72

E-mail: mailbox@asiatica.in.ua

Certificate of a publishing entity

ДК No. 7719 dated 02.01.2023