

ХМЕЛЬНИЦЬКИЙ НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ
Факультет міжнародних відносин і права
Кафедра германської філології та перекладознавства

КВАЛІФІКАЦІЙНА ДИПЛОМНА РОБОТА

магістр

Освітній рівень

Галузь знань 03 Гуманітарні науки
Шифр і назва галузі знань

Спеціальність 035 Філологія
Шифр і назва спеціальності

Спеціалізація 035.041 Германські мови та літератури (переклад включно),
перша – англійська

на тему: **Засоби вербалізації концепту «ПРИРОДА»
в оригіналі та перекладі
(на матеріалі публіцистичних і художніх текстів)**

КР. ПР 20054

Виконала:
студентка 2 курсу, група ФПАмз-24-1 І.Зелінська І.М. Зелінська
Підпис

Керівник:
к. філол. наук, доцент О.Ємець О. В. Ємець
Підпис

Гарант ОПП Ю.П. Бойко Ю.П. Бойко
к. філол. наук, професор Підпис

До захисту допускаю: Є.Долинський
Зав. кафедри проф. Долинський Є.В.
« » 2025 р.

Хмельницький, 2025

MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE
KHMELNYTSKY NATIONAL UNIVERSITY
Department of Germanic Philology and Translation Studies

Master Degree Thesis in Philology and Translation Studies

**under the title: «MEANS OF VERBALIZATION OF THE CONCEPT
“NATURE” IN SOURCE AND TARGET TEXTS (based on Publicistic and
Literary Texts)»**

Group FPAm- 24

Education programme:

Germanic Philology and Translation Studies:

English and Second Foreign Language

Majoring 035 Philology

Iryna ZELINSKA

Research advisor:

O.Yemets, Prof.,

Candidate of Philology

Khmelnysky, 2025

Хмельницький національний університет

Факультет	<u>міжнародних відносин і права</u>
Кафедра	<u>германської філології та перекладознавства</u>
Освітній рівень	<u>магістр</u>
Галузь знань	<u>03 «Гуманітарні науки»</u>
Спеціальність	<u>035 Філологія. Переклад (англійська)</u>
Освітня програма	<u>Германська філологія та перекладознавство: англійська мова та друга іноземна мова</u>

ЗАТВЕРДЖУЮ

Завідувач кафедри

Ю.Бойко Юлія БОЙКО

« 07 » лютого 2024 року

ЗАВДАННЯ НА КВАЛІФІКАЦІЙНУ ДИПЛОМНУ РОБОТУ МАГІСТРА

Ірини Зелінської

1. Тема роботи Засоби вербалізації концепту «ПРИРОДА» в оригіналі та перекладі (на матеріалі публіцистичних та художніх текстів).

керівник роботи Олександр ЄМЕЦЬ, кандидат філологічних наук, доцент

Затверджено наказом ректора університету від «29» червня 2024 р. № 65

2. Термін подання студентом роботи на кафедру 15 грудня 2025 року

3. Вихідні дані до роботи _____

Об'єктом є лексичні та стилістичні засоби вербалізації концепту ПРИРОДА в англійських текстах.

Предметом дослідження постають прийоми та стратегії відтворення лексичних і стилістичних одиниць концепту ПРИРОДА в українському перекладі з урахуванням жанрової специфіки текстів.

Матеріалом слугують фрагменти англійських художніх творів (зокрема малої прози Р. Карні, Т. Дарвірі, А. Рей) та тексти публіцистичного стилю сучасних британських і американських видань (The Guardian, BBC, The New York Times, Emergence Magazine та ін.).

4. Перелік питань, які потрібно розробити:

1. Розкрити зміст понять «концепт» та «концептуальна метафора» у сучасній лінгвістиці та перекладознавстві.
2. Описати структуру концепту ПРИРОДА та визначити етапи його концептуального аналізу.
3. Дослідити лексико-стилістичні особливості вербалізації концепту ПРИРОДА в англійському публіцистичному та художньому дискурсах.
4. Здійснити порівняльний аналіз оригінальних текстів та їхніх перекладів для виявлення специфіки відтворення концепту ПРИРОДА.

5. Обґрунтувати вибір перекладацьких трансформацій та адаптивних стратегій для збереження когнітивного та аксіологічного змісту концепту при перекладі українською мовою.

5. Дата видачі завдання 10 лютого 2025 року

КАЛЕНДАРНИЙ ПЛАН

Назва етапів (розділів) дипломної роботи	Строк виконання етапів роботи	Примітка
<i>Опрацювання літератури за темою</i>	<i>5 лютого-5 березня 2025 року</i>	вик
<i>Написання теоретичного розділу</i>	<i>5 березня – 12 квітня 2025 року</i>	вик
<i>Презентація теоретичного розділу на науковому семінарі /конференції</i>	<i>16-17 квітня 2025 року</i>	вик
<i>Підбір фактичного матеріалу за темою дослідження для практичного розділу</i>	<i>15 квітня – 10 травня 2025 року</i>	вик
<i>Написання практичного розділу</i>	<i>До 5 червня 2025 року</i>	вик
<i>Оформлення та подання чорнового варіанту дипломної роботи керівнику</i>	<i>10 червня 2025 року</i>	вик
<i>Захист переддипломної практики</i>	<i>8 листопада 2025 року</i>	вик
<i>Попередній захист кваліфікаційної роботи</i>	<i>27 листопада 2025 року</i>	вик
<i>Подання кінцевого варіанту дипломної роботи на кафедру</i>	<i>15 грудня 2025 року</i>	вик
<i>Перевірка на плагіат</i>	<i>3 10 по 13 грудня 2025 року</i>	вик
<i>Захист дипломних робіт магістра</i>	<i>23 – 30 грудня 2025 року</i>	вик

Здобувач

І.Зелінська

Ірина ЗЕЛІНСЬКА

Керівник роботи

О.Ємець

Олександр ЄМЕЦЬ

**ВІДГУК НАУКОВОГО КЕРІВНИКА
НА КВАЛІФІКАЦІЙНУ РОБОТУ МАГІСТРА З ФІЛОЛОГІЇ ТА
ПЕРЕКЛАДОЗНАВСТВА**

**Студента(ки) II курсу групи ФПам-24-1
Факультету міжнародних відносин і права
спеціальності 035 Філологія, спеціалізації 035.041 Германські мови та літератури
(переклад включно), перша – англійська, освітньо-професійної програми «Германська
філологія та перекладознавство: англійська мова та друга іноземна мова»»**

Зелінської Ірини Михайлівни

(ПІБ студента)

за темою Засоби вербалізації концепту «ПРИРОДА» в оригіналі та перекладі
(на матеріалі публіцистичних та художніх текстів)

Відповідність кваліфікаційної роботи нормативним вимогам (необхідне позначити оцінкою від 3 до 5)		
1.	Наявність основних структурних компонентів роботи	<input checked="" type="radio"/> 5 усі компоненти присутні <input type="radio"/> 4 один компонент відсутній <input type="radio"/> 3 декілька компонентів відсутні
2.	Відповідність оформлення роботи, посилань і переліку використаних джерел нормативним вимогам	<input checked="" type="radio"/> 5 повна відповідність <input type="radio"/> 4 незначні помилки в оформленні <input type="radio"/> 3 оформлення неправильне
3.	Відповідність побудови Вступу нормативним вимогам	<input checked="" type="radio"/> 5 повна відповідність <input type="radio"/> 4 відповідність неповна <input type="radio"/> 3 не відповідає вимогам
4.	Відповідність огляду наукової літератури та використання методологічної бази дослідження нормативним вимогам	<input checked="" type="radio"/> 5 повна відповідність <input type="radio"/> 4 відповідність неповна <input type="radio"/> 3 не відповідає вимогам
5.	Відповідність теоретичної частини дослідження заявленій меті та завданням	<input checked="" type="radio"/> 5 повна відповідність <input type="radio"/> 4 відповідність неповна <input type="radio"/> 3 не відповідає вимогам
6.	Відповідність практичної частини дослідження нормативним вимогам	<input type="radio"/> 5 повна відповідність <input type="radio"/> 4 відповідність неповна <input type="radio"/> 3 не відповідає вимогам
7.	Відповідність висновків результатам теоретичної та практичної складових дослідження	<input checked="" type="radio"/> 5 повна відповідність <input type="radio"/> 4 відповідність неповна <input type="radio"/> 3 не відповідає вимогам

8.	Актуальність, новизна, теоретична та практична цінність дослідження як компоненти якісної освіти в межах цілей сталого розвитку	<u>5</u> повна відповідність <u>4</u> відповідність неповна <u>3</u> не відповідає вимогам
	РАЗОМ: 24-40	--40--

Особиста думка керівника Робота магістра Ірини Зелінської є самостійним, глибоким дослідженням на актуальну тему. Чітко визначено лексичні та стилістичні засоби вербалізації концепту, виділено прагматичний аспект концепту у світлі сучасних трагічних подій, зокрема екоциду в Україні з боку росії. На досить високому рівні виконано переклад фрагментів текстів, зокрема публіцистичних статей та сучасних оповідань flash fiction, де вербалізується концепт " Природа ".

Ірина виявила відмінні навички концептуального і стилістичного аналізу, що свідчить про високий рівень володіння матеріалом.

Кваліфікаційна дипломна робота Ірини Зелінської заслуговує відмінної оцінки.

Кваліфікаційна робота

Зелінської Ірини Михайлівни

(ПІБ студента)

може бути

рекомендована до захисту

О.Ємець

(підпис керівника)

Олександр ЄМЕЦЬ

(Ім'я, ПРІЗВИЩЕ)

«_22_» грудня 2025 р.

**РЕЦЕНЗІЯ НА КВАЛІФІКАЦІЙНУ РОБОТУ МАГІСТРА
З ФІЛОЛОГІЇ ТА ПЕРЕКЛАДОЗНАВСТВА**

Студента(ки) II курсу групи ФПам-24-1

Факультету міжнародних відносин і права

**спеціальності 035 Філологія, спеціалізації 035.041 Германські мови та літератури
(переклад включно), перша – англійська, освітньо-професійної програми «Германська
філологія та перекладознавство: англійська мова та друга іноземна мова»»**

_____ **Ірини ЗЕЛІНСЬКОЇ** _____

(ПІБ студента)

за темою _____ **Засоби вербалізації концепту «ПРИРОДА» в оригіналі та перекладі (на матеріалі публіцистичних та художніх текстів)**

	Критерії	Оцінка в балах
1.	Наявність основних компонентів структури роботи: ЗМІСТ; ВСТУП; РОЗДІЛ 1; РОЗДІЛ 2; ЗАГАЛЬНІ ВИСНОВКИ; ПЕРЕЛІК ВИКОРИСТАНИХ ДЖЕРЕЛ; ДЖЕРЕЛА ІЛЮСТРАТИВНОГО МАТЕРІАЛУ; ПЕРЕЛІК ДЖЕРЕЛ ДОВІДКОВОЇ ЛІТЕРАТУРИ; ДОДАТКИ – максимум 5 балів (усі компоненти присутні – 5 б, один компонент відсутній – 4 б, декілька компонентів відсутні – 3 б)	5
2.	Відповідність оформлення роботи, посилань і переліку використаних джерел нормативним вимогам до кваліфікаційної дипломної роботи – максимум 5 балів (повна відповідність – 5 б, незначні помилки в оформленні – 4, значні помилки в оформленні – 3)	5
3.	Відповідність побудови Вступу нормативним вимогам – максимум 5 балів (повна відповідність – 5, поодинокі огріхи стилістичного характеру; порушення структури Вступу та несуттєві помилки у формулюваннях – 4; суттєві помилки у формулюваннях – 3)	5
4.	Відповідність огляду наукової літератури нормативним вимогам (наявність наукових джерел за останні 10 років, з них 30% зарубіжні джерела; описана методологічна база дослідження, що використовується в дослідженні; виокремлено ілюстративний та довідковий матеріал) – максимум 5 балів (повна відповідність – 5, несуттєві помилки у формулюваннях, недостатня кількість проаналізованих іноземних джерел (мін. 30%) – 4, відсутні праці наукового керівника або членів кафедри ГФП – 3)	5
5.	Відповідність теоретичної частини дослідження заявленій меті та поставленим завданням – максимум 5 балів (повна відповідність: всебічний аналіз об'єкта дослідження, критичний огляд наукової літ-ри; висновки до розділу – 5 б, несуттєві огріхи структурного характеру, несуттєві помилки при аналізі фактичного матеріалу – 4, відсутність власного погляду на здійснений критичний огляд наукових джерел 3)	5

6.	Відповідність практичної частини дослідження нормативним вимогам – максимум 5 балів (повна відповідність: аналіз предмета дослідження; підтвердження/спростування гіпотези дослідження; використання статистичних методів для верифікації результатів дослідження; наукова новизна отриманих результатів – 5, несуттєві огріхи стилістичного та структурного характеру, несуттєві помилки при перекладі фактичного матеріалу – 4, суттєві помилки при перекладі й аналізі фактичного матеріалу – 3).	5
7.	Відповідність Висновків результатам теоретичної та практичної складових дослідження; актуальність, новизна, теоретична та практична цінність дослідження як компоненти якісної освіти в межах цілей сталого розвитку – максимум 5 балів (повна відповідність – 5, несуттєві огріхи стилістичного характеру, неповне висвітлення результатів дослідження – 4, часткове висвітлення результатів дослідження – 3)	5
Разом	Мін 21- макс 35	35 б.

Особиста думка рецензента

Рецензована магістерська дипломна робота відповідає всім вимогам, які ставляться до робіт такого рівня, є актуальною, виконана в рамках когнітивно-дискурсивної парадигми, має зв'язок із загальнонауковою тематикою кафедри германської філології та перекладознавства, містить елементи новизни, має теоретичну цінність та практичну значущість. Об'єкт та предмет досліджено повністю. Позитивною рисою роботи є чіткість викладу, науковий стиль, логічність оформлення результатів розвідки та матеріал дослідження, який включає публіцистичні та художні твори. Достатня кількість емпіричного матеріалу робить основні положення та результати розвідки валідними, свідчить про репрезентативність вибірки. Той факт, що роботу виконано англійською мовою, також свідчить на користь авторки. Класифікація лексичних та стилістичних засобів вербалізації концепту ПРИРОДА, опис моделей перекладу цих засобів є позитивними аспектами роботи, роблять роботу актуальною та свідчать про її новизну.

Висновок:

Кваліфікаційна дипломна робота може бути допущена до захисту для отримання другого (магістерського) рівня вищої світи за спеціалізацією 035.041 «Германські мови та літератури (переклад включно), перша – англійська».

Рецензент:
Завідувач кафедри англійської
філології та перекладу
Житомирського державного
університету імені Івана Франка,
кандидат філологічних наук, доцент

БОРИСЕНКО Наталія ((підпис рецензента)

(підпис рецензента)

Підпис рецензента завірюю

Нат. В.К. Борисенко

«22» грудня 2025 рік



Анотація

Зелінська І. М. Засоби вербалізації концепту ПРИРОДА в оригіналі та перекладі (на матеріалі публіцистичних та художніх текстів).

У роботі розглянуто лексичні та стилістичні засоби, що використовуються для вербалізації концепту ПРИРОДА в англійських текстах. Надано визначення поняття концепту та концептуальної метафори, описано структуру концепту та виділено принципи та етапи концептуального аналізу. Запропоновано та обґрунтовано адекватні прийоми відтворення одиниць концепту ПРИРОДА українською мовою, зокрема з урахуванням жанрової специфіки (публіцистичний та художній текст).

Ключові слова: концепт, ПРИРОДА, вербалізація, концептуальна метафора, перекладацькі прийоми, художній текст, публіцистичний текст, екологічний дискурс.

Summary

Zelinska I. M. The means of verbalization of the concept NATURE in the original and translation (based on publicist and literary texts).

The master's thesis deals with the lexical and stylistic means used for the verbalization of the concept NATURE in English texts. It provides definitions for the notions of «concept» and «conceptual metaphor», describes the structure of the concept, and outlines the principles and stages of conceptual analysis. Furthermore, the study proposes and substantiates appropriate techniques for rendering the units of the NATURE concept into Ukrainian, specifically accounting for genre specificity (publicistic and literary texts).

Keywords: concept, NATURE, verbalization, conceptual metaphor, translation techniques, literary text, publicist text, ecological discourse.

TABLE OF CONTENTS

INTRODUCTION.....	11
Chapter 1. Linguistic and stylistic features of verbalization of the concept NATURE.....	18
1.1. The definition of the concept, its classification and structure.....	18
1.2. Conceptual Metaphor and Conceptual Analysis as Foundations for Understanding Concepts	26
1.3. The structure and the semantic representation of the concept NATURE	30
1.4. The principles of conceptual translation	37
Conclusions to Chapter 1	41
Chapter 2. The language means of verbalization of the concept NATURE in the original and translation.....	43
2.1. Lexical means of verbalization of the concept NATURE in publicist and literary texts	43
2.2. Stylistic means of verbalization of the concept NATURE in publicist texts...	53
2.3. The models of translating the stylistic means of verbalizing the concept NATURE in literary texts	66
Conclusions to Chapter 2	79
GENERAL CONCLUSIONS.....	82
REFERENCES.....	84

INTRODUCTION

The concept NATURE holds profound cultural, philosophical, and ecological significance, making it a key element in both publicist and literary texts. Its verbalization often involves a complex interplay of lexical and stylistic means, which vary across languages due to cultural and linguistic differences. Over the last few decades, the study of concepts has emerged as one of the central focuses of linguistics, driven by the scholarly pursuit of uncovering the intricate link between language, thought, and culture. Publicist texts, with their focus on delivering information and persuasion, and literary texts, characterized by artistic expression, employ distinct stylistic means to convey the concept NATURE. These means may include metaphors, idiomatic expressions with various connotations, which must be carefully analyzed to ensure accurate and effective translation.

Moreover, the global relevance of ecological issues and the increasing emphasis on sustainability raise the importance of understanding how this concept is articulated across genres and languages. The urgency of addressing ecological concerns has become even more pressing in the context of recent events, such as the ongoing ecocide in Ukraine, where the deliberate destruction of natural ecosystems has caused irreversible harm to the environment. The systematic devastation of forests, rivers, and soil not only violates the ecological balance but also disrupts cultural and philosophical ties to the land, underscoring the need to examine how the concept NATURE is verbalized in contexts of crisis and resilience.

The exploration of concepts, their structure, and the mechanisms of their verbalization has been the subject of fundamental works by such prominent foreign scholars as G. Lakoff, M. Johnson, R. Jakobson, A. Wierzbicka, and R. Langacker. Within the Ukrainian academic discourse, a significant contribution to the development of conceptual studies and the analysis of linguocultural units has been made by O. Vorobyova, O. Yemets, S. Zhabotynska, Yu. Boiko, N. Yasypenko, and other researchers, whose studies have established the methodological foundation for the contemporary analysis of the concept NATURE.

Relavance of the research. This thesis stresses the need for a systematic examination of the lexical and stylistic means used to verbalize the concept of NATURE with a specific focus on the challenges they pose in translation. By analyzing texts that range from contemporary publicist reports on environmental catastrophes (connected with Russian aggression) to literary depictions of humanity's relationship with the planet, the study seeks to illuminate how fundamental ideas about NATURE are expressed, reinterpreted, and communicated across linguistic and cultural boundaries.

A brief overview of the main scientific works on the topic that will form the methodological basis of the study. The topic of conceptual analysis, ecological texts, and the translation of fundamental concepts like NATURE has been the subject of investigation by numerous researchers in the fields of linguistics, translation studies, and cultural studies. In linguistics, A. Wierzbicka is notable for her work on natural semantic metalanguage (NSM) and cultural keywords, exploring how concepts such as NATURE are embedded in language and culture. G. Lakoff and M. Johnson, in their seminal book «Metaphors We Live By», analyzed the metaphorical structure of fundamental concepts like NATURE across different cultures. Similarly, J. Lotman, a key figure in semiotics, examined the cultural and linguistic mechanisms that influence the perception of universal concepts. In translation studies, S. Bassnett has contributed significantly by highlighting the cultural and contextual dimensions of translation, which are critical for adapting ecological and universal concepts across languages. L. Venuti has explored the strategies of domestication and foreignization, which are essential for dealing with culturally bound concepts like NATURE. From a cross-cultural perspective, C. Geertz's work on cultural interpretation has influenced the study of universal concepts like NATURE in different cultural contexts. R. Jakobson's contributions to linguistic and stylistic analysis in translation remain fundamental to analyzing the challenges of rendering literary and publicist texts.

Hence, the investigation of these scholars provides a strong theoretical foundation for further research into the conceptual analysis, ecological discourse, and translation of the concept NATURE.

Connection of the work with scientific programs, plans, and topics. The master's thesis is related to the research theme of the Department of Germanic Philology and Translation Studies: «Problems of lexical-grammatical semantics, pragmatics, and stylistics within the cognitive-discursive paradigm.»

The object of the research: the lexical and stylistic means of the concept NATURE.

The subject of the research: the techniques of rendering in translation lexical and stylistic units of the concept NATURE in literary and publicist texts.

The purpose of the study is identification of the core lexical and stylistic units of verbalization of the concept NATURE and their rendering in translation depending on the genre of the text.

The objectives of the thesis:

- 1) to define the characteristic features of the concept;
- 2) to propose the algorithm of conceptual analysis in translation of lexical and stylistic means;
- 3) to determine the core units which verbalize the concept NATURE in literary and publicist texts;
- 4) to translate the fragments of literary and publicist texts where the concept NATURE is verbalized;
- 5) to suggest conceptual strategies and techniques for translating the linguistic expressions of the given concept, taking into account the text genre.

The research is based on modern texts, namely: literary works, in particular flash fiction stories by R. Carney, T. Darviri, and A. Ray's; as well as publicist texts

from British, Ukrainian and American magazines of the 21st century from the period of Russian – Ukrainian war including VoxUkraine, The Guardian, Ukraïner, Emergence Magazine, BBC, and The New York Times.

During our research the following **methods** were used: the method of stylistic analysis for characterizing the stylistic devices used in the publicist and literary texts, the method of conceptual analysis, the methods of contextual analysis with the aim of determining the meanings of language units which are used for verbalization of the concept, the method of comparative analysis of original texts and their translation for characterizing the techniques of conceptual translation.

The basic provisions of the thesis include:

1. The concept is defined as a multidimensional mental formation comprising a conceptual core (stable denotative meaning) and a periphery (individual, cultural, and evaluative connotations). Its structure is analyzed through layered models including the image, conceptual content, and axiological (value) components. Classifications range from logical-philosophical and moral-ethical to ethno-cultural types, reflecting national world-modeling frameworks. Concepts are expressed by means of conceptual metaphor.

2. Conceptual metaphor is viewed as a cognitive mechanism for projecting knowledge from a concrete source domain onto an abstract target domain. Semantic classifications include orientational, ontological, and structural metaphors. The study utilizes a four-stage algorithm for conceptual analysis in translation (according to O. Yemets), moving from identifying key textual concepts to performing a comparative analysis of metaphorical mappings in the source and target languages.

3. The concept NATURE is rooted in the idea of birth and origin (*natura*). Across diverse linguocultures (Ukrainian, British, Indigenous), the concept NATURE is perceived as a sentient, anthropomorphic force, a view encoded in idioms and proverbs. This concept is verbalized through four primary semantic fields: Flora, Fauna, Weather, and Landscape. In contemporary discourse, the concept NATURE is

undergoing transformation due to the impact of war, becoming intrinsically linked to ECOCIDE (the systematic destruction of ecosystems).

4. Significant differences exist in the lexical means used to verbalize the concept NATURE across genres:

- In publicist texts of the recent years: Terminological units and «trauma lexis» predominate. The focus is on nature as a victim of catastrophe, with the semantic fields FAUNA and ENVIRONMENTAL ISSUES being dominant.
- In the contemporary literary texts in particular, flash fiction texts: Lexis is focused on aesthetic imagery; NATURE is verbalized through the names of specific plants, birds, and atmospheric phenomena, functioning as a psychological mirror for characters' emotional states.

5. The research identifies a clear functional contrast in the verbalization of NATURE through stylistic means across genres:

- In publicist texts: Stylistic means frame NATURE as a subject of moral accountability. Positive conceptualization relies on periphrasis and antithesis (surrounding music, visual world vs. world of sounds) to establish nature as an autonomous system. Conversely, in texts on ecocide, intense anthropomorphic and zoomorphic transform reporting into an ethical call for action.
- In literary texts: NATURE serves as a symbolic mirror for human emotions. Verbalization centers on extended anthropomorphic metaphors (NATURE IS A WOUNDED WOMAN) and sensory epithets. Stylistic choices are governed by atmospheric intensification establishing NATURE as a sentient, sacred presence. In the majority of the texts stylistic convergence including metaphors and alliteration is used to verbalize this concept.

6. Conceptual translation is the process of reconstructing mental structures rather than surface linguistic forms. Statistical analysis revealed that the retention of the conceptual model with analogous linguistic expression was the most frequent strategy.

However, for literary texts, the retention of the model with lexical adaptation proved most effective, as it retains the cognitive metaphor while aligning it with the stylistic norms of the target language. The change of the conceptual model is reserved for cases of deep cultural divergence.

The scientific novelty of this research lies in its systematic approach to analyzing the verbalization of the concept NATURE and the challenges associated with its translation across different textual genres – literary and publicist. While previous studies have often focused on the linguistic or cultural aspects of ecological and universal concepts, this study uniquely combines conceptual, contextual, and comparative analysis to emphasise genre-specific translation techniques.

The theoretical significance of this research lies in its contribution to the theory of lexical concept and conceptual translation in the relation to the ecological discourse.

The practical significance of this study lies in its potential applications of the results of this research in teaching such disciplines as theory and practice of translation, methodological foundations of discourse analysis, cross-cultural and cross-professional communication in the process of writing term and master papers.

Publications. The article called «The peculiarities of translation of environmental terminology» was presented and discussed at the 1st All-Ukrainian Student Scientific and Practical Conference on the topic «Intercultural Communication and Translation: Directions, Priorities and Prospects», which took place on April 16-17, 2024, at Khmelnytskyi National University. The article called «Structure of the lexical concept EARTH: stylistic aspects of verbalization» was presented and discussed at the at the 2nd All-Ukrainian Student Scientific and Practical Conference on the topic «Intercultural Communication and Translation: Directions, Priorities and Prospects», which took place on April 10-11, 2025, at Khmelnytskyi National University. The results were published in the books of conference abstracts.

The structure of the thesis: consists of an introduction, two chapters, subsections and conclusions to them, general conclusions and a list of references. The main content of the study is presented on 78 pages. The full length of the thesis is 80 pages.

The introduction defines the relevance, purpose and objectives of the study, the scientific novelty, theoretical and practical significance of the study are revealed, the methods of research and the material used are indicated.

The first chapter defines the concept NATURE and conceptual metaphor, characterises the types of conceptual metaphor, and proposes principles and stages of conceptual analysis in translation, and describes the peculiarities of the concept NATURE.

The second chapter examines the means of conveying the conceptual metaphor NATURE in literary and publicist texts.

The general conclusions present the results of the study and formulates the main conclusions of the work.

Chapter 1. Linguistic and stylistic features of verbalization of the concept NATURE

1.1. The definition of the concept, its classification and structure

The idea of the «concept» holds a central yet intricate position within the field of linguistics. For numerous decades, it has captivated the interest of scholars both in Ukraine and internationally, with active engagement in its study intensifying since the latter half of the 20th century. This area remains a dynamic frontier in linguistic research. Linguists globally have extensively investigated the operational mechanisms, internal architectures, and methodological approaches to understanding concepts. Significant foundational work in this area has been contributed by researchers such as G. Lakoff [35] and R. Langacker [36], whose insights have been pivotal in understanding the conceptual underpinnings of language and cognition. In the Ukrainian academic landscape, the contributions of O. Selivanov [26], N. Hryshchenko [8], and O. Selivanova [27] are noteworthy, particularly for their emphasis on the national and cultural facets of conceptual systems.

Building upon this rich scholarly heritage, it is crucial to establish a clear understanding of the term «concept», as it forms the bedrock for much of the theoretical discourse in both linguistic and cognitive studies. The notion of a «concept,» while fundamental, lacks a single, universally accepted definition, with its understanding evolving across diverse schools of thought, each offering unique perspectives on its nature and function. This diversity underscores the interdisciplinary appeal of the concept and its multifaceted role in language and thought.

The term «concept» itself, as a distinct unit of meaning, originates from the Latin word «conceptus,» which translates to «notion». However, it is important to note that while related, these two terms are not perfect synonyms. «Notion» is more commonly employed in the hard sciences and philosophy, whereas «concept» is more prevalent in linguistics, culturology, and related disciplines [27, c. 128]. Despite this general

distinction, the precise meaning of «concept» continues to vary within contemporary linguistics..

From the perspective of cognitive linguistics, notably championed by G. Lakoff [35], the concept can be understood as a mental representation that provides structure to our comprehension of the world. Lakoff's work, particularly his explorations of conceptual metaphor and conceptual blending, emphasizes that concepts are not merely abstract categories but are embodied and deeply interwoven with our physical experiences. He posits that our conceptual system is largely metaphorical, significantly influencing our reasoning and perception of reality.

R. Langacker [36], the originator of cognitive grammar, similarly views concepts as cognitive entities that constitute the semantic poles of linguistic units. Within his framework, grammar itself is imbued with meaning, and linguistic structures are seen as conventionalized methods of conceptualizing situations. For Langacker, the concept encompasses not only the prototype or core meaning but also the spectrum of its variations and contextual adaptations [36, p. 53].

Expanding on the cultural dimension, A. Wierzbicka's theory of semantic primes offers another perspective on understanding concepts [40]. While not a direct definition of «concept» in general, her identification of universal semantic primitives suggests that all complex concepts can be deconstructed into these fundamental, innate meanings, highlighting a shared cognitive basis for diverse conceptualizations across languages.

Within Ukrainian scholarship, the concept has been approached with a focus on its national and cultural specificity. O. Selivanov's research [26], for example, delves into the systemic organization of conceptual spheres within a language, revealing how cultural priorities and historical experiences shape the conceptual landscape.

N. Hryshchenko has significantly contributed to the understanding of how concepts are verbalized in discourse, examining the stylistic and pragmatic dimensions of their linguistic realization [8, p. 6]. Her research often analyzes how different

linguistic tools contribute to the construction and interpretation of concepts in various communicative contexts.

O. Selivanova's extensive work in cognitive semantics provides in-depth analyses of the structure and features of numerous concepts in the Ukrainian language [27]. Her research frequently considers the emotional, evaluative, and figurative aspects of conceptualization, offering a nuanced understanding of how concepts are reflected in linguistic expressions. These diverse definitions and approaches illustrate that while the concept is a foundational notion in linguistics and cultural studies, it remains a dynamic and multifaceted term. Scholars generally agree on its importance but differ in their emphasis – some focusing on cognition, others on cultural transmission, and still others on linguistic realization.

Contemporary linguistics generally identifies three main ways of understanding the concept: 1) the linguistic perspective, which posits that every concept we know has a corresponding dictionary definition; 2) the cognitive perspective, a more recent area of study, which views the concept as a mental phenomenon, a meaningful unit of memory expressed through words; and 3) the culturological perspective, which understands culture as a system of various interconnected concepts [27, p. 95].

Some researchers propose that the concept is at least a three-part entity, involving conceptual understanding, a holistic sense, and an image-related aspect. In cognitive linguistics, the concept is a central notion, representing a mental framework through which individuals perceive and understand the world. Concepts are fundamental units of thought, beliefs, and representation, emerging from a person's interaction with reality and reflecting their bodily experiences, knowledge, and cultural background [27, p. 11].

Language reflects concepts both grammatically and lexically. Some scholars (e.g., Langacker, 1987) emphasize the role of grammar in expressing core notions such as time, space, quantity, and quality [36, p. 87]. Others focus on vocabulary, examining how abstract ideas are verbalized through words. These include natural phenomena

(FIRE, TREE, WIND), social concepts (FRIENDSHIP, WAR, FREEDOM), cultural values (HONOR, HOSPITALITY), scientific notions (ATOM, EVOLUTION), emotional concepts (JOY, SORROW), and moral concepts (LIE, TRUTH).

O. Vorobyova points out that Ukrainian conceptology has achieved progress in defining the concept, its types and functions, and in distinguishing between the concept and a notion [5, p. 53]. Currently, there are two main approaches in conceptology: the spiritual-mentalistic and the experiential-mentalistic [5, p. 54]. The latter is based on the philosophy of experience or experiential realism, which underlies the American cognitive tradition pioneered by G. Lakoff and M. Johnson [35], who built upon the work of earlier scholars like V. Turner, E. Sapir, and B. Whorf. Among the concepts actively being researched today are ROAD (O. Ippolitov) [27], TRAGIC (V. Nikonova [23]), FATE, CONCIENCE (T. Radziyevska [26]), SPACE (O. Zaburanna [26]), LOVE, HAPPINESS (M. Havrylyuk [6], O. Yemets [11]), FEAR and many others. Notably, there is a tendency to focus on concepts and conceptual spheres with negative connotations. Furthermore, emotional concepts are often more prevalent than material ones, reflecting the enduring importance of emotions in culture.

When examining the overall linguistic worldview, linguists often first identify lexically expressed concepts, characterizing them as *«multidimensional idealized formations or units of mental processing, encoded in language and reflecting the result of the categorization of the world»*. The linguistic worldview tends to reflect an everyday, even naive, portrayal of reality, contrasting with the scientific, evidence-based nature of the general societal conceptual worldview.

In literature, concepts acquire aesthetic, emotional, and symbolic depth. According to O. Vorobyova [3] and L. I. Byelyekhova [1], a literary concept is not only an individual mental unit but also a cultural-artistic formation that reflects the author's worldview and is perceived aesthetically by the reader. Literary concepts are verbalized through narrative structure, metaphors, character behavior, and imagery. Analyzing these concepts enables scholars to uncover the unique features of an author's imaginative world. Literary concepts in texts are often activated through idioms or

speech patterns that form the basis of poetic imagery. These reflect the author's understanding of culture and their portrayal of the reality of their time. Thus, literary concepts frequently express the author's personal worldview, shaped by their individual interpretation of the world. Therefore, specific concepts like DEATH, HAPPINESS, or LIFE are often defined by the unique characteristics of an author's style. The verbalization of literary concepts can reveal thematic threads, for example, TRAGIC – DEATH – SEPARATION – DARKNESS [13, p. 71]. Identifying and analyzing how these themes are expressed linguistically allows us to determine the key lexical units that are conceptually significant within a particular concept.

Some other linguists propose to identify three structural aspects of the concept: the image, the conceptual content, and the value [27, p. 501]. The image aspect involves sensory associations (sight, sound, taste, touch, smell); the conceptual aspect refers to the definitional core and logical structure; and the value aspect pertains to the emotional and cultural significance of the concept within a given community. For instance, the concept of MOTHERLAND in Ukrainian culture incorporates visual imagery (fields, songs, the national flag), abstract meaning (homeland, nation), and a profound emotional component (identity, pride, nostalgia). In cognitive science and linguistics, concepts are not isolated mental units but interconnected nodes in a broader conceptual network. They are dynamic, constantly shaped, refined, and restructured through experience, education, and cultural exposure.

According to E. Rosch's Prototype Theory, concepts do not have rigid boundaries but are structured around prototypical examples [38, p. 4]. For example, within the concept BIRD, a sparrow or robin is a more central (prototypical) example than a penguin or ostrich, even though all are technically birds. This model explains typicality effects, where certain instances of the concept are perceived as more representative than others.

Further research by Barsalou (1991) introduced the idea of ad hoc concepts – temporary, context-specific mental constructs formed to meet immediate goals [31, p.

129]. For instance, the concept of «things to take on a camping trip» is not fixed in long-term memory but constructed based on situational needs and experiences.

The field of conceptology specifically studies concepts. T. Vilchynska defines it as a relatively new area, examining cultural concepts, which are ideas of cultural significance [2]. Significant contributions to Ukrainian conceptology have come from scholars like O. Selivanova [27], A. Prykhodko [25], V. Ivashchenko [26], and T. Vilchynska [2]. Linguo-conceptology, therefore, is the branch that investigates concepts and, in particular, how they are expressed linguistically [2, p. 27]. V. Ivashchenko, whose work focuses on the components of the concept's meaning structure, identifies several areas within linguo-conceptology: scientific, comparative, literary, and ethnolinguistic approaches [26, p. 5].

Understanding how the concept functions in language inevitably leads to the question of its internal organization. As such, the structure of the concept becomes a focal point of study, particularly in cognitive linguistics, where it is regarded as essential for grasping how meaning is formed, transmitted, and interpreted. Despite its centrality, there is still no universally accepted theory that defines this structure with precision. Scholars propose varying models to capture its complex and dynamic nature.

Some researchers, such as S. Zhabotynska [15], V. Nikonova [23] argue that the concept does not have a rigid structure. They compare it to a «cloud», while a central core can be distinguished, its surrounding layers of features are fluid and constantly shifting. These peripheral elements reflect individual experiences, cultural background, and the evolving context in which the concept is used.

The inherent vagueness of the concept, describing it as a cluster of associations centered around a dominant point of consciousness [4, p. 6]. Stronger, more relevant associations for speakers form the core, while weaker ones constitute the periphery and gradually fade. This structure is not static – it continuously adapts, shaped by memory, societal shifts, and new experiences.

Other models introduce more structured layers. A. Prykhodko proposes a tripartite model comprising a base (conceptual substrate), a perceptual-imaginary layer, and a value-axiological layer [25]. The value layer is central, encompassing ethnopsychological, social-discursive, and linguo-cultural dimensions. These involve the speaker's internalized cultural norms, communicative practices, and language-specific associations.

Similarly, three structural aspects of the concept are outlined: factual content, evaluative significance, and imagery [27, p. 310]. Each concept reflects a blend of universal, cultural, social, and personal influences, shaped by education, upbringing, psychological traits, and individual experience.

A widely accepted view to which we are most inclined sees the concept as consisting of a **core** and a **periphery**. The core includes the essential, often dictionary-level meaning, while the periphery comprises subjective connotations, metaphorical extensions, and contextual adaptations. Some scholars distinguish five layers: 1) definitional core; 2) etymology; 3) disciplinary interpretations (scientific, literary, philosophical); 4) culturally embedded metaphors and idioms; and 5) individual understanding [23, p. 115].

V. Kononenko views the concept as a logical structure, not a random collection of meanings [21, p. 73]. At its center lies a prototype meaning, which generates further, often metaphorical or culturally enriched, interpretations. The concept's structure thus captures both its cognitive coherence and its role as a bearer of cultural memory and value.

In contemporary linguistic research, various scientific approaches also classify concepts. Any concept is simultaneously subject to classification by multiple parameters due to its complex features and multidimensionality.

From a cognitive perspective, concepts are divided into **primary** (basic, not analyzed) and **secondary** (derived, subject to modification), as well as simple

(represented by a single word) and complex (expressed by word combinations or sentences) [32, p. 8].

V. Uzhchenko distinguishes between general **cultural concepts** (reflecting universal human values like LIFE, DEATH, FREEDOM) and **ethno-cultural concepts** (verbalized phenomena with an ethno-cultural component) [28, p. 54].

The division into **universal** (e.g., GOOD-EVIL) and **national** concepts is common. Universal concepts lack cultural specificity, while national ones are tied to an ethnic group. A. Wierzbicka notes that some thoughts and feelings are language-specific [40]. She identifies autochthonous (general and national elements) and protoconcepts (universal).

According to A. Prykhodko, universal concepts can be logical-philosophical (categorical like THING, TIME, and theosophical like GOD, SIN), moral-ethical (like GOOD, TRUTH), teleonomic (related to ideals like FREEDOM, HAPPINESS), and anthropomorphic (related to human states like JOY, HUNGER). Concepts can also be classified as ethno-psycho-cultural, reflecting ethnic culture and national psychology (e.g., Ukrainian VOLYA), and culturally-specific (artifactual, ritual, confessional), important for cultural identity [25, p. 300].

In summary, the concept in linguistics functions as a vital bridge connecting language, thought, and culture, operating as a fundamental unit of cognition that reflects how individuals and communities categorize, interpret, and communicate reality, while encapsulating collective cultural experience and shaping the conceptualization of the world, and through its layered and multifaceted structure – uniting definition, imagery, and axiological value – the concept enables the human mind to systematize knowledge, form mental representations, and assign meaning and significance to phenomena, manifesting across grammar, vocabulary, and literary texts, where it not only conveys rational content but also symbolic, emotional, and cultural dimensions, acting as a cognitive framework through which personal perspectives and shared societal worldviews are constructed, expressed, transmitted, and retained,

ultimately affirming its role as a core mechanism for understanding reality, forming cultural identity, and facilitating meaningful intercultural communication.

1.2. Conceptual Metaphor and Conceptual Analysis as Foundations for Understanding Concepts

The notion of concept is directly related to the notions of conceptual metaphor and conceptual analysis. Understanding what constitutes the concept is fundamental to grasping how we think, reason, and communicate. Conceptual metaphors, as described by Lakoff and Johnson, reveal how we understand abstract concepts through more concrete ones, while conceptual analysis delves into the very structure and components of these mental representations [35, p. 158]. Therefore, exploring the nature of concepts provides a crucial foundation for examining the intricate ways in which we frame our experiences and build meaning through language and thought.

The study of conceptual metaphor has become a cornerstone of cognitive linguistics, offering profound insights into the intricate relationship between language, thought, and experience. Moving beyond the traditional view of metaphor as a mere stylistic device, cognitive linguists argue that metaphor is fundamental to how we conceptualize and reason about the world [35, p. 159].

At its core, the conceptual metaphor is understood as a cognitive mechanism through which we comprehend one conceptual domain in terms of another. The groundbreaking work of G. Lakoff and M. Johnson in their 1980 book, «Metaphors We Live By» [36], is widely recognized as the foundation of contemporary conceptual metaphor theory. They challenged the traditional view of metaphor as a purely literary or rhetorical phenomenon, arguing instead that it is a fundamental aspect of human cognition. Lakoff and Johnson demonstrated that metaphors are not arbitrary but are systematic and coherent, reflecting underlying conceptual structures [36, p. 88]. They

emphasized the embodied nature of metaphor, arguing that our physical experiences and interactions with the world shape our metaphorical understanding.

G. Lakoff and M. Johnson (1980) famously illustrated this with examples like ARGUMENT IS WAR, where we structure our understanding of arguments using the familiar framework of warfare. This is evidenced by linguistic expressions such as «He attacked my position,» «I defended my claims,» or «He shot down my argument» [36, p. 108]. It is crucial to distinguish between linguistic metaphors, which are specific expressions, and the underlying conceptual metaphor, which is the systematic mapping between the source domain (e.g., WAR) and the target domain (e.g., ARGUMENT) [27].

Conceptual metaphors are not merely ornamental; they are pervasive and shape our reasoning processes. They allow us to grasp abstract or less structured concepts by relating them to more concrete or familiar ones. For instance, the metaphor TIME IS MONEY influences how we perceive and talk about time, leading to expressions like «spending time,» «saving time,» or «wasting time» [35, p. 27-28]. This metaphor highlights the value we place on time in our culture and how we conceptualize it as a limited resource. The cognitive approach to metaphor, pioneered by G. Lakoff and M. Johnson, revolutionized the study of language and cognition, leading to a surge of research in various fields, including linguistics, psychology, philosophy, and cognitive science.

Conceptual metaphors play a crucial role in shaping our understanding of concepts. They provide a cognitive framework that allows us to structure, organize, and reason about abstract or complex concepts. Concepts, as mental representations, are often abstract and lack clear-cut boundaries. Metaphors help us to make these concepts more concrete and understandable by mapping them onto more familiar domains. For example, the concept of LOVE is often conceptualized metaphorically in various ways. The metaphor LOVE IS A JOURNEY leads to expressions like «our relationship is on the rocks,» «we've come a long way together,» or «we're at a crossroads» [36, p. 111]. This metaphor structures our understanding of love as a

process with a beginning, middle, and end, involving progress, obstacles, and destinations. The relationship between conceptual metaphor and concept is bidirectional. While metaphors help us understand concepts, the way we conceptualize a domain also influences the metaphors we use. Cultural values, beliefs, and experiences play a significant role in shaping our metaphorical understanding [40, p. 6].

Conceptual metaphors can be classified in various ways, depending on the criteria used. Several classifications are present in the provided documents. These include:

Oriental metaphors: These metaphors are related to spatial orientations, such as UP-DOWN, IN-OUT, FRONT-BACK, CENTER-PERIPHERY. As mentioned earlier, UP IS MORE is an example of an orientational metaphor, where «up» is associated with positive qualities like happiness, health, or status [35, p. 35-36].

Ontological metaphors: These metaphors allow us to conceptualize abstract entities, states, events, and activities as objects, substances, or containers. For instance, MIND IS A CONTAINER leads to expressions like «I have something in mind,» «I can't get it out of my head,» or «He's full of ideas» [35, p. 49-50].

Structural metaphors: These metaphors involve mapping one structured domain onto another structured domain, providing a more elaborate and systematic understanding. ARGUMENT IS WAR is a structural metaphor, as it maps the structure of warfare (opponents, strategies, attacks, defenses) onto the structure of arguments [35, p. 53-54].

Novel vs. Conventional metaphors: Conventional metaphors are those that are commonly used and deeply ingrained in our language and thought, often going unnoticed, while novel metaphors are creative and innovative, offering fresh perspectives on concepts [35, p. 66].

Primary vs. Complex metaphors: Primary metaphors are based on direct bodily experience (e.g., UP IS MORE), while complex metaphors are combinations of primary metaphors. These classifications provide different lenses through which to analyze and understand the diverse ways in which conceptual metaphors shape our cognition [35, p. 67].

Conceptual analysis is the process of identifying, analyzing, and interpreting conceptual metaphors in language and thought. It involves several key steps:

- 1) **Identifying linguistic metaphors:** The first step is identifying metaphorical expressions in language, which requires careful attention to the context and the non-literal use of words.
- 2) **Mapping source and target domains:** Once a linguistic metaphor is identified, the source and target domains need to be determined. The source domain is the familiar domain used to understand the target domain, which is the less familiar or abstract one.
- 3) **Determining the systematicity of mappings:** The analysis then involves identifying the systematic correspondences between the source and target domains, revealing the underlying conceptual metaphor.
- 4) **Analyzing the implications and inferences:** Conceptual analysis also involves exploring the implications and inferences that the metaphor licenses, examining how the metaphor shapes our reasoning and understanding of the target domain.
- 5) **Considering cultural and contextual factors:** The analysis should take into account the cultural and contextual factors that influence the use and interpretation of metaphors [27, p. 143].

Conceptual analysis is a valuable tool for understanding how metaphors shape our cognition, communication, and cultural understanding. It can be applied to various domains, including literature, politics, science, and everyday discourse.

In conclusion, conceptual metaphor theory has revolutionized our understanding of the relationship between language, thought, and experience. By recognizing the

pervasive and systematic nature of metaphor, we gain deeper insights into how we conceptualize and reason about the world. The study of conceptual metaphor provides a framework for analyzing the cognitive mechanisms that underlie our understanding of concepts, revealing the intricate ways in which language shapes our thought processes. Continued research in this area promises to further illuminate the complex interplay between metaphor, cognition, and culture.

1.3. The structure and the semantic representation of the concept NATURE

The concept of NATURE is a fundamental element of human cognition and language. It encompasses a vast and complex array of phenomena, from the tangible physical world to abstract philosophical ideas. Understanding how this concept is verbalized reveals profound insights into human perception, cultural values, and the intricate relationship between humanity and the environment.

Etymologically, the word NATURE comes from the Old French word NATURE, which in turn derives from the Latin word «natura,» meaning «birth, origin; nature.» This Latin term is related to the verb «nasci,» meaning «to be born» [41]. Thus, the earliest sense of NATURE is connected to the inherent qualities and the process of coming into being. Over time, its meaning expanded to encompass the physical world and its inherent characteristics.

Referring to the Cambridge Dictionary [41], the following definitions of the word NATURE can be found:

- 1) the physical world and everything in it that is not made by people: *We went for a walk in nature.*
- 2) the natural world, including plants, animals, and land, and the sky: *Damage to the environment harms nature.*

3) the qualities that something naturally has: *It's not in his nature to be unkind.*

Beyond its dictionary definitions, nature occupies a central place in cultural, philosophical, and linguistic systems across human societies. Among many Indigenous cultures, nature is not perceived as a separate or passive backdrop to human existence but as a dynamic, sentient force with which humans coexist. Forests, rivers, animals, and celestial bodies are often regarded as living entities endowed with spirit and agency. Such perspectives are prevalent in the cosmologies of Native American peoples, Siberian and African tribes, and Aboriginal Australians, where the human-nature relationship is framed as one of kinship, reciprocity, and spiritual interdependence.

This worldview is expressed not only through ritual and mythology but also through celebrations that mark the seasonal rhythms and natural cycles. In Ukrainian culture, for instance, the festival of Ivan Kupala, celebrated around the summer solstice, reflects ancient agrarian and pagan traditions that honor the elemental powers of water, fire, and vegetation [16, p. 57]. Rituals such as leaping over bonfires and releasing floral wreaths into rivers symbolize purification, fertility, and harmony with the earth. Another example is Pokrova, a holiday with Christian origins that nonetheless retains strong associations with protection of the land and the harvest. In British tradition, similar reverence for nature is found in festivals such as Beltane and May Day, which celebrate the coming of spring and the renewal of life, drawing upon Celtic and pre-Christian customs that emphasize fertility and the vitality of the land.

These cultural practices are deeply intertwined with linguistic expressions such as proverbs, sayings, and folk songs. Proverbs related to nature encapsulate traditional wisdom and reflect an intimate understanding of the natural world. In English, phrases like «*You reap what you sow*», «*April showers bring May flowers*», and «*Still waters run deep*» metaphorically express ideas of causality, patience, and hidden depth using natural imagery [9]. Similarly, Ukrainian proverbs such as «*Без води і трави нема й живої душі*» [16], «*Весна день годує, а зима – рік сушить*» [24], and «*Посієш*

вѣтер – пожнеш бурю» [16] emphasize the cyclical nature, power, and moral implications of natural forces.

Idiomatic expressions, though closely related to proverbs, function more as fixed linguistic units that draw metaphorical meaning from nature-related imagery. These idioms are deeply embedded in the cognitive and cultural experience of the speakers and often serve as condensed reflections of how nature is understood, used, and perceived.

In the English language, idioms that reference natural elements are numerous and can be categorized into thematic groups. One common category is **weather-related idioms**, which often reflect emotional states or situations. Phrases such as «*under the weather*» (feeling ill), «*a storm is brewing*» (trouble is coming), or «*come rain or shine*» (regardless of circumstances) showcase how natural forces are used to express human mood and reliability [42].

Another thematic group includes **plant and growth** metaphors, which describe development or failure. Examples include «*to nip something in the bud*» (to stop something early), «*to put down roots*» (to settle in one place), and «*to go to seed*» (to deteriorate) [42]. These idioms draw on agricultural and botanical imagery to reflect life cycles, stability, and decay.

Animal-related idioms also form a prominent group, often conveying **traits or behaviors**. For instance, «*the early bird catches the worm*» (those who act quickly gain advantage), «*a wild goose chase*» (a pointless pursuit), or «*as sly as a fox*» (clever but dishonest) use animals as metaphors for human actions and characteristics [42].

Landscape and natural phenomena idioms serve to express **situations and judgments**. Saying someone is «*between a rock and a hard place*» suggests they are in a difficult position with no easy solution. To say that something is «*a drop in the ocean*» indicates insignificance in the face of something vast. The expression «*make a mountain out of a molehill*» criticizes the tendency to exaggerate small problems [41, p. 116].

In the Ukrainian language, idioms related to nature are equally diverse and often more vividly tied to everyday rural life and agricultural culture. **Weather and seasonal idioms** are especially prevalent. Expressions like *«Як грім серед ясного неба»* describe something sudden and unexpected, while *«Не все коту масляна, буде і великий піст»* [17] remind that joy and hardship alternate with the seasons.

Flora-related idioms in Ukrainian often reflect emotional or relational states. The expression *«У нього душа, як маківка»* may imply that a person is carefree or simple-minded». *«Цвісти як мак»* [28] suggests radiant beauty or health, often in reference to young women.

Fauna-related idioms also abound. *«Жити як кіт із собакою»* describes constant conflict. *«Де вовк не пройде, там заць пролізе»* highlights resourcefulness or cunning in seemingly impossible situations [17, p. 73].

Idioms involving terrain or landscape include phrases like *«Не бачити лісу за деревами»*, indicating a lack of perspective. Another common idiom, *«Блукати, як в полі вітер»* [28], expresses a state of confusion or aimlessness.

To add more, nature also features prominently in folk songs and oral poetry. In British ballads such as *«The Oak and the Ash and the Bonny Ivy Tree»* or *«The Water is Wide,»* natural elements serve as both setting and symbol for emotional and narrative depth [40, p.15]. Ukrainian folk songs are equally rich in natural motifs; pieces like *«Ой у лузі червона калина»* (*«Oh, the red viburnum in the meadow»*) not only celebrate the landscape but imbue it with national and spiritual symbolism [16]. Trees, rivers, birds, and flowers become carriers of cultural memory and emotional resonance.

Generally speaking, the English language possesses a rich and extensive vocabulary for verbalizing the concept of NATURE. Nouns such as *«earth»*, *«water»*, *«fire»*, *«air»*, *«wind»*, *«rain»*, *«sun»*, *«moon»*, *«star»*, *«tree»*, *«flower»*, *«animal»*, *«mountain»*, *«ocean»*, and *«forest»* represent fundamental elements and components of the natural world. Adjectives like *«natural»*, *«wild»*, *«untamed»*, *«pristine»*, *«rural»*, and *«organic»* describe qualities and characteristics associated with nature.

Verbs such as «grow», «bloom», «flow», «erupt», «migrate», and «evolve» capture the dynamic processes and actions within the natural world. For instance, we can describe a «wildflower» growing in a «pristine forest», or observe animals «migrating» across the «untamed plains» [8, p. 12]. These lexical items are organized into various **semantic fields**, reflecting the different domains and aspects of nature.

The semantic field of FLORA encompasses terms related to plants, including trees (e.g., «oak», «pine», «birch»), flowers (e.g., «rose», «lily», «daisy»), herbs, and grasses.

The semantic field of FAUNA includes terms related to animals (e.g., «mammal», «bird», «reptile»), birds (e.g., «eagle», «robin», «sparrow»), fish, and insects.

The semantic field of WEATHER comprises terms describing atmospheric conditions, such as rain (e.g., «downpour», «drizzle», «shower»), snow, wind (e.g., «gale», «breeze», «gust»), and sunshine.

The semantic field of LANDSCAPE encompasses terms related to geographical features, such as mountains (e.g., «peak», «summit», «range»), valleys, oceans (e.g., «shore», «tide», «wave»), and deserts (our classification).

The vocabulary used to verbalize nature has evolved over time, reflecting changes in scientific understanding, cultural attitudes, and societal concerns. The increasing awareness of **ENVIRONMENTAL ISSUES** has led to the development of new terms, such as «biodiversity», «ecosystem», «climate change», and «sustainability», highlighting the interconnectedness of natural systems and the impact of human activities. For example, the term «carbon footprint» is a relatively recent addition to the lexicon, reflecting concerns about greenhouse gas emissions.

Figurative language plays a crucial role in shaping our understanding and expression of nature. **Metaphors and similes** allow us to draw comparisons between natural phenomena and other concepts, enriching our descriptions and conveying

deeper meanings. For example, the metaphor NATURE IS A MOTHER portrays nature as a nurturing and life-giving force, as seen in phrases like «*Mother Earth's bounty*» [34, p. 32]. The simile «*the wind is like a whisper*» evokes a sense of gentleness and tranquility, while «*the river flowed like a silver ribbon*» creates a vivid image of its movement [34, p. 60].

Anthropomorphic metaphor, the attribution of human qualities to inanimate objects or abstract concepts, is frequently used to describe nature [35]. Natural elements are often personified as powerful and sentient beings, capable of emotions and actions. For instance, «*the angry storm raged across the land*» portrays the storm as a forceful and destructive agent, while «*the gentle sun smiled upon the fields*» depicts the sun as a benevolent and life-giving presence. We might also say «*the mountains stand guard*» or «*the sea calls to me*» [34, p. 55].

Imagery and symbolism are also essential tools for verbalizing nature. Vivid descriptions of natural scenes evoke sensory experiences and create powerful impressions. For example, descriptions of a «*golden sunset painting the sky*» or «*the crisp scent of pine needles*» engage the senses and transport the reader to a natural setting [41, p. 78].

Symbols derived from nature, such as the tree of life, the cycle of seasons, or the elements of earth, water, fire, and air, carry deep cultural and spiritual significance. For instance, the four elements are often used to represent fundamental forces and principles in various philosophical and spiritual traditions [16, p. 83].

Grammatical structures contribute to the verbalization of nature by shaping how we express natural processes, relationships, and qualities [36]. Tense and aspect, for example, allow us to convey the temporal dimension of natural events, distinguishing between **ongoing processes** (e.g., «*the river is flowing*»), **completed actions** (e.g., «*the flower bloomed*»), and **habitual occurrences** (e.g., «*the sun rises every day*») [27, p. 187]. The use of present continuous tense in «*the rain is falling*» emphasizes the ongoing nature of the action. Specific grammatical constructions can be used to

emphasize particular aspects of nature. For instance, **passive voice** can be employed to highlight the action of natural forces, as in «*the trees were uprooted by the wind*», focusing on the effect of the wind's power. **Conditional sentences** can express cause-and-effect relationships within natural systems, as in «*if it rains, the plants will grow*», demonstrating the dependence of plant life on rainfall [27, p. 189]. **Relative clauses** can add detail, as in «*the bird, which is perched on the branch, is singing*» [27, p. 201].

From the point of view of cognitive linguistics, conceptual metaphors play a crucial role in shaping our understanding of nature, allowing us to relate it to more familiar domains. The metaphor NATURE IS A MOTHER, as mentioned earlier, is a prevalent example, influencing our perception of nature as a nurturing and life-giving entity. This is reflected in expressions like «Mother Earth» and the idea of nature providing for its creatures [35, p.77]. The metaphor NATURE IS A FORCE portrays nature as a powerful and dynamic entity, capable of both creation and destruction. We see this in phrases like «*the forces of nature*» or «*nature's fury*» [36, p. 65]. Embodiment, the idea that our physical experiences shape our cognitive processes, also plays a role in our conceptualization of nature. Our interactions with the natural world, such as walking through a forest, swimming in the ocean, or feeling the warmth of the sun, contribute to our embodied understanding of nature. These experiences are reflected in the language we use to describe and relate to nature. For example, the feeling of being «grounded» by contact with the earth or the sense of «freedom» associated with wide-open spaces [27, p. 59].

In conclusion, the verbalization of the concept of NATURE is a complex and multifaceted phenomenon, reflecting the intricate interplay between language, thought, culture, and the environment. From the rich vocabulary and diverse semantic fields to the evocative power of figurative language and the influence of cultural perspectives, the ways in which we express and understand nature reveal profound insights into the human condition. As we face increasing environmental challenges, a deeper understanding of how we conceptualize and communicate about nature becomes crucial for fostering a more sustainable and harmonious relationship between humanity

and the planet. The examples provided throughout this work serve to illustrate the diverse and nuanced ways in which the concept of nature is verbalized and understood.

1.4. The principles of conceptual translation

The conceptual approach to translation has gained increasing attention in contemporary translation studies, particularly in the domain of literary translation, where the retention of meaning extends far beyond the literal level. As M. Lukianchenko notes, the conceptual approach is grounded in the conceptual analysis of the text, which involves identifying key textual concepts and comprehending the overarching concept of the work as a fundamental prerequisite for translation [22, p. 2]. Within this framework, the translator's primary task is to retain the author's original conceptual vision, which often requires sensitivity to metaphorical models and culturally bound imagery [22, p. 4].

Expanding upon this foundation, O. Yemets proposes a methodology for conceptual analysis in translation that mirrors Lukianchenko's principles but provides a more detailed structure by outlining four distinct stages. These stages serve as a methodological toolset that supports the translator's efforts to render the conceptual and emotional content of the source text accurately and artistically [12, p. 197-199].

The first stage involves identifying the main concept(s) of the text [11, p. 24]. This stage is not merely about recognizing surface-level themes but uncovering the underlying conceptual frameworks that shape the text's artistic vision. The genre of the source text plays a critical role at this stage, influencing the nature and depth of the conceptual analysis. For instance, N. West's poem «Autumn» is built around a central concept NATURE and contains layered metaphorical structures:

«Autumn comes / And trees Are shedding their leaves, /And Mother Nature blushes/Before disrobing».

In this poetic example, the conceptual metaphor (CM) NATURE IS A WOMAN is clearly articulated through expressions like «Mother Nature», «blushes», and «disrobing», creating a personified and gendered image of seasonal change. Simultaneously, the phrase «autumn comes» represents a conventional metaphor – part of the broader metaphorical framework TIME IS A MOVING OBJECT. The concept NATURE here is not just a backdrop, but an active participant, richly encoded in culturally recognizable metaphors that may require careful interpretive choices in translation.

The second stage of conceptual translation involves identifying the main conceptual metaphors present in the text, along with the lexical and stylistic means used to verbalize them [11, p. 24]. This analytical step often diverges from the more general stages of translation proposed by scholars, in particular, by Lukianchenko [22], as it requires attention to both macro-concepts and micro-concepts within the literary work. For example, in O. Wilde's fairy tale «The Star-Child», the opening passage contains conceptual structures related to NATURE as well as WINTER, as illustrated below:

«Once upon a time two poor Woodcutters were making their way home through a great pine-forest. It was winter, and a night of bitter cold... And when they came to the Mountain-Torrent she was hanging motionless in air, for the Ice-King kissed her».

Here, the metaphor WINTER IS A MALE ENTITY (i.e., the Ice-King) interacts with visual and tactile imagery to create a vivid conceptual field. The verbalization of abstract seasonal conditions through anthropomorphic metaphors is a distinctive stylistic feature that must be retained or adequately substituted in the target language. The underlying concept of NATURE in this example is dual in function: it evokes a literal winter setting and simultaneously supports metaphorical layering that personifies the natural world as an agent with emotional and narrative agency.

The third stage entails the direct translation of the source text [11, p. 25]. This begins with a literal translation, which serves as a foundation for deeper cultural and

stylistic adaptation. For poetic texts, this stage may involve reconstructing the rhyme, rhythm, and syntactic patterns of the original. To maintain the artistic quality of the source, translators often resort to lexical or trope substitutions. For example:

«O my Love's like a red, red rose / That's newly sprung in June»...

«Моя любов – рожевий квіт / В весінньому саду»[16].

In this case, Lukash substitutes a comparison with a metaphor to retain the emotional resonance and poetic structure in Ukrainian. Such techniques, commonly referred to as translation shifts in Western scholarship, do not alter the core conceptual metaphor but instead reflect the linguistic and cultural norms of the target language. When the source text involves the concept NATURE, as in the image of a flower as a metaphor for love, the translator's choices must balance poetic impact with the retention of culturally resonant imagery, especially in a language like Ukrainian where floral symbols (e.g., the kalyna, poppy, or cherry blossom) carry layered national and emotional significance.

The fourth stage focuses on the comparative analysis of conceptual metaphors in the source and target texts [11, p. 26]. This stage involves evaluating the equivalence of metaphorical imagery and determining the effectiveness of the translation techniques used. It is at this point that the quality and fidelity of a translation are assessed, especially in terms of how accurately the conceptual content has been conveyed. This includes identifying whether metaphors have been retained, modified, or entirely replaced, and whether these decisions serve the overall intent of the source text.

To further systematize this stage, Ya. Yevstafova identifies **three strategies** for conveying conceptual metaphors across languages [10, p. 55-57]:

1) **Translation with a change in the conceptual model:** This approach is employed when the source metaphor lacks a counterpart in the target language or culture. For example:

«*She laughed and said he'd dropped her like a hot potato*» (J. Galsworthy) [6].
 «*Вона сказала, сміючись, що він жахнувся від неї, як від вогню*» (translated by O. Koltukova) [6].

2) Translation with the retention of the conceptual model but using a different linguistic expression: This technique maintains the underlying metaphorical structure while adjusting the lexical realization. For example:

«*He felt strong as winter, his hands were living metal...* [6]
Він відчував себе сильним, як мороз, його руки були ожилим металом» (translated by O. Koltukova) [6].

The metaphor MAN IS A NATURAL PHENOMENON is retained, though the specific imagery (winter – frost) is localized. This type of metaphor, rooted in NATURE, highlights how conceptual metaphors often emerge from embodied experience and how their translation must accommodate both cognitive and linguistic structures.

3) Translation with retention of the conceptual model and analogous linguistic expression: This strategy allows for the closest formal and semantic equivalence:

«*You are fascinated by that little dry snake, like a bird gaping ready to fall down its throat*» [6].

«*Це висохле змієня заворожує тебе. Ти немов пташка, яка готова впасти йому в пащу*» (translated by O. Koltukova) [6].

These strategies illustrate the varying degrees of fidelity possible in conceptual translation and highlight the translator's role not merely as a linguistic mediator but as the conceptual interpreter. The metaphorical models related to NATURE are among the most frequent and universally comprehensible across languages, yet they also pose specific challenges when the cultural connotations differ. For example, translating English idioms like «the calm before the storm» or «weather the storm» into Ukrainian

may require a shift in metaphorical expression to align with local conceptual frameworks of nature and emotion.

In conclusion, the methodology of conceptual translation outlined above provides a comprehensive framework for retaining the stylistic, lexical, and conceptual richness of literary texts. The four-stage approach – comprising concept identification, metaphor analysis, textual translation, and comparative evaluation ensures that the author's vision and intent are honored in the target language. Furthermore, the classification of metaphor translation strategies as proposed by Ya. Yevstafova offers practical guidance for resolving the challenges posed by culturally and linguistically specific metaphors [10, p. 59]. When applied to central literary concepts such as NATURE, conceptual translation becomes not only a technical process but also an interpretive and culturally informed act of creative equivalence. Ultimately, successful conceptual translation depends not only on linguistic accuracy but on the translator's cultural sensitivity, stylistic intuition, and conceptual insight.

Conclusions to Chapter 1

This chapter has established the foundational principles for examining the linguistic and stylistic verbalization of the concept NATURE. Our exploration has led to the following key understandings:

The concept is a fundamental, albeit multifaceted, unit of cognition that underpins our understanding and categorization of the world. It is a mental representation that is shaped by individual experience, knowledge, and cultural background [27, p. 11].

The structure of the concept is typically understood as comprising a core (the essential meaning) and a periphery (subjective connotations, metaphorical extensions).

Various models propose different layers, including image, conceptual content, and value, highlighting the complexity of how we mentally organize meaning.

Types of concepts are diverse, ranging from linguistic, cognitive, and culturological perspectives to classifications like primary and secondary, simple and complex, universal and national, and ethno-cultural. This variety underscores the multidimensional nature of conceptualization.

The notion of the concept is intrinsically linked to conceptual metaphor and conceptual analysis. Conceptual metaphors reveal how we understand abstract concepts through more concrete ones, while conceptual analysis is the method used to identify and interpret these metaphorical mappings, providing insights into our cognitive frameworks.

The concept of NATURE is a fundamental element of human cognition and language, encompassing the physical world and often imbued with cultural and spiritual significance. Its verbalization is influenced by diverse cultural perspectives, as seen in the traditions and linguistic expressions of Indigenous, Ukrainian, and British peoples.

Finally, we introduced the idea of conceptual translation as a process that goes beyond mere linguistic substitution, aiming to retain the underlying concepts of a text, including the identification and transfer of conceptual metaphors across languages.

This groundwork, defining the concept, its structure and types, its relationship with conceptual metaphor and analysis, and our initial exploration of the concept NATURE and conceptual translation, provides the necessary framework for a more detailed investigation into the specific linguistic and stylistic features employed in verbalizing nature, which will be the focus of subsequent analysis.

Chapter 2. The language means of verbalization of the concept NATURE in the original and translation

2.1. Lexical means of verbalization of the concept NATURE in publicist and literary texts

Prior to analyzing the lexical units that verbalize the concept NATURE, it is important to outline the distinctive features of publicist and literary texts, as they determine the specific character of linguistic representation. Publicist texts are characterized by its informative and persuasive functions, a tendency toward clarity and precision, and the use of evaluative vocabulary to influence public opinion. In contrast, literary texts are marked by aesthetic expressiveness, imagery, and emotional depth, which often manifest through metaphorical and symbolic language. Consequently, the verbalization of the concept NATURE within these two types of texts demonstrates both functional and stylistic variation.

Given these distinctions, it becomes evident that the lexical realization of the concept NATURE is closely related to the communicative purpose and stylistic conventions of each text type. Therefore, to gain a comprehensive understanding of how this concept is represented and translated, it is necessary to consider the distribution of its lexical units across different semantic domains. Building upon the classification proposed in the previous chapter, it has been established that the lexical units representing the concept NATURE can be grouped into five semantic fields. The analysis of these fields is conducted based on a corpus of diverse sources, which allow for a multifaceted observation of the concept's verbalization. This corpus includes literary works such as «The Gaia Tree», R. Carney's «Travelling alone», T. Darviri's «The Pine Tree», and A. Ray's «Sunshine»; as well as publicist texts from British, Ukrainian, and American magazines of the 21st century from the period of the Russian-Ukrainian war.

The selection of publicist texts specifically focuses on the environmental impact of the conflict, incorporating articles such as «Ecocide: The Catastrophic Consequences of Kakhovka Dam Demolition» (VoxUkraine), «Everything is dead: Ukraine rushes to stem ecocide after river poisoning» (The Guardian), «How Russia's war against Ukraine affects animals and the environment» (Ukrainer), «The Fallout: Voices from Ukraine» (Emergence Magazine), «Three more lions rescued from war-torn Ukraine» (BBC), and «Ukraine's Ravaged Environment» (The New York Times). By examining these texts, we can observe how the conceptual boundaries of nature shift in modern media.

However, it should be mentioned that, for the purposes of this study, all translations of the illustrative examples have been performed by the authors.

Let us begin with the semantic field of FLORA.

In publicist texts, lexical units denoting plant life often function as key elements in portraying environmental processes, ecological transformations, or the consequences of human activity. Such lexical items are typically embedded in factual narratives or descriptive passages, combining precision with evaluative and sensory elements. For example, in media coverage of ecological and wartime consequences in Ukraine, we encounter sentences such as:

*At closer range you could hear the crackling of the flames mixed with pops and bangs of exploding mines. Some of the fiercest fighting that has swept through the Donbas has taken place amid **tinder-dry pine forests** [52].*

We suggest the following translation:

*Зблизька було чути, як до тріскоту полум'я домішувалися глухі та різкі звуки вибухів мін. Найзапекліші бої, які вирували на Донбасі, точилися серед **соснових масивів, висушених до стану труту**.*

Accordingly, the lexical unit *pine forests* is rendered into Ukrainian through specification, replacing *ліси* with *масиви*, which allows a more precise denotation of

the forested area. The concept NATURE is verbalized through the reference to the forest as a key environmental element, emphasizing its vulnerability and contextual significance in the setting of war. The lexical unit (epithet) *tinder-dry* is translated using descriptive translation (*висушених до стану труту*), which accurately conveys the semantic content of the original term and reflects the author's intention to show that nature itself is under stress.

Let's study one more example:

A maple, a hornbeam, and an acacia behind the shrubs. You can smell freshness and forest. If you concentrate and close your eyes for a minute, you can hear the chaffinch's singing, the drumming of a woodpecker, and the noise of the Dnipro [48].

This excerpt contains the names of tree species (*maple, hornbeam, acacia*) and *shrubs*, which belong to the semantic field of FLORA. The suggested translation is as follows:

За чагарниками — клен, граб та акація. Відчувається запах свіжості й лісу. Якщо сконцентруватись і заплющити очі на хвилину, можна розчути, як співає зяблик, як стукає дятел, і шумить Дніпро.

The translation employs lexical equivalents for the names of trees and shrubs, ensuring accuracy in conveying the denotative meaning. Moreover, the sensory imagery of the source text (visual, olfactory, and auditory perceptions) has been retained. Such imagery is typical of publicist texts with cultural or environmental emphasis, as it combines informative and emotive functions.

Another example is taken from a report on agricultural losses that were caused by war:

Sunflower harvests produced only a 10th of what they had delivered the previous year, said Serhii Verhovskiy, 38, a farmer in the village of Pershe Travnaya, about 10 miles from the reservoir [52].

The suggested translation is:

Врожай соняшнику склав лише десяту частину від торішнього, розповів Сергій Верховський, 38-річний фермер із села Перше Травня, приблизно за 10 миль від водосховища.

Here, the lexical unit *sunflower harvests* belongs to the semantic field FLORA. It functions not only as a factual indicator of agricultural productivity but also as a symbolic marker of environmental and economic decline. The translation is rendered by means of a lexical equivalent.

Closely related to flora is the semantic field FAUNA, which often serves to highlight biodiversity and the impact of human actions on wildlife. Media reports frequently use precise species names to emphasize ecological consequences:

*Despite the congenial atmosphere, their mission was serious: to cull **wild boar, roe deer, foxes, and wolves**, all of which have proliferated during three years of war because of tight restrictions on hunting [52].*

We propose the following translation:

*Попри загалом приязну атмосферу, їхня місія мала серйозний характер: регулювання чисельності **диких кабанів, козуль, лисиць і вовків**, популяція яких зросла за три роки війни через жорсткі обмеження на полювання.*

The lexical units have been translated by means of lexical equivalents, which accurately render the species names and maintain referential clarity. The use of zoological terms retains the informative function of the original text, while the phrase *регулювання чисельності*, which is rendered by means of modulation, reflects functional adaptation of *to cull*. This example shows how fauna-related units convey both factual precision and implicit evaluative meaning, reinforcing the representation of NATURE in publicist texts.

Another example from publicist texts is:

The fate of a colony of flamingos provides another cautionary tale [52].

We suggest the following translation:

Подальша доля зграї фламінго слугує ще одним показовим застереженням.

In this translation, the lexical unit *фламінго* is rendered through its equivalent, ensuring referential precision. Furthermore, we have used a synonymous replacement for the word *colony* (translated it as *зграя*) to adapt the expression to Ukrainian norms for describing bird groups, ensuring both clarity and naturalness.

One more example with lexical words related the semantic field FAUNA is:

Fish, molluscs and crayfish were asphyxiated as oxygen levels fell to near zero [46].

The suggested translation is:

Риби, молюски та ракоподібні загинули від нестачі кисню, коли його рівень впав майже до нуля.

In this example, the translation employs direct lexical equivalents (*риби, молюски, ракоподібні*), retaining the denotative meaning and scientific accuracy. At the same time, the verb *were asphyxiated* is rendered as *загинули від нестачі кисню*, a descriptive translation that captures the cause-effect relationship implied in the original.

Let's explore another example:

A wildlife charity has said it is "delighted" to be able to bring three lions stranded in war-torn Ukraine to safety in Yorkshire following a fundraiser [51].

The translation is:

Благодійна організація із захисту дикої природи заявила, що «задоволена» можливістю доставити трьох левів, які опинилися в пастці у спустошеній війною Україні, у безпечне місце в Йоркширі завдяки збору коштів.

In the provided example, we rendered the lexical unit «lions» using an equivalent (левів), meanwhile, the translation process involved several strategic shifts to maintain the functional and emotional impact of the publicist text. To retain the emotional impact, the translation employed modulation (опинилися в пастці), specification (у безпечне місце).

Aysa and her cubs, Emi, Santa and Teddi, now nearly three years old, travelled more than 2,000 miles across six countries from Poland after being abandoned in the Donetsk region of Ukraine [51].

We translated this passage in the following way:

Айса та її левенята — Емі, Санта і Тедді, яким зараз майже три роки, подолали понад 3000 тисячі кілометрів, перетнувши шість країн з Польщі, після того, як їх покинули в Донецькій області України.

Here, the lexical unit «cubs» related to the semantic field of FAUNA is rendered by means of contextual substitution (левенята). At the same time, one more crucial change was made such as translation of the «2,000 miles» as (3000 тисячі кілометрів) with the help of domestication.

Another important domain is the semantic field of WEATHER, which encompasses lexical units describing atmospheric phenomena and conditions. These terms not only provide factual information about the environment but also often carry evaluative or emotive connotations, reflecting the broader conceptualization of NATURE.

Let's consider the following example:

As a cold drizzle fell one early December morning, about two dozen men donned fluorescent vests, split into two groups, and fanned out through the forest [52].

We suggest the following translation:

Раннього грудневого ранку, коли моросив холодний дощ, близько двох десятків чоловіків наділи світловідбивні жилети, розділилися на дві групи та розійшлися по лісу.

In the translation, we applied a syntactic (functional) substitution, where the nominative construction *cold drizzle fell* (noun + general verb) was rendered as the verbal construction *моросив холодний дощ* (specialized verb + noun).

In most cases, lexical units belonging to the semantic field of WEATHER are rendered through direct lexical equivalents, which ensures terminological accuracy and retains the denotative meaning of the source text. Let's explore the following example:

Wind carries the acid to other areas, where it falls back to the ground as acid rain [50].

The suggested translation is as follows:

Вітер переносить кислоту в інші райони, де вона повертається на землю у вигляді кислотного дощу.

In this example, the lexical units *wind* and *acid rain* are translated by means of lexical equivalents (*вітер, кислотний дощ*), which maintains the informative function of the original.

Closely connected to the weather domain is the semantic field of LANDSCAPE, which plays an important role in shaping the conceptualization of NATURE in publicist texts. A considerable number of such lexical units appear in publicist texts, as they are often used to provide context, emphasize environmental changes, or highlight the geographical scope of events.

For example:

*The filling of the **reservoir** in 1956, and subsequent transformation of arid **grasslands** into fertile **farmland**, disrupted native ecosystems, some experts contend [46].*

The suggested translation is:

*Наповнення **водосховища** у 1956 році та подальше перетворення посушливих **стенів** на родючі **сільськогосподарські угіддя**, на думку деяких експертів, порушили природні екосистеми.*

In this example, the lexical units *reservoir* and *grasslands* are translated through lexical equivalents (*водосховище*, *стени*), retaining their denotative meaning and geographical specificity. Meanwhile, *farmland* is rendered as *сільськогосподарські угіддя* through specification, which adds contextual precision and highlights the human-modified character of the landscape.

Finally, the last and most commonly used lexical units in publicist texts belong to the semantic field of ENVIRONMENTAL ISSUES, let's explore some examples:

*The **wildfire** in the Chernobyl Exclusion Zone presents a different risk — especially if it reaches the Red Forest [50].*

The suggested translation is:

***Лісова пожежа** в Чорнобильській зоні відчуження становить особливу небезпеку – особливо якщо вона дістанеться Рудого лісу.*

In this example, the lexical unit *wildfire* is rendered as *лісова пожежа*, which functions as a direct lexical equivalent, retaining both denotative meaning and domain specificity.

*The windblown **radioactive dust** killed not just the chlorophyll molecules in the pine needles but the whole ecosystem – a complex living network of trees, animals, birds, reptiles, and insects [50].*

The suggested translation is:

***Радіоактивний пил**, що розносився вітром, знищив не лише молекули хлорофілу в хвої, але й усю екосистему – складний живий ланцюжок дерев, тварин, птахів, рептилій та комах.*

In this example, the lexical unit is rendered by calque, retaining both denotative meaning and the scientific specificity of the original text.

Another example illustrates the lexical unit denoting an environmental disaster:

***Spontaneous combustion** occurred in several villages that have been abandoned since the Chornobyl disaster and the surrounding forest [50].*

The suggested translation is:

***Самозаймання** сталося в кількох селах, покинутих після Чорнобильської катастрофи, і в лісі, що їх оточував.*

Here, the source term *spontaneous combustion* is translated by modulation: the literal meaning «спонтанне горіння» is adapted as *самозаймання*, with a shift from cause to effect, which ensures clarity and naturalness in Ukrainian.

Regarding literary texts, it should be noted that authors frequently employ lexical units from the semantic field of WEATHER, as they help create atmosphere, reflect characters' emotional states, or convey deeper philosophical ideas. Terms such as *storm, thunderstorm, downpour, fog*, and others often function metaphorically, expressing internal conflicts, dramatic events, or life changes of the protagonists. The use of natural phenomena allows writers to add dynamism and expressiveness to the text, making it more vivid and emotionally charged.

For example, in Rob Carney's short story «*Travelling Alone*», the natural phenomenon *lightning* plays a central role:

*To me, it's incredible. I mean, I look forward to it when it smells like **lightning**'s coming. When it slashes and streaks and you can hear it sizzling apart the night. I totally love that [44].*

The suggested translation is:

*Як на мене, це неймовірно! З нетерпінням чекаю на те, коли в повітрі витає запах прийдешньої **грози**. Коли спалах **блискавки** розсікає нічне небо і чутно гуркіт грому. Оце я люблю по-справжньому.*

Here, *lightning* is rendered through contextual substitution and compensation, retaining both denotative meaning and expressive function. The term conveys excitement, anticipation, and emotional intensity, which is typical of literary texts.

Another example comes from A. Ray's short story «*Sunshine*»:

*It was **raining** outside now. I closed my eyes and listened blissfully to the sweet sound of the **rain** pattering above. I took a deep breath, inhaling that familiar smell of wet earth [49].*

The suggested translation is:

*Надворі тепер була **гроза**. Я заплющив очі і з насолодою слухав приємний шум **дощу**, що барабанив нагорі.. Я глибоко вдихнув, втягуючи той знайомий запах мокрого ґрунту.*

In this passage, the original lexical unit *raining* – a neutral description of weather – is rendered with generalization as *гроза*, which conveys a stronger emotional and atmospheric effect. Such amplification intensifies the dramatic tone, provides a vivid narrative backdrop, and aligns with the literary style, where weather imagery functions metaphorically or symbolically.

In conclusion, the analysis of approximately seventy lexical units verbalizing the concept of NATURE demonstrates clear distribution patterns across semantic fields and translation strategies. In publicist texts, the most frequent lexical units belong to the semantic fields FAUNA (54%), FLORA (20%), ENVIRONMENTAL ISSUES (26%), while in literary texts, the dominant group is WEATHER and NATURAL PHENOMENA.

Regarding translation techniques, the majority of lexical units were rendered through lexical equivalents (60%), which ensured precision and retained the denotative meaning of the source text. Other strategies included calque (20%), modulation (5%), specification (5%), generalization (5%), and substitution (5%).

In publicist texts, lexical units primarily fulfill informative and referential functions, often combined with evaluative elements to shape public perception of environmental issues. In contrast, literary texts tend to employ expressive and metaphorical uses of the same lexical fields, particularly weather, to convey atmosphere, emotional states, and symbolic meanings.

This contrast highlights the functional and stylistic variability in how the concept NATURE is represented and translated, depending on the communicative purpose of the text type.

2.2. Stylistic means of verbalization of the concept NATURE in publicist texts

After examining the lexical means of verbalizing the concept NATURE, it is essential to consider the stylistic devices employed in publicist texts, as they significantly enhance the conceptual and emotional dimensions of environmental texts. At the outset, it is important to note that publicist representations of NATURE are increasingly shaped by what scholars term the ecological metaphor – a cognitive and stylistic mechanism that conceptualizes ecological systems, environmental processes,

and nature as a whole through metaphorical models traditionally associated with human experience, social structures, or moral categories. Ecological metaphors allow journalists not only to communicate scientific information in a more accessible form but also to frame environmental issues as ethically charged and socially significant phenomena. Through metaphorization, nature is endowed with agency, voice, or vulnerability; ecosystems are imagined as living organisms; and the relationship between humans and nature is reframed in moral rather than merely descriptive terms. This sets the foundation for both positive and negative conceptualizations of NATURE and helps to explain why stylistic devices carry such persuasive force in contemporary environmental journalism.

In many texts, authors foreground a positive, life-affirming vision of NATURE, emphasizing its autonomy, multisensory richness, and intrinsic value. Such portrayals rely heavily on epithets, periphrasis, similes, hyperboles, and anthropomorphic metaphors, which highlight not only the beauty but also the complexity and independence of the natural world. For instance, in a report on the Kaniv Nature Reserve, the author paints a vivid and immersive picture of the environment:

*Just imagine thousands of ducks, mallards, herons, cormorants and white-tailed eagles **creating the surrounding music together**. The further you go into the forest, **the more nature you experience: moss, mushrooms, unique birds and insects**. The dew leaves water drops on clothes, footwear and cameras [48].*

In this fragment, the phrase «*surrounding music*» is a periphrasis describing the collective sounds of the birds, verbalizing the conceptual metaphor NATURE IS MUSIC. The epithets «*unique birds and insects*» emphasize the distinctiveness and value of the fauna. The suggested translation is:

*Просто уявіть, як тисячі качок, крижнів, чапель, бакланів та орланів-білохвостів разом **створюють навколо справжню симфонію**. Чим далі заходиш у ліс, **тим більше пізнаєш природу: мохи, гриби, унікальні види птахів та комах**. Роса залишає краплі води на одязі, взутті та камерах.*

In our translation, lexical addition was employed in the phrase «унікальні види *nmaxiv* та комах» and grammatical replacement was used to render «*moss, mushrooms*» as «мохи, гриби», shifting from the English collective form to the Ukrainian plural, thus ensuring a more accurate and contextually appropriate description of natural diversity. Regarding the conceptual level, this example illustrates the retention of the underlying conceptual model (NATURE IS MUSIC) while employing a different linguistic expression – specifically, the substitution of «*music*» with «*symphony*» (симфонія) – to enhance the metaphorical resonance in the target text.

One more example is:

We live in a visual world, we have lost the ability to live in the world of sounds. This must be learned and taught. Then we will be able to better understand both nature and ourselves [48].

The suggested translation is:

Ми живемо у візуальному світі, ми втратили здатність жити у світі звуків. Цьому треба вчитися і навчати. Тоді ми зможемо краще розуміти і природу, і себе.

The antithesis between «*visual world*» and «*world of sounds*» emphasizes the neglected auditory dimension of NATURE, reinforcing its richness and multisensory character. The translation retains the contrast and philosophical message, highlighting the importance of perceiving NATURE as a complete, interactive system. As for the conceptual approach, this translation follows the strategy of retaining both the conceptual model and the analogous linguistic expression, as the direct rendering of the «*visual*» versus «*auditory*» dichotomy effectively retains the source text's philosophical contrast in the Ukrainian language

A similarly positive representation can be observed in the description of environmental restoration:

From the desert that was here in times of agricultural activities, we seemed to move to another dimension, with plenty of plants, where everything abounds, everything blooms. I mean, where there is a minimum of human influence, where nature lives by its own laws, actually, for this reason reserves are created, and restoration of the environment begins [48].

Here, the antithesis between the previous desert and the flourishing reserve emphasizes the restorative power of nature. The phrase «*nature lives by its own laws*» is an anthropomorphic metaphor verbalizing the conceptual metaphor NATURE IS INDEPENDENT ENTITY, presenting NATURE as autonomous, self-regulating, and morally significant.

The suggested translation is:

Зі справжньої пустелі, яку лишила по собі аграрна діяльність, ми наче потрапили в інший вимір – у царство рослин, де розкошує все живе, де буяє цвіт. Я маю на увазі, де мінімум людського впливу, де природа живе за власними законами, власне, для цього і створюються заповідники, і починається відновлення довкілля.

In the translation of this fragment, to achieve stylistic naturalness, several transformations were applied: addition («*зі справжньої пустелі*») and explication with partitioning («*яку лишила по собі аграрна діяльність*») intensified the contrast and causal links. Synonymic substitution («*потрапили в інший вимір*») and compensation with contextual substitution («*у царство рослин*») enriched the metaphorical imagery. Furthermore, compensation and permutation rendered «*everything abounds, everything blooms*» as «*де розкошує все живе, де буяє цвіт*», amplifying the sense of vitality. Finally, the equivalent rendering of «*nature lives by its own laws*» retained the conceptual metaphor NATURE IS INDEPENDENT ENTITY. Regarding conceptual translation, this segment demonstrates the retention of the conceptual model through the use of analogous linguistic expressions for the core

metaphors, while simultaneously employing stylistic adaptations to intensify the imagery and ensure the naturalness of the target text.

Further examples reinforce this positive conceptualization. In the sentence:

*A few minutes later, the woman exclaims, «A Eurasian blackcap!» She says that only this bird makes such a **flute-like sound** [48].*

The suggested translation is:

За кілька хвилин жінка вигукє: «Садова очеретянка!» Вона каже, що тільки цей птах видає такі звуки, схожі на гру флейти.

As for the conceptual level, the translation maintains the NATURE IS MUSIC model by replacing the adjective «*flute-like*» with a descriptive simile «*схожі на гру флейти*», thereby ensuring the retention of the metaphor's auditory appeal while adapting it to the stylistic norms of the target language. It is rendered into the target language with the help of comparison by means of substitution of the trope.

Another example, rich in anthropomorphic metaphors:

*We often tell children that the reserve is a place where **nature lives the way it wants**, according to its own laws, and we do not **interfere in its life**, but only come to visit it. This is **her house, her territory**. And we learn to coexist with what surrounds us [48].*

In this passage the author uses extended anthropomorphic metaphors («*lives the way it wants*», «*her house*», «*her territory*») to verbalize the conceptual metaphor NATURE IS A WOMAN/HOST, granting NATURE autonomy and agency. The suggested translation is:

*Ми часто говоримо дітям, що заповідник – це місце, де **природа живе так, як хоче**, за своїми власними законами, і ми не втручаємося **в її життя**, а лише*

приходимо в гості. Це її дім, її територія. І ми вчимося співіснувати з тим, що нас оточує.

Regarding the conceptual translation, this example illustrates the retention of the conceptual model and analogous linguistic expression, where the neutral pronouns «it/its» are replaced with the personal feminine pronoun «*her*», which is the example of personal deixis creating a strong effect of personification and emotional connection. This effect is retained through grammatical modulation.

In a similar vein, the sentence:

*You know, it is impossible to live **without the wind in your hair, without the singing of birds**, so we do not want to lose this **magical world**. We realized that if at least one person does not shoot an eagle, then our work has value [48].*

The epithet *magical world* and the sensory detail of wind and bird song intensify the positive evaluation of NATURE, verbalizing it as an irreplaceable, almost sacred environment.

The suggested translation is:

*Знаєте, неможливо жити **без вітру у волоссі, без співу птахів**. Тож ми не хочемо **втратити цей чарівний світ**. Ми зрозуміли, що якщо хоча б одна людина не підстрелить орла, то наша праця має сенс.*

In the given passage, synonymic substitution (magical world – чарівний світ) and modulation (has value – має сенс) are used to retain the emotional and evaluative tone of the original. Sentence partitioning makes the translation more natural and expressive in Ukrainian. As for conceptual translation, this example demonstrates the retention of the conceptual model through analogous linguistic expression, where the use of modulation and synonymic substitution ensures that the positive and sacred evaluation of NATURE remains intact within the target cultural context.

However, contemporary publicist texts also include stylistic representations that foreground the negative, traumatic, and vulnerable dimensions of NATURE, especially in the context of war. The ecological metaphor often intensifies these depictions, as nature is shown suffering, enduring violence, or being transformed by human actions. One of the most striking examples appears in Anna Badkhen's account of ecocide in Ukraine, where anthropomorphic and zoomorphic metaphors dramatize the destructive impact of war.

The fragment is:

In the face of war, nature is always defenseless and unarmed. Since, for instance, trees, grasses, and flowers cannot pull their own roots out of the Ukrainian soil, they cannot run away to safer places, becoming refugees [50].

Here, elements of nature (trees, grasses, flowers) are personified and compared to humans. Unlike people, however, these natural objects are unable to leave their homeland, remaining defenseless in the face of war. The author uses an anthropomorphic metaphor, which verbalizes the conceptual metaphor NATURE IS A HUMAN BEING. This representation underscores the inherent passivity and fragility of nature, which depends on human actions for its retention.

We suggest the following translation:

Перед лицем війни природа завжди беззахисна і беззбройна. Оскільки, наприклад, дерева, трави та квіти не можуть вирвати своє коріння з української землі, вони не можуть втекти в безпечніші місця, ставши біженцями.

Regarding the conceptual approach, this translation employs the retention of the conceptual model through analogous linguistic expression. In order to foreground the negative pragmatic effect, the translation replaces the original adjective and past participle with two adjectives containing the same prefix *без-* (*беззахисна*,

беззбройна), which intensifies the emotional tone and highlights the helpless state of nature.

A deeper layer of anthropomorphism appears in:

If the earth allows us, if the earth forgives us [50].

Here, EARTH, as a symbolic component of the concept NATURE, is conceptualized as a human being capable of granting or denying forgiveness. This anthropomorphic metaphor clearly verbalizes the conceptual metaphor EARTH as HUMAN, reinforcing the idea of NATURE IS A LIVING CREATURE.

We suggest the following translation:

Якщо земля дозволить, якщо земля пробачить.

The metaphor is conveyed through direct lexical equivalents, retaining both the denotative and connotative meaning of the original and maintaining the close emotional bond between humans and nature. In terms of conceptual strategy, this example represents the strategy of retaining both the conceptual model and the analogous linguistic expression, as the personification of the earth is a deeply rooted archetypal metaphor that functions identically in both English and Ukrainian linguistic cultures.

*And the loss of ecosystems and of processes established in biocenosis are irreversible and innumerable, because all war can do is **rape the body of the earth**, filling it with rockets, shells, bombs, mines, weapons, military equipment as if it were a woman's vagina* [50].

This example further develops the anthropomorphic metaphor, equating the earth with a woman's body. The conceptual metaphor EARTH (NATURE) IS A WOMAN intensifies the emotional and evaluative component of the text, evoking strong associations with violation, exploitation, and suffering of nature.

The suggested translation is as follows:

І втрати екосистем і процесів, що встановилися в біоценозах, незворотні і незліченні, тому що все, що може зробити війна – це згвалтувати тіло землі наче жіноче, наповнивши його ракетами, снарядами, бомбами, мінами, зброєю, військовою технікою.

Reflecting on the conceptual approach, the translation with the retention of the conceptual model but using a different linguistic expression was used. In the translation, the image is rendered through specification and comparison (*наче жіноче тіло*), which further reveals the symbolic and emotional dimension of the concept NATURE and foregrounds its violated state.

The author also frequently uses zoomorphic metaphors, in which natural or abstract phenomena are represented through images of animals, thereby strengthening the symbolic layer of the narrative. For instance:

I always see war as a dragon. The dragon craves immortality. It destroys life. Its teeth will live in the injured soil, grow into an invisible army of killers [50].

In this passage, war is compared to a dragon that destroys everything around it, leaving traces in the soil. The image evolves from a simple comparison to an extended zoomorphic metaphor, verbalizing the conceptual metaphor WAR IS A BEAST (DRAGON). At the same time, the figure of the dragon functions as an allusion to mythological imagery traditionally associated with chaos, destruction, and insatiable power. This intertextual reference enriches the metaphor, allowing the reader to draw on culturally encoded associations with dragons as primordial forces of evil. Consequently, the metaphor not only intensifies the depiction of war but also indirectly amplifies the representation of NATURE, illustrating how a mythic destructive creature – standing in for war – invades, corrupts, and transforms the natural world.

The suggested translation is:

Я завжди сприймаю війну як дракона. Дракон жадає безсмертя. Він знищує життя. Його зуби будуть жити в понівеченому ґрунті, перетворяться на невидиму армію вбивць.

In the translation of this fragment, the zoomorphic imagery is fully retained through the strategy of retaining both the conceptual model and the analogous linguistic expression. Since the dragon serves as a universal, cross-cultural symbol of destruction, the metaphor requires no conceptual modification to remain effective in the target language. Furthermore, the use of synonymic substitution – rendering «injured» as «понівечений» – intensifies the expressive effect, deepening the emotional resonance of the war's devastating impact on the natural environment.

Modern environmental journalism further amplifies these representations. The illustration of how stylistic means shape the conceptualization of NATURE can be found in modern environmental journalism. In the Guardian photo essay «We've lost some parts of nature for ever»: Ukraine war's impact on environment, nature is portrayed through metaphoric and hyperbolic imagery that underscores both its fragility and resilience.

We've lost some parts of nature for ever [50].

In this passage, the author uses anthropomorphic metaphor «lost» and an emotive tone, with the finality expressed through «for ever», to verbalize the conceptual metaphor NATURE IS A LIVING ENTITY/HUMAN BEING. Nature is portrayed as a living organism whose loss evokes grief and irreversibility, making the environmental damage emotionally resonant.

We suggest the following translation:

Ми втратили деякі куточки природи безповоротно.

At the conceptual layer of the analysis, this translation demonstrates the retention of the original model through a modified linguistic expression. In the translation, the phrase «some parts of nature» was rendered through the technique of specification,

which adds warmth and imagery – the word «куточки» carries tender and emotional connotations that support the anthropomorphic metaphor NATURE IS A LIVING ENTITY. The expression «*for ever*» was translated as «*безповоротно*», involving semantic modulation to convey not only temporal finality but also the idea of irreversibility, thereby reinforcing the emotional weight of the environmental loss.

The metaphorical portrayal continues in:

War is an extreme example of the violence humans impose on nature [50].

In this passage, the author uses a metaphor to verbalize the conceptual metaphor NATURE IS A VICTIM/HUMAN. Nature is anthropomorphized as a victim of human aggression, emphasizing the moral responsibility of humans for environmental destruction.

The suggested translation is as follows:

Війна є крайнім прикладом насилля, яке люди чинять над природою.

The translation retains the metaphorical meaning through direct lexical equivalents. The phrase maintains the evaluative and persuasive tone, with minor syntactic adjustments for naturalness in Ukrainian. In terms of conceptual equivalence, this translation represents the strategy of retaining both the conceptual model and the analogous linguistic expression. Since the conceptualization of NATURE as a victim of violence is equally evocative in both English and Ukrainian, the use of direct lexical equivalents retains the moral and persuasive impact of the original metaphor.

As well as intense human suffering, Russia's attack has had a catastrophic effect on the environment [50].

In this passage, the author uses parallelism to verbalize the conceptual metaphor to create the conceptual metaphor ENVIRONMENTAL DAMAGE IS A HUMAN HARM/SUFFERING. Environmental suffering is presented alongside human suffering, emphasizing interconnectedness and moral weight.

We suggest the translation, as follows:

Окрім нестерпних людських страждань, атаки росії спричинили катастрофічні наслідки для довкілля.

To retain the emotional weight of this parallelism, the translation employs several interrelated transformations: the synonymic replacement of «*intense*» with «*нестерпних*» serves as a semantic amplification to heighten the tone of suffering, while the modulation of «*has had a catastrophic effect on*» into «*спричинили катастрофічні наслідки для*» ensures stylistic naturalness. Furthermore, the grammatical replacement of the singular «*attack*» with the plural «*атаки*» acts as a contextual adaptation, emphasizing the repetitive and ongoing nature of the aggression. Together, these adjustments reflect the strategy of retaining the conceptual model through a modified linguistic expression, ensuring that the moral equivalence between human and environmental harm remains potent in the target text.

Fires caused by shells have increased CO₂ emissions. Giant clouds of smoke can be seen billowing next to a 600-mile-long frontline [50].

In this passage, visual imagery and hyperbole are used to verbalize the conceptual metaphor NATURE IS A VICTIM OF DESTRUCTION. The dramatic depiction of «*giant clouds*» and «*billowing*» conveys the catastrophic effect of war on the environment.

The suggested translation is:

Пожежі, спричинені обстрілами, збільшили викиди CO₂. Поруч із лінією фронту завдовжки 600 миль можна побачити, як здіймаються гігантські хмари диму.

In the translation of this passage, the dynamic visual imagery is retained through a combination of syntactic and morphological adjustments. The rendering of 'can be seen billowing' as «*можна побачити, як здіймаються*» utilizes syntactic modulation and explicitation to maintain the descriptive intensity of the scene. Similarly, the

transformation of the compound «600-mile-long frontline» into «лінія фронту завдовжки 600 миль» through morphological replacement and permutation ensures clarity while adhering to Ukrainian stylistic norms. By retaining the lexical equivalence of «giant clouds of smoke» («гігантські хмари диму»), the translation follows the strategy of retaining the conceptual model through analogous linguistic expression, thereby ensuring that the hyperbolic tone and the representation of NATURE IS A VICTIM OF DESTRUCTION remain impactful for the target audience.

*The Desna became Europe's first completely **dead river** [47].*

In this passage, metaphor, hyperbole, and personification are used to verbalize the conceptual metaphor NATURE IS A LIVING ENTITY. The river is described in terms of life and death, intensifying the emotional impact and conveying ecological devastation.

*Десна стала першою в Європі повністю **мертвою рікою**.*

In the translation, the metaphorical meaning is retained with direct lexical equivalents. The hyperbolic emphasis and anthropomorphic portrayal are maintained, reinforcing the severity of the environmental loss. From a conceptual perspective, this instance demonstrates the strategy of retaining both the conceptual model and the analogous linguistic expression. Since the personification of NATURE as a living entity capable of «dying» is a universal trope in both linguistic cultures, the use of direct equivalents effectively retains the emotional impact and conveys the tragic essence of the NATURE IS A LIVING ENTITY metaphor in the target text.

Taken together, the analyzed examples demonstrate that publicist texts employ a sophisticated array of stylistic devices – including anthropomorphic and zoomorphic metaphors, hyperbole, simile – to shape the verbalization of the concept NATURE. Our analysis reveals that translating these elements requires a flexible application of three key conceptual strategies. It was found that the strategies of retaining the conceptual model – either through analogous linguistic expressions or via modified linguistic forms were predominant, reflecting the universal nature of environmental

imagery. In contrast, the strategy of substituting the conceptual model was applied less frequently, being reserved for instances where cultural or linguistic barriers necessitated a shift in the metaphorical core.

Overall, the analysis reveals that publicist texts construct a dual image of NATURE: as a rich, autonomous, and aesthetically valuable entity, and as a vulnerable victim subjected to human impact. In contemporary wartime contexts, ecological metaphors increasingly portray NATURE as a suffering, violated, and endangered being. Thus, publicist texts underscore that in times of environmental crisis, war, and extensive anthropogenic influence, NATURE emerges not only as an independent living system but also as a victim, whose fate is intimately tied to human ethical responsibility and collective survival.

2.3. The models of translating the stylistic means of verbalizing the concept NATURE in literary texts

In literary texts, the concept of NATURE is predominantly verbalized through imagery that emphasizes harmony, benevolence, and an intimate emotional connection between humans and the natural world. Unlike in publicist texts, where NATURE often functions as an argumentative tool within environmental debates, fictional narratives tend to foreground its aesthetic, symbolic, and spiritual dimensions. Authors frequently draw on sensory imagery, epithets, and anthropomorphisation to construct NATURE as a nurturing, protective, or wise presence. Only occasionally does this harmonious portrayal shift toward more dramatic or tragic depictions, usually as a response to ecological threat or human intervention. This dynamic interaction between idyllic and disrupted representations forms the basis for analyzing stylistic means in contemporary literary texts.

A vivid example appears in A. Ray's short story «*Sunshine*». Here, eco-critical meaning arises from both imagery and a strong compositional antithesis. The title

«Sunshine» itself symbolizes harmony, hope, and an idealised vision of NATURE, standing in stark contrast to the narrative's focus on NATURE'S sorrow. This opposition (Ideal – Reality of Ecocide) provides a conceptual frame for analysing the stylistic devices that follow.

The concept NATURE IS THE HARMONIOUS WORLD is established through sensory imagery and emotive epithets that create an atmosphere of peace. Ray writes:

*I closed my eyes and listened blissfully to the **sweet sound of the rain** pattering above. I took a deep breath, inhaling that **familiar smell of wet earth** [49].*

The use of epithets (*sweet sound, familiar smell*) and sensory detailing functions to establish idyll.

The Ukrainian translation is:

*Я заплющив очі й блаженно слухав **приємний звук дощу**, що барабанив десь вгорі.. Я глибоко вдихнув, втягуючи **знайомий запах вологого ґрунту**.*

In the suggested translation, the conceptual model of NATURE IS THE HARMONIOUS WORLD is fully retained, maintaining the idyllic atmosphere of the source text. We utilized the strategy of retaining the conceptual model with an analogous linguistic expression, as the sensory details of sound and smell are central to the reader's immersion. While most epithets were rendered through direct equivalents to ensure the stability of the imagery, a synonymic replacement was applied to the adjective «*sweet*», translating it as «*приємний*». This adjustment reflects a stylistic adaptation to Ukrainian collocational norms, as «*приємний звук*» more naturally conveys the auditory bliss described in the original context than a literal translation would. Consequently, the translation reinforces the peaceful and restorative essence of the natural environment.

This idyllic portrayal becomes the backdrop against which the author introduces a more dramatic figurative shift. Anthropomorphic metaphor appears not to negate the

harmony of nature, but rather to heighten the emotional contrast between its inherent beauty and its suffering under human-caused ecocide:

*They were eyes. **The mournful eyes of nature.** It was not rain, it was **nature crying** [49].*

This employs an anthropomorphic metaphor (NATURE IS A SORROWFUL HUMAN), with *rain* substituted for *tears*.

The Ukrainian translation is:

*То були очі. **Жалібні очі природи.** То був не дощ, **то природа плакала.***

In this translation, we maintained the NATURE IS A SORROWFUL HUMAN metaphor by employing the strategy of retaining both the conceptual model and the analogous linguistic expression. The poetic substitution of rain for tears is a universal trope that remains highly evocative in the target language. While a direct equivalent was used for the epithet «*mournful*» («*жалібні*»), the phrase «*nature crying*» was rendered through morphological replacement («*природа плакала*») to ensure grammatical naturalness.

Furthermore, the metaphor NATURE IS A HUMAN BEING is subsequently amplified into an extended anthropomorphical metaphor utilizing the lexis of the human body, thereby coding environmental damage as physical assault:

*The **disfigured face of the once beautiful nature** swam into my view, **tears streaming down her cheeks**, down the (I gasped) **deep scar running across her youthful face**... **Her lips moved**, perhaps trying to **accuse me**...*accuse us*... [49].*

The central stylistic device here is the extended metaphor NATURE IS A WOUNDED WOMAN. The use of body lexis (*face, cheeks, scar, lips*) and verbs of emotional agency (*accuse*) signifies not only pain but also active confrontation. The «*scar*» functions as the central metaphor for the damage of ecocide inscribed upon the natural body. Although this image foregrounds damage, it implicitly reaffirms the

earlier idealization («*once beautiful*», «*youthful*»), reinforcing the idea that nature's suffering is meaningful precisely because it disrupts its inherent harmony and vitality.

The Ukrainian translation is:

Понівечене обличчя колись такої прекрасної природи промайнуло перед моїми очима... Сльози рікою текли по її щоках, по (я аж зойкнув) глибокому шраму, що простягався через її молоде обличчя... Її губи ворушилися, можливо, намагаючись звинуватити мене... звинуватити нас...

In translating this passage, we employed the strategy of retaining the conceptual model with a modified linguistic expression to sustain the extended metaphor of NATURE IS A WOUNDED WOMAN. The translation incorporates several key transformations, including lexical and grammatical modulation (replacing English participial forms with Ukrainian finite verbs and more context-appropriate choices such as «*промайнуло*», «*текли*», «*простягався*»), as well as compensation and intensification, evident in the added emotional markers like «*я аж зойкнув*» and the strengthened imagery «*сльози рікою текли*». Additionally, in our translation we used outer partitioning, which retains the rhythm and enhances the expressiveness of the extended metaphor NATURE IS A WOUNDED WOMAN while maintaining the accusatory tone of the original.

Finally, the narrative grounds the abstract concept of ecocide in a concrete, symbolic reality, using epithets and gradation to represent the destructive outcome:

*I was forcefully brought out of my reverie, seeing **the road in front littered with plastics**. I saw a **near-starved, stray puppy trying to swallow a polythene bag, almost choking on it**... [49].*

The use of epithets («*near-starved, stray puppy*») and gradation («*trying to swallow a polythene bag, almost choking on it*») gradually intensifies the emotional impact, reinforcing the gravity of ecological harm. Nature, represented symbolically through the suffering animal, is implicitly framed as innocent, vulnerable, and worthy

of empathy – a typically *positive* literary conceptualization. The destructive outcome (pollution, choking hazard) highlights human-caused harm, but the underlying portrayal of nature remains compassionate and sentimental, emphasizing its fragility and moral significance. This technique helps ground the abstract concept of ecocide in a concrete, emotionally charged image that appeals to readers' ethical sensibilities.

The Ukrainian translation is:

Побачене далі миттєво вивело мене зі стану мрійливості... Попереду була дорога, суцільно вкрита пластиковими відходами. А далі – виснажене від голоду, безпритульне цуценя, яке намагалося проковтнути поліетиленовий пакет і ледве не вдавилося ним...

Here, we utilized the strategy of retaining the conceptual model with a modified linguistic expression to emphasize the fragility of NATURE. The translation into Ukrainian employs several transformations to intensify the emotional impact and conform to target language style. The stylistic effect of gradation is retained by using modulation to render «*near-starved.*» as the more intense «*виснажене від голоду*», underscoring the severity of the puppy's suffering and serving as the climax to the scene of pollution. The collective noun «*plastics*» is translated by means of specification as «*пластиковими відходами*», reinforcing the central theme of ecological degradation. Furthermore, to heighten the contrast and to achieve maximum dramatic impact on the reader we used outer partitioning and the omission of the subject-verb («*I saw*»), marking a sharp break between the author's initial «*reverie*» (dreamy state) and ensuring the devastating image of the animal is foregrounded.

So, the analysis confirms that the verbalization of the concept of NATURE in A. Ray's eco-critical prose is achieved through a complex interplay of stylistic devices. The dominant anthropomorphic metaphor transforms NATURE into a suffering subject bearing the wounds of ecocide. The use of antithesis and gradation amplifies the eco-critical pathos, ensuring the consequences of environmental destruction are emotionally resonant.

Another set of compelling examples illustrating how the concept of NATURE is verbalized can be found in T. Darviri's short story «The Pine Tree» and R. Carney's «Travelling Alone». These contemporary writers likewise foreground NATURE'S benevolent role before introducing more complex eco-critical nuances. In these narratives, natural objects are not merely descriptive elements but active, emotionally charged presences. Authors employ anthropomorphism, hyperbole, simile, and antithesis to transform trees, clouds, and other elements of the natural world into sentient beings that reflect human emotions, moral concerns, and environmental realities. Let's investigate a couple of examples.

In T. Darviri's story «The Pine Tree», the first fragment demonstrates an extended anthropomorphic metaphor that activates the conceptual model NATURE IS A HUMAN PROTECTOR:

*Since I took my first steps out in the world, **the gentle giant** was there, right next to my grandparents' house, **guardian** of their beautiful garden, **opening its leafy arms** to me, **offering its protective shade** from all that was strange, unpredictable and ominous in life [45].*

The pine tree is endowed with human abilities – *guarding, embracing, protecting* – thus becoming a benevolent, sentient agent.

We suggest the following translation:

*Відколи я зробила свої перші кроки у світ, ця **лагідна гігантка** стояла поруч із будинком моїх бабусі й дідуся, **охороняючи** їхній прекрасний сад, **розкриваючи мені свої крилаті обійми**, **пропонуючи** свою захисну **тінь** від усього дивного, непередбачуваного та зловісного в житті.*

In translating this passage, we employed the strategy of retaining the conceptual model with an analogous linguistic expression to retain the NATURE IS A HUMAN PROTECTOR metaphor. We used morphological substitution (*guardian* –

охороняти) and modulation (*arms – обійми*) to retain the anthropomorphic conceptualisation of the tree.

A more dramatic realisation of NATURE IS A SUFFERING HUMAN appears in the following example:

*How can I recover from the image of **my old friend dying** under the relentless, vicious attack of the chainsaw, **lying mutilated and lifeless** on the cold ground, **its lively colors** turning into a deathly grey, then black [45].*

Here the pine tree becomes a «friend» undergoing violent destruction, conceptualising ecocide as physical assault.

The Ukrainian translation is:

*Як я можу оговтатися від образу **моєї старої подруги, яка помирає** під невпинним, жорстоким ударом бензопили, **лежить понівечена і бездиханна** на холодній землі, і **її кольори життя** стають смертельно сірими, а потім чорними.*

The translation retains the metaphor via syntactic restructuring and direct equivalents.

In another fragment, the conceptualisation shifts to NATURE IS A GIANT / MYTHICAL BEING, combining hyperbole, antithesis and simile:

*I can still see it: the majestic pine tree of my childhood, **standing incredibly tall and impossibly wide**, an evergreen sheltering sky above my **tiny existence**, **towering over me like a smiling hairy giant**, a creature from my grandmother's fairytales... [45].*

Hyperbolic adverbs (*incredibly, impossibly*) exaggerate its dimensions, while antithesis emphasises the disparity between the immense tree and the «tiny» human.

The Ukrainian translation:

*Я й досі бачу її: величну сосну з мого дитинства, **неймовірно високу і небувало розлогу**, вічнозелене дерево, що закриває небо наді мною – **крихітною істотою**, стовбичить біля мене, **наче усміхнений волохатий велетень**, істота з бабусиних казок, котрі я колись так любила.*

In translating this passage, we employed the strategy of retaining the conceptual model with an analogous linguistic expression to retain the NATURE IS A GIANT / MYTHICAL BEING metaphor. The translation maintains hyperbole, retains the simile, and renders litotes through specification.

R. Carney's «Travelling Alone» similarly verbalizes nature's grandeur. In his short story the author describes the admiration of nature. During the description of such natural phenomenon as the lightning, the metaphoric-phonetic-syntactic convergence is created at the end of the text:

*Out the window was **this giant cloud that looked like a lightning factory**. It wasn't **shooting out lightning bolts**. They were all happening inside the cloud, so these areas would suddenly flash in the middle ... then somewhere else ...**then pmm pmm pmm pmm pmm pmm** all in a row. **Like down there in the middle, gods were working with hammers and anvils and bellows and wearing those helmets with a little strip of glass to look out of. Like a cloudy furnace. Like the birthplace of light. Like maybe that's the way the universe looked in the womb** ... [44].*

In this story the stylistic convergence is bigger and extends from the middle to the end of text. It contains extended metaphor (*gods were working with hammers and anvils*), (*cloudy furnace*), (*the universe looked in the womb*), similes (*like a lightning factory, like down there in the middle, gods were working...*), hyperbole (*giant cloud*), such phonostylistic devices as onomatopoeia (*pmm pmm pmm*) and consonance (*lightning – bolts – helmets – bellows*), syntactic repetitions, namely parallelism and polysyndeton. With the extended metaphor, the author expresses the intensity of his admiration for the beauty of the lightning. Phonostylistic devices create melodic harmony, syntactical repetitions set the dynamics, but at the same time, the function of

stylistic devices in this convergence is creation of aesthetic, emotional and poetical effect. The natural phenomenon is shown as something majestic and immense; the writer even imagines that the gods are involved in the creation of this natural phenomenon, so the conceptual metaphor NATURE IS GOD is actualized in this convergence.

The translation is as follows:

...За вікном нависла велетенська хмара, схожа на фабрику з виробництва блискавок. Вона не метала блискавками назовні. Всі вони таїлися всередині хмари, тож це місце спалахнуло... потім ще десь... потім бахбах-бах – усі підряд. Наче всередині боги працювали – і молотами, і ковадлами, і міхами, і, як і заведено у зварювальному цеху, були в касках з невеликим скляним заборолом. То було хмарове горнило. Пологи світла. Можливо, саме так виглядав усесвіт у лоні матері.

The extended metaphors are rendered by literal translation, addition (*назовні, як у зварювальному цеху; матері*), lexical substitution (*забороло; горнило*) and omission. The simile is rendered with the help of specification (*схожа на фабрику з виробництва блискавок*), by literal translation, replacement of the trope (*то було хмарове горнило, пологи світла*). Onomatopoeia and alliteration are retained but with other sounds (*ртт – бах*).

Building on this set of examples, another powerful cluster of stylistic devices verbalizing the concept of NATURE can be found in R. Bruinsma's eco-gothic short story «The Gaia Tree». In this text, nature is not merely personified – it becomes a mythic, sentient, and at times unsettling agent whose presence shapes the narrative's emotional and symbolic landscape.

The conceptual metaphor NATURE IS A LIVING BEING / GODDESS is established from the very opening line:

The garden's name was Gaia [43].

The naming of the garden after the primordial Earth-mother functions as both mythological allusion and anthropomorphic metonymy, presenting nature as an active, sacred entity.

The translation is:

Ім'я саду було Гайя.

The translation retains the metaphor via equivalent and permutation.

This anthropomorphic framing is reinforced in:

*I lay upon her grass, and there I could hear **her soul beating** [43].*

Here, the grass is endowed with a «soul», a clear example of anthropomorphical metaphor and sensory imagery, verbalising NATURE IS A BREATHING, ANIMATE ORGANISM.

Я лежала на її траві і чула, як б'ється її серце.

In the translation of this passage, we maintained the conceptual metaphor NATURE IS A BREATHING, ANIMATE ORGANISM, though we utilized the strategy of retaining the conceptual model with a modified linguistic expression. To ensure the imagery resonated with the Ukrainian reader's perception of vitality, we applied a lexical substitution, replacing the image of the «soul» with that of a «heartbeat» (чула, як б'ється її серце). This transformation retains the original anthropomorphism while shifting the focus from spiritual essence to physical, rhythmic life. Additionally, the use of syntactical partitioning allowed us to foreground the sensory experience of the protagonist. By adapting the linguistic form while keeping the animate nature of the grass intact, the translation effectively reinforces the intimate, biological connection between the human and the living environment.

One more example is when the apple tree is described through bodily lexis:

A gray and arthritic apple tree reached its arm over my head [43].

The tree's «*arthritic arm*» activates the conceptual metaphor NATURE IS AN AGING HUMAN, enabling the ecological meaning to be processed through familiar embodied experience.

We suggest the following translation:

Наді мною стара й хвора бабуця-яблуня простягла свою гілку, наче руку...

In the translation of this passage, we utilized the strategy of retaining the conceptual model with a modified linguistic expression to enhance the NATURE IS AN AGING HUMAN metaphor. To amplify the anthropomorphic image for the Ukrainian reader, we employed specification and explication, rendering *apple tree* as the compound noun «*бабуця-яблуня*». Furthermore, the medical term *arthritic* was modulated into the more generalized and emotionally resonant «*стара й хвора*», retaining the theme of senescence while ensuring stylistic accessibility. To maintain the bodily imagery of the original *arm*, we applied compensation through the simile «*свою гілку, наче руку*», which retains the descriptive clarity and the embodied experience of the tree's movement. Finally, the use of permutation at the syntactical level ensured a natural narrative flow, effectively reinforcing the portrayal of nature as a vulnerable, elderly entity.

The author further intensifies the mythic and anthropomorphic mode by describing the tree's branch as:

...a twisted god-arm offering me bright, yellow-green-vermillion spheres [43].

This blend of mythological metaphor, epithets and paraphrasis conceptualises the tree as a divine figure dispensing gifts, strengthening the symbolic representation of NATURE IS A POWERFUL SUPERNATURAL PRESENCE.

We suggest the following translation:

...покручену руку, що дарувала мені блискучі, жовто-зелено-багрянні богоданні плоди.

In this example, the extended metaphor is rendered by means of compensation (*богоданні*), epithets are translated through literal translation and synonymic replacement (*блискучі*).

After witnessing NATURE framed as A DIVINE FIGURE, the the portrayal now moves further – into a space where nature no longer remains silent or symbolic, but breathes, speaks, and summons. This effect culminates in the passage:

Gaia whispered: «Eat me». Reminded of Alice and Eve, I did» [43].

The voice of nature here functions as a seductive, commanding force, drawing on intertextual allusions to Eve and Alice – a strategy that fuses ecological imagery with cultural archetypes of temptation and transgression.

The translation is as follows:

Гайя прошепотіла: «З'їж мене». Пригадавши гіркий досвід Єви та шлях Аліси до див, я піддалася.

In the given example, the anthropomorphic metaphor is retained with the help of literal translation. The primary transformation involves the explication of allusions, where the neutral mention of «Alice and Eve» is expanded into «гіркий досвід Єви та шлях Аліси до див». Additionally, we employed modulation by replacing the neutral phrase «*I did*» with the emotionally charged «*я піддалася*». This shifts the focus from a simple action to the narrator's internal state and the inevitability of the act, reinforcing the perception of Gaia as a commanding and irresistible force.

The sensual, bodily conceptualisation of NATURE is further expressed through tactile and gustatory imagery in:

The flesh separated easily from the core. Ivory, succulent—shards of pectin, vitamin C, and calcium [43].

The apple is rendered as a living body (flesh, ivory, shards), demonstrating how somatic metaphors are used to naturalise the intimate connection between humans and the organic world.

The translation can be as follows:

М'якоть яблука без зусиль відокремилась від качана, наче м'ясо від кістки. Блідо-кремова, як кістка на колір, з великою кількістю соку на смак, наче кров'ю налита – з крупинками пектину, вітаміну С та кальцію.

In this example, the extended metaphor is rendered through similes by means of the substitution of the trope and compensation.

Finally, the closing line, once again personifies the wind as the voice of the earth, merging meteorological sound with emotional agency:

It was Gaia, laughing [43].

This not only reinforces the conceptual metaphor NATURE IS A HUMAN BEING, but also introduces a slightly ominous tonal shift characteristic of eco-gothic writing, where nature possesses both nurturing and uncanny dimensions.

The translation is:

Це Гайя сміялася.

In the given example, we utilized the strategy of retaining the conceptual model with an analogous linguistic expression, ensuring that the mythological and anthropomorphic weight of «Gaia» remains central. To achieve stylistic naturalness, we applied morphological replacement, rendering the participial construction *laughing* as the finite verb «сміялася».

Hence, the analysis reveals a clear hierarchy of translation strategies. The retention of the conceptual model was predominant, reflecting the universal nature of anthropomorphic metaphors like NATURE IS A HUMAN. To ensure stylistic

naturalness, we frequently applied analogous linguistic expressions, while the strategy of modified expression served as a secondary tool for intensification and specification (e.g., «бабця-яблуня»). Conversely, substituting the model was the least applied strategy, used only for culturally specific idioms. In literary texts, NATURE emerges as a PROTECTOR or DIVINE PRESENCE, rendered through morphological substitution and compensation (e.g., «богоданні»). Ultimately, the translations do not merely mirror the source but intensify its symbolic force, establishing NATURE as a suffering, harmonious, and morally confrontational subject.

Conclusions to Chapter 2

In this chapter we investigated the linguistic means and translation strategies employed to verbalize the concept NATURE across two distinct functional styles: publicist and literary texts. The analysis of lexical units, their distribution across semantic fields, and the utilization of stylistic devices provided a clear understanding of the functional and expressive variability inherent in the concept's realization. Consequently, the findings demonstrate that translating the concept requires negotiating between denotative accuracy demanded by informative texts and connotative richness characteristic of aesthetic texts.

The research, first and foremost, confirmed a significant functional and lexical variability in the representation of NATURE between the two text types. In publicist texts, the primary function is informative and persuasive, resulting in verbalization that is highly referential and often combined with an evaluative component to shape public perception regarding environmental issues. Specifically, this is evident in the dominance of lexical units from the fields of FAUNA (54%), ENVIRONMENTAL ISSUES (26%), and FLORA (20%). This lexical focus directly reflects the thematic concerns of contemporary environmental journalism, which foregrounds biodiversity and the impact of human actions on the ecosystem.

In sharp contrast, literary texts primarily serve an aesthetic and expressive function, where the concept NATURE is used to create atmosphere, imagery, and emotional depth, often serving as a symbolic mirror for human experience. For instance, the dominant lexical realization in this style belongs to the field of WEATHER and NATURAL PHENOMENA, which frequently functions metaphorically to convey inner emotional states or narrative drama. The choice of *raining* translated as *zpoza* (generalization) is a key example, which shows how the translator must amplify the emotive and atmospheric effect to align with the literary style rather than maintaining a neutral denotation.

Furthermore, the utilization of stylistic devices fundamentally shaped the conceptualization, especially in publicist texts. A positive conceptualization relied on devices like periphrasis and epithets to verbalize metaphors such as NATURE IS AN INDEPENDENT ENTITY or NATURE IS MUSIC, emphasizing the autonomy and intrinsic value of the natural world. Conversely, texts addressing ecocide employed intense anthropomorphic metaphors like NATURE IS A HUMAN BEING/VICTIM or A WOMAN. Ultimately, these tropes underscore the moral dimension of environmental destruction, transforming objective reporting into a call for ethical responsibility.

With regard to translation methods, the analysis revealed that the majority of lexical units (approximately 100) were rendered through lexical equivalents (60%), confirming that denotative accuracy and referential clarity are paramount in the transfer of the concept NATURE. However, a significant portion of the remaining strategies focused on adapting or enhancing the expressive layer of the text: calque (20%) retained scientific specificity, while a combination of modulation (5%), specification (5%), generalization (5%), and substitution (5%) was necessary to negotiate stylistic differences and successfully convey the complex metaphorical and emotional dimensions of the concept.

As for conceptual translation strategies, the translation with retention of the conceptual model and analogous linguistic expression was used in 50% of cases. The

translation with the retention of the conceptual model but using a different linguistic expression was employed in 30% of cases, while the translation with a change in the conceptual model was applied in 20% of cases.

In conclusion, the translation of the concept NATURE is a complex process demanding a differentiated approach based on the text's functional style. Thus, translators must not only secure factual accuracy through lexical equivalents but also strategically employ a range of transformations – from generalization to modulation – to capture the intended rhetorical force and conceptual metaphors. This variability highlights that the concept is a powerful cognitive and linguistic tool, meaning its rendering is ultimately dictated by the need to reflect the diverse ways nature is understood, valued, or tragically victimized within different communicative contexts.

GENERAL CONCLUSIONS

The present research successfully achieved its objectives by providing both theoretical substantiation and quantitative evidence for the hypothesis that the linguistic realization and translation of the concept NATURE are fundamentally conditioned by functional style, pragmatic intent, and the cognitive framing mechanisms activated in each genre. This confirms the core postulates of cognitive linguistics that position the concept as a multidimensional mental construct shaped by individual experience, collective knowledge, and culturally inherited frames.

1. Chapter 1 established that the concept is a central, layered unit of cognition with a stable semantic core and an expansive periphery containing subjective connotations and axiological value. Layered models (definition–image–value) validate that conceptual meaning is always simultaneously logical, imagistic, and evaluative. This is crucial for stylistic texts where NATURE often operates as a symbolic or aesthetic cognitive lens [25, p. 27].

2. To systematically bridge theory and practice, the study utilized a four-stage algorithm of conceptual analysis in translation (based on O. Yemets' methodology). This process – identifying primary concepts, mapping conceptual metaphors, direct translation with stylistic adaptation, and comparative equivalence analysis — proved essential for reconstructing not the surface forms, but the conceptual profile and metaphorical embodiment of the source text [11, p. 12].

3. The study proved that NATURE is cognitively profiled differently depending on communicative function. Publicist texts (e.g., concerning Ecocide [47]) frame nature as an environmental system or moral patient, heavily grounded in the semantic fields FAUNA (54%) and ENVIRONMENTAL ISSUES (26%). Conversely, literary texts (e.g., «The Gaia Tree» [43]) construe nature through atmospheric symbolism and psychological mirroring, dominated by the fields WEATHER and NATURAL PHENOMENA that evoke emotion rather than deliver argument.

4. By applying Conceptual Metaphor Theory, the research confirmed that metaphor functions as a cognitive mechanism for embodiment, mapping complex ecological processes onto familiar human schemas such as NATURE AS PROTECTOR, WOUNDED WOMAN, or AGING HUMAN. The translation of fragments demonstrated that while referential clarity is maintained through direct lexical equivalents (60%) and calques (20%), fidelity often requires adaptive strategies to transfer figurative and affective layers at risk of semantic flattening.

5. The quantitative analysis of translation techniques validated the following strategies [10]:

- Retention of the conceptual model with analogous linguistic expression (50%): The most frequent strategy, effective for universal metaphors where source and target domains overlap.
- Retention of the conceptual model with different linguistic expression (30%): The most effective strategy for literary translation, preserving the cognitive mapping while adapting the lexical realization to target-language norms.
- Translation with a change in the conceptual model (20%): Applied in cases of high cultural specificity to ensure pragmatic equivalence and avoid conceptual dissonance.

Ultimately, the findings affirm that NATURE emerges in texts as a system, symbol, or mythic agent depending on genre. Its translation demands a flexible, cognitively informed approach that retains not only denotative meaning but also metaphorical embodiment, sensory imagery, and axiological force. This study contributes a robust theoretical model for future research, demonstrating that understanding and translating NATURE requires cognitive empathy with genre-specific world-modelling frames and culturally sensitive pragmatic adaptation.

REFERENCES

1. Белєхова Л. І. Словесний поетичний образ в історико-типологічній перспективі: лінгвокогнітивний аспект (на матеріалі американської поезії): *Монографія*. Херсон: Айлайт, 2002. 368 с.
2. Вільчинська Т. Г. Лінгвоконцептологія як нова наукова дисципліна поліпарадигмального типу. *Наукові записки ТНПУ. Сер. Мовознавство*. 2014. Вип. 24. С. 67-70.
3. Воробйова О. П. Когнітивна поетика: здобутки і перспективи. *Вісник Харківського національного університету ім. Каразіна. Сер. Філологія*. 2004. Вип. 635. С. 18-22.
4. Воробйова О. П. Концепт і поняття: диференціація термінів у сучасному лінгвокультурознавстві *Мовознавство*. 2011. № 3. С. 3–8.
5. Воробйова О. П. Концептологія в Україні: здобутки, проблеми, прорахунки. *Вісник Київського національного університету. Сер. Філологія*. 2011. Вип. 14. С. 53-54.
6. Гаврилюк А. П. Роль концепту у перекладознавстві. *Наукові записки національного університету «Острозька Академія». Сер. Філологія*. 2012. Вип. 25. С. 19-21.
7. Голубовська Г. А. Етнічні особливості мовних картин світу : Київ : ВПЦ «Київський ун-т», 2002. 293 с.
8. Грищенко, Н. П. Когнітивна семантика та лінгвокогнітологія. Київ: Наукова думка. 2007.
9. Дубенко О.Ю. Англо-американські прислів'я та приказки. Вінниця : Нова Книга, 2004. 416 с.
10. Євстафова, Я. А. Концептуальний підхід до перекладу: стратегія і практика. *Наукові записки Ніжинського державного університету імені Миколи Гоголя. Філологічні науки*, 2014. 3, 55–60.
11. Ємець О. В. Методологія концептуального аналізу в художньому перекладі. *Вісник ХНУ*, 2017. 25(3), 23–29.

- 12.Ємець О. В. Принципи і етапи концептуального перекладу художніх текстів. *Науковий вісник Херсонського державного університету. Сер. Лінгвістика*. 2018. Вип. 31. С. 197-203.
- 13.Ємець О. В. Стилiстичні критерії дослідження прагматики художнього тексту. *Вісник Житомирського державного університету імені Івана Франка*. 2012. Вип. 2. С. 70-73.
- 14.Ємець О.В. Роль концептуальних метафор у створенні авторської картини світу. *Studia Methodologica*. 2001. С. 45–49.
- 15.Жаботинська С.А. Когнітивна лінгвістика: принципи концептуального моделювання. *Лінгвістичні студії*. Січ. 1997. Вип. 2. Черкаси С. 3-11
- 16.Жайворонок В.В Українська етнолінгвістика. Київ: Довіра, 2007. 262 с.
- 17.Жуйкова М.В. Типологія ідіом у когнітивно-генетичному аспекті. *Мовознавство*. 2004. № 4. С.72-80.
- 18.Корунець І. В. Теорія і практика перекладу (аспектний переклад): підручник. Вінниця : Нова Книга, 2001. 448 с.
- 19.Краснобаєва-Чорна Ж. В. Термінополе концепт. Українська мова. 2006. № 3. С. 67 – 79.
- 20.Кривонос Я. В. Відтворення авторського метафоричного концептопростору в українських перекладах «Пісні про Гайавату». *Вісник СумДУ*. 2006. № 11. С. 145-150.
- 21.Кононенко, В. І. Концепти українського дискурсу: монографія. Київ-Івано Франківськ: Плай, 2004. 248 с.
- 22.Лукашенко, М. П. Проблеми концептуального підходу до перекладу. Київ: Либідь. 2003.
- 23.Ніконова В. Г. Концептуальний простір трагічного в п'єсах Шекспіра: поетико-когнітивний аналіз: автореферат. *Вісник Київського національного лінгвістичного університету. Сер. Філологія*. 2008. Вип. 14. С. 113-122.
- 24.Номис М. Українські приказки, прислів'я і таке інше; [перевідав Д. Гулей]. Торонто-Київ. 1993. 769 с.

25. Приходько А.М. Концепти і концептосистеми в когнітивно-дискурсивній парадигмі лінгвістики / А.М. Приходько. Запоріжжя: Прем'єр, 2008. 322 с.
26. Селіванов О. М. Культурологічні аспекти концептуалізації. Хмельницький: ХНУ. 2010.
27. Селіванова О. Сучасна лінгвістика: термінологічна енциклопедія. Полтава: Довкілля, 2006. 716 с.
28. Ужченко В. Д. Концепт журавель в українській мовно-фразеологічній картині світу. *Наукові записки Луганського національного педагогічного університету ім. Т.Г Шевченка: збірник наукових праць* [Концептологія: світ – мова - особистість]. 2005. Вип. 6. С. 49–58.
29. Baker, M. *Translation and Conflict: A Narrative Account*. Routledge. 2006.
30. Barsalou, L. W. *Cognitive psychology: An overview for cognitive scientists*. 1991.
31. Barsalou, Lawrence W., and Katja Wiemer-Hastings. Situating abstract concepts. *Grounding cognition: The role of perception and action in memory, language, and thought*. 2005. P. 129-163.
32. Bassnett, S. *Translation Studies*. Routledge. 2002.
33. Evans, V., & Green, M. *Cognitive Linguistics: An Introduction*. Lawrence Erlbaum Associates. 2006.
34. Geertz, C. *The Interpretation of Cultures*. Basic Books. 1973.
35. Jakobson, R. On Linguistic Aspects of Translation. In R. A. Brower (Ed.), *On Translation*. *Harvard University Press*. 1959. P. 156-161.
36. Lakoff G., Johnson M. *Metaphors We Live By*. Chicago; London: *The University of Chicago Press*, 1980. 242 p.
37. Langacker, R. W. *Foundations of Cognitive Grammar*. *Stanford University Press*. 1987.
38. Lotman, Y. M. *Universe of the Mind: A Semiotic Theory of Culture*. *Indiana University Press*. 1990.
39. Rosch, E. *Principles of Categorization*. *Berkeley University Press*. 1978

40. Venuti, L. *The Translator's Invisibility: A History of Translation*. Routledge. 1995.
41. Wierzbicka A. *Lexicography and Conceptual Analysis*. Ann Arbor: Karoma Publishers Inc., 1985. 368 p.

DICTIONARIES

42. Cambridge Dictionary. URL: <https://dictionary.cambridge.org/> (date of access: 12.10.2025).
- 43.. Longman Dictionary of Contemporary English : веб-сайт. URL: www.ldoceonline.com (date of access: 12.10.2025).

SOURCES OF ILLUSTRATED MATERIAL

44. Bruinsma R. The Gaia Tree. *Flash Fiction Magazine*. URL: https://flashfictionmagazine.com/blog/2025/01/14/the-gaia-tree/?utm_source=convertkit&utm_medium=email&utm_campaign=Flash+Fiction+Magazine+for+Wednesday%2C+January+15+-+16277814
45. Carney R. Travelling alone. URL: <https://alicegeyang.blogspot.com/2013/06/traveling-alone-rob-carney.html>
46. Darviri T. The Pine Tree. URL: <https://www.aftermathmag.org/short-story-the-pine-tree.html>
47. Ecocide: The Catastrophic Consequences of Kakhovka Dam Demolition. *VoxUkraine*. URL: <https://voxukraine.org/en/ecocide-the-catastrophic-consequences-of-kakhovka-dam-demolition> (date of access: 01.05.2025).

48. Everything is dead: Ukraine rushes to stem ecocide after river poisoning. *The Guardian*. URL: <https://www.theguardian.com/world/2024/oct/01/ukraine-seim-river-poisoning-chernihiv-ecocide> (date of access: 08.10.2025).
49. How Russia's war against Ukraine affects animals and the environment. *Ukrainer*. URL: <https://www.ukrainer.net/war-affects-animals/> (date of access: 28.04.2025).
50. Ray A. Sunshine. URL: <https://medium.com/@AritraRay10/sunshine-b3c53890e03b>
51. The Fallout: Voices from Ukraine – Anna Badkhen et al. *Emergence Magazine*. URL: <https://emergencemagazine.org/essay/the-fallout/> (date of access: 24.04.2025).
52. Three more lions rescued from war-torn Ukraine. *BBC*. URL: <https://www.bbc.com/news/articles/cg42r7nnp9xo>
53. Ukraine's Ravaged Environment. *The New York Times*. URL: <https://www.nytimes.com/interactive/2025/04/02/world/europe/ukraine-russia-war-environment.html> (date of access: 08.09.2025).

Анотація

Зелінська І. М. Засоби вербалізації концепту ПРИРОДА в оригіналі та перекладі (на матеріалі публіцистичних та художніх текстів).

У роботі розглянуто лексичні та стилістичні засоби, що використовуються для вербалізації концепту ПРИРОДА в англійських текстах. Надано визначення поняття концепту та концептуальної метафори, описано структуру концепту та виділено принципи та етапи концептуального аналізу. Запропоновано та обґрунтовано адекватні прийоми відтворення одиниць концепту ПРИРОДА українською мовою, зокрема з урахуванням жанрової специфіки (публіцистичний та художній текст).

Ключові слова: концепт, ПРИРОДА, вербалізація, концептуальна метафора, перекладацькі прийоми, художній текст, публіцистичний текст, екологічний дискурс.

Об'єктом дослідження є лексичні та стилістичні засоби вербалізації концепту ПРИРОДА.

Предметом дослідження виступають прийоми відтворення у перекладі лексичних і стилістичних одиниць концепту ПРИРОДА у перекладі художніх та публіцистичних текстів.

Мета дослідження полягає у визначенні ключових лексичних і стилістичних одиниць вербалізації концепту ПРИРОДА та способів їх відтворення у перекладі залежно від жанру тексту.

Матеріалом дослідження слугують фрагменти сучасних англійських публіцистичних та художніх текстів.

Методи дослідження включають методи стилістичного, концептуального, контекстуального та зіставного аналізу оригіналу й перекладу для характеристики прийомів концептуального перекладу.

Наукова новизна дослідження полягає у системному підході до аналізу вербалізації концепту ПРИРОДА та викликів, пов'язаних із його відтворенням у текстах різних жанрів – художньому та публіцистичному. У той час як попередні розвідки здебільшого зосереджувалися на лінгвістичних або культурних

аспектах екологічних та універсальних концептів, у даній роботі вперше поєднано концептуальний, контекстуальний та порівняльний аналіз для обґрунтування жанрово-специфічних перекладацьких прийомів.

Теоретичне значення дослідження полягає у його внеску в розвиток теорії концепту та концептуального перекладу в аспекті екологічного дискурсу.

Практичне значення дослідження визначається можливістю використання результатів роботи у викладанні таких дисциплін, як теорія і практика перекладу, методологічні основи дискурс-аналізу, крос-культурна та крос-професійна комунікація.

Структура роботи. Робота складається зі Вступу, двох розділів (з підрозділами та висновками до них), загальних висновків та списку використаних джерел. Основний зміст викладено на 80 сторінках.

Концепт ПРИРОДА має глибоке культурне, філософське та екологічне значення, а його вербалізація в текстах різних жанрів часто вимагає складного аналізу лексичних і стилістичних засобів. Зокрема, у публіцистичних текстах цей концепт часто реалізується через термінологію, чіткі формулювання та функціонально-стилістичні прийоми для інформування та переконання щодо екологічних проблем. У художніх текстах вербалізація є більш багатогранною: вона включає метафоричні структури, ідіоматичні вирази та образні засоби, що передають емоційний зв'язок людини з довкіллям, відображаючи культурні та індивідуальні уявлення. Саме тому перекладач повинен розуміти, як обрана метафора впливає на сприйняття ключової ідеї в цільовій культурі.

У сучасному контексті, де зростає важливість екологічних проблем, зокрема через трагічні наслідки екоциду, актуальність дослідження механізмів вербалізації концепту ПРИРОДА набуває критичного значення. Переклад не може бути зведений лише до пошуку словникових відповідників; він вимагає концептуального аналізу, щоб забезпечити адекватне відтворення глибинного смислу і стилістичних нюансів. Основна увага приділяється вивченню концептуальних метафор, які формують наше розуміння природи, та пошуку

оптимальних перекладацьких трансформацій, що дозволяють зберегти як зміст, так і функціональне навантаження вихідного тексту.

У результаті дослідження було встановлено, що вербалізація концепту ПРИРОДА фундаментально зумовлена функціональним стилем та прагматичною спрямованістю тексту. Доведено, що концепт ПРИРОДА отримує різне когнітивне профілювання залежно від жанру: у публіцистичних текстах він постає як складна екологічна система або об'єкт моральної відповідальності (переважно через семантичні поля фауни та екологічних проблем), тоді як у художніх текстах природа конструюється через атмосферний символізм та психологічний паралелізм, де образи апелюють до емоційного сприйняття, а не до логічної аргументації.

Крім того, дослідження підтвердило, що застосування алгоритму концептуального аналізу дозволяє відтворити не лише зовнішню форму, а й внутрішній зміст та метафоричну цілісність першоджерела. Встановлено: якщо для універсальних образів достатньо прямих перекладацьких еквівалентів, то передача глибинних емоційних та фігуративних значень потребує адаптивних стратегій і трансформацій. Це доводить, що адекватний переклад концепту ПРИРОДА можливий лише за умови когнітивного підходу, який враховує баланс між фактичним змістом, художньою структурою та ціннісним навантаженням тексту.

Summary

Zelinska I. M. The means of verbalization of the concept NATURE in the original and translation (based on publicist and literary texts).

The master's thesis deals with the lexical and stylistic means used for the verbalization of the concept NATURE in English texts. It provides definitions for the notions of «concept» and «conceptual metaphor», describes the structure of the concept, and outlines the principles and stages of conceptual analysis. Furthermore, the study proposes and substantiates appropriate techniques for rendering the units of the

NATURE concept into Ukrainian, specifically accounting for genre specificity (publicistic and literary texts).

Keywords: concept, NATURE, verbalization, conceptual metaphor, translation techniques, literary text, publicist text, ecological discourse.

The **object** of the research is the lexical and stylistic means of the concept NATURE. The **subject** of the research is the techniques of rendering lexical and stylistic units of the concept NATURE in literary and publicist texts.

The **purpose** of the research is the identification of the core lexical and stylistic units of verbalization of the concept NATURE and their rendering in translation depending on the genre of the text.

Research is based on fragments of contemporary English-language publicist and literary texts.

Methodology includes the methods of stylistic analysis, conceptual analysis, contextual analysis, and comparative analysis of original texts and their translation for characterizing the techniques of conceptual translation.

The scientific novelty of this research lies in its systematic approach to analyzing the verbalization of the concept NATURE and the challenges associated with its translation across different textual genres – literary and publicist. While previous studies have often focused on the linguistic or cultural aspects of ecological and universal concepts, this study uniquely combines conceptual, contextual, and comparative analysis to emphasise genre-specific translation techniques.

The theoretical significance of this research lies in its contribution to the theory of lexical concept and conceptual translation in the relation to the ecological discourse.

The practical value of the research is determined by the possibility of using the results in teaching such disciplines as the theory and practice of translation, methodological foundations of discourse analysis, and cross-cultural and cross-professional communication.

Structure of the research. The paper consists of an Introduction, two Sections (with subsections and conclusions to them), General Conclusions, and a List of References. The main content is presented on 80 pages.

The concept NATURE holds profound cultural, philosophical, and ecological significance, and its verbalization in texts across different genres often requires a complex analysis of lexical and stylistic means. Specifically, in publicist texts, the concept is often realized through terminology, clear formulations, and functional-stylistic devices to inform and persuade about environmental issues. In literary texts, the verbalization is more multifaceted, encompassing metaphorical structures, idiomatic expressions, and imagery that convey humanity's emotional connection to the environment, reflecting cultural and individual perspectives. Therefore, the translator must understand how the chosen metaphor impacts the perception of the key idea in the target culture.

In the current context, where the importance of ecological issues is growing, particularly due to the tragic consequences of ecocide, the relevance of studying the mechanisms for verbalizing the concept NATURE is becoming critical. Translation cannot be reduced merely to finding dictionary equivalents; it requires conceptual analysis to ensure the adequate rendering of the deep meaning and stylistic nuances. The main focus is on studying the conceptual metaphors that shape our understanding of nature, and finding optimal translation transformations that allow preserving both the content and the functional load of the source text.

As a result of the research, it was determined that the verbalization of the concept NATURE is fundamentally conditioned by the functional style and pragmatic intent of the text. The study proved that NATURE is cognitively profiled differently across genres: publicist texts frame it as a complex environmental system or a moral patient, primarily through the semantic fields of fauna and environmental issues. In contrast, literary texts construe nature through atmospheric symbolism and psychological mirroring, utilizing imagery that evokes emotional resonance rather than logical argument.

Furthermore, the research validated a four-stage algorithm of conceptual analysis, proving that effective translation requires reconstructing the conceptual profile and metaphorical embodiment of the source text rather than mere surface forms. It was established that while direct equivalents are used for universal metaphors, preserving the deep figurative and affective layers often necessitates adaptive strategies and conceptual transformations. Ultimately, the study concludes that translating the concept NATURE demands a cognitively informed approach that maintains the balance between denotative meaning, metaphorical structure, and axiological force within the target culture.