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METAPHOR AS A LINGUISTIC REFLECTION OF DIFFERENT
WAYS AND RESULTS OF THE WORLD PERCEPTION:
THE CONCEPT OF *CRIME* IN ENGLISH, GERMAN
AND RUSSIAN (BASED ON WORKS BY AGATHA CHRISTIE
AND BORIS AKUNIN)

1. Introduction

The purpose of our work is to describe the linguistic means used for depicting the concept of *CRIME* and to explain how mental spaces in detective fiction in different cultures were created, in order to display the main cultural and ideological diversity, since metaphor serves as basic principle of cognition and marks a person as a product of a certain culture and reflect its world view. In the course of this work we are going to analyze how crime, the criminal, the detective and his actions during investigation are described, and determine the existing differences between three languages: English, German and Russian.

The hypothesis of this research is that all metaphors are culture based and reflect the type of cognition specific for a certain culture, so different cultures, in this very case – English, Russian and German, perceive reality differently and make diverse projections of the real world, which is expressed in literature.

The limitations of this work could be concerned with the fact that the preferred scientific background will be Conceptual Metaphor Theory and Blending Theory as well, which approach metaphor differently. Many scholars argue that both theories have their serious limitations, drawbacks and do not reflect the reality properly, thus the author's view may be debatable. Moreover, the quantity of the selected material consists of two books: *The Mysterious Affair at Styles* by Agatha Christie, translated into Russian by A. Smoleansky (Таинственное происшествие в Стайлз, 1996) and into German by Nina Schindler (*Das fehlende Glied in der Kette*, 2003) and Boris Akunin's book *Смерть Ахиллеса*, translated into English by

Andrew Bromfield (*The Death of Achilles*) and into German by Andreas Tretner (*Der Tod des Achilles*, 2002) and may be considered not considerable for more serious research. However, the opportunity to compare the texts in three languages is an advantage for the current study.

2. Background of Metaphor Studies

For over 2,000 years, metaphor has been a subject of study of rhetoric. This discipline was first established in ancient Greece, and dealt with practical instruction in how to persuade others of a particular point of view by the use of rhetorical devices. Metaphor was one of these devices, which were called tropes by rhetoricians. Metaphor was viewed as master trope by rhetoricians. They characterized metaphor schematically as: A is B, as in Achilles is a lion. This scheme leads to a conclusion that metaphor has been identified since that time as implicit comparison. In other words, while metaphor is based on the comparison of two categories, the comparison is not explicitly marked [V. Evans and M. Green, 2006, *Cognitive linguistics. An Introduction*, p. 29]. This idea is contrasted with simile, because in simile the comparison is overtly signalled by the use of as or like: Achilles is as brave as a lion; Achilles is brave, like a lion.

The cognitive aspect of metaphor consists in the fact that metaphor is a linguistic reflection of different ways and results of the world perception. The metaphorical nature is based on the mental ability to make analogies between two different entities, even if they don't possess evident similarity. Analogy helps to understand new information in terms of old and already known information. Usually new information is abstract and impossible for direct perception, while old information is more specific and received from direct physical experience. Metaphor as a mode of comprehension connects within a language the results of this perception and comprehension reflects the principles and mechanisms of the language and linguistic consciousness in connection to the world.

Conceptual Metaphor Theory put forward the idea that metaphor is a cognitive model that builds national specific and individual world view. Usually national and individual concept spheres are studied on the basis of literary and publicistic texts. One of the main goals of CMT is to show the way people speaking different languages, used in different cultures, conceptualize various domains with the help of basic metaphors. (Lakoff & Johnson, 2008)(Lakoff & Johnson, 1999)

Lakoff argues that we think via metaphors, for example we speak about time, space, modality and causes in terms of metaphors, we use mappings in order to make the things clearer. The term “mapping” used by Lakoff has a mathematical meaning and it implies that by mapping we reflect knowledge from one domain to another, i.e. ontological correspondences between the two domains – the source domain and the target domain. Speaking about time and other abstract notions we use metaphors which are metaphorical in nature, and thus metaphors enter the field of grammar and even become central in it. This happens because expressions like: the time will come (uttered on the preceding day) make time sound very ordinary, on the one hand, but on the other hand, they do imply conceptualization of time as of something that is moving and the observer is static, or fixed. Christmas is coming (something that is fixed) should be contrasted to the case when the observer is moving: We’re coming up on Christmas. As Lakoff explains, it has biological reasoning and happens because we do not have special detectors for time, but we do have detectors for motion and locations, thus we try to imagine time as a location or as motion. This view is a revolution in linguistics, as it makes metaphor a part of our lively everyday language, instead of keeping it only for works of literature and rhetoric. Thus, taking into consideration the fact that metaphors are parts of our cognition and our language is metaphorically structured, it is obvious that metaphors are culturally based and conventional. English metaphors are not the same as Chinese or Russian ones. English expressions are mainly divided by Lakoff into two groups: those with literal meanings and idioms metaphorically structured. (Lakoff & Johnson, 2008)

Blending theory proposed by Fauconnier and Turner in the 1990s presents a new direction in cognitive semantics: the authors explained cognitive processes of perception and conceptualization. The central idea of this theory is that blending is not limited only to metaphor and metonymy but is a basic mechanism of processing human experience. The difference between blending theory and CMT consists in fact that Lakoff focuses on settled systematic connection between entrenched conceptual relationships; meanwhile Fauconnier uses occasional metaphors created by authors where he explores the process of creation metaphorical meanings (blending as online-process). These two approaches are complementary, as conventional metaphors are way of building material for blending and

make connections with various mental spaces. A traditional distinction is made between conceptual and creative metaphors. (Fauconnier & Turner, 2008)

3. Research Corpus and Method

The following research draws on three-tiered methodological approach: close textual analysis of the selected theoretical literature, extraction of the needed information from text corpora and interpretation of the obtained results.

The books we have chosen are an intriguing novel by the queen of British detective fiction – Agatha Christie, “The Mysterious Affair at Styles” and a historical detective book by the renowned Russian writer Boris Akunin – “The Death of Achilles”. For the purpose of determining the difference between the processes of conceptualization in different cultures we have decided to compare these texts in three languages: English, German and Russian. Further, we have selected the translations of these books. It is obvious that there exist many translations of the chosen books into other languages. The chosen translations, in our opinion, are most popular and professional, which were found on the internet. For Agatha Christie’s book we have chosen translations made by A.D. Smolenskiy into Russian and a translation made by Nina Schindler into German. Unlike Smolenskiy, who translates only from English, Nina Schindler is a very experienced translator from English and French and also a writer herself. For Akunin’s book we have chosen the translation made by Andreas Tretner, a professional translator from Russian and Bulgarian, who translates modern Russian authors and the translation made by a British translator and editor – Andrew Bromfield. The title of Akunin’s book – «Смерть Ахиллеса» was translated into German and English word-for-word: “Der Tod des Achilles” and “The death of Achilles”, while Agatha Christie’s book “The Mysterious Affair at Styles” – “Таинственное происшествие в Стайлз» in Russian, was translated into German as “Das fehlende Glied”, which literally means “the missing link”. This fact is very significant for the current research, since this expression is a part of Conceptual Metaphor EVENTS ARE LINKED OBJECTS and which is of crucial importance for detective fiction. This Conceptual Metaphor is one of the most frequently used in this genre, as describing events like crime and investigation is the primary task of crime fiction.

Further, we have determined that we should concentrate on the expressions that describe mental activity, the process of thinking and its results, crime, criminal, detective and everything that can be included in the sphere of crime, as a central concept of the following work. For this purpose, we have mindfully read the books and selected all the expressions of this type. First of all, the expressions were selected from the original versions. Next, we have found the equivalents in Target Text (TT). Here it is important to emphasize the fact that it was of paramount importance to find the exact sentences and places and to determine the expression which we need to extract and not to choose all the examples of Conceptual Metaphors in TT, because this could lead us to other results, contradicting our hypothesis.

The next stage of the work was connected with the processing of the data extracted from text corpora. All the examples of metaphors were presented in the form of the table, divided into three columns for each language: English, German and Russian respectively. At this stage the most important thing was to understand the meaning and message of the expressions, in order to determine the name of Conceptual Metaphor. Here we have applied in practice Lakoff's CMT by making use of the Index of /lakoff/metaphors(<http://www.lang.osakau.ac.jp/~sugimoto/MasterMetaphorList/metaphors/>), compiled by Lakoff himself and which is on open access on the internet. The Index consists of 217 Conceptual Metaphors, which in their turn are divided into subcategories. The Index can be viewed in three structures: by metaphor name, by source domains or by target domains. At this stage we faced some difficulties, as it is not always easy to determine CM and takes extra efforts to understand the exact meaning of each word. Moreover, some CM present blends of two or even three metaphors together. It is obvious that it is not possible to have the same CM in English, Russian and German text versions, which presents a great interest for the current research.

After we have picked up the most interesting and thought-provoking metaphors and found their equivalents in TT, we arranged them in the order of importance and most frequent usage in the text. We gave a number for each example and a letter, which stands for language, e.g. E – for English, R – for Russian and G – for German. Thus, an example taken from Christie's book gets a number 2E, while its equivalents, respectively, 2R and 2G. It is more effective to compare and analyze the examples if they

come together. For this purpose, we quote the sentences in all three languages and analyze them separately.

4. Metaphor as a Linguistic Reflection of Different Ways and Results of the World Perception: the Concept of CRIME in English, German and Russian

Concerning the crime and the process of investigation, there are six major CM that serve the goal of reasoning about one domain in terms of another: CRIME IS A SEQUENCE OF LINKED OBJECTS, DEATH IS AN OBJECT, INVESTIGATION IS COMBAT, TRUTH IS AN OBJECT, TRUTH IS LOCATION, SUSPICION IS A SPOT. I will analyze and explain these metaphors apart.

Conceptual Metaphor Home Page by George Lakoff gives 217 general Conceptual Metaphors which, in their turn, can include special cases of each metaphor. In this long list of metaphors there is no Conceptual Metaphor with “crime” as a key word, therefore we have analyzed all the metaphors and built a new one: CRIME IS A SEQUENCE OF LINKED OBJECTS.

1R. Следствие всего за два дня полностью восстановило цепь событий (стр.38)

1E. In two days the investigation has reconstituted the entire chain of events (p.40)

1G. In zweitägiger Ermittlung ließ sich der Gang der Ereignisse lückenlos wie folgt rekonstruieren (p.55)

Russian (1R) and English (1E) versions demonstrate that a crime is viewed as chain of events, that is, each constituent part of crime is a link that is connected with the whole image of crime. The process of investigation is similar to decoding the coded information and linking the pieces of a puzzle in a proper place. Moreover, this metaphor also implies that a crime is a chain of events that were de-constructed and when a detective collects and links them, he reconstitutes them and sees the whole picture of crime. In German version (1G) we can find two metaphors blended together: PROGRESS IS FORWARD MOVEMENT, when the accent is put on the course of events, which can move forward and EVENTS ARE OBJECTS, because these events can be reconstituted, like objects, and arranged properly on their places.

2R. Зато обер-полицеймейстер явно пал духом: думал, ухватил драгоценную ниточку, которая выведет его к целому золотому клубку, а ниточка возьми да оборвись (стр.64)

2E. In contrast, the chief of police was quite clearly downcast: Just when he thought that he had taken hold of the precious thread that would lead him to the pot of gold, the thread had simply snapped in his fingers. (p.68)

2G. Daßr schien der Polizeipräsident deutlich verdross noch hatte er das kostbare Fädchen in der Hand gehalten, das ihn zum goldenen Knäuel hinzuführen versprach, nun war es schon wieder abgerissen. (p.94)

The central theme of the passage given above is crime and the process of its solution, the metaphor CRIME IS A SEQUENCE OF LINKED OBJECTS finds new embodiment, as a chain becomes a clew, reminding us of Ariadne's thread which is a figurative expression for salvation. For a detective, evidence is a thread which leads to the solution and reveals the criminal. The difference between chain and clew in this example brings out the idea that in some cases the problem is not to collect all evidence in logical order, but sometimes it is difficult to catch the thread that leads to the clew. The same Conceptual Metaphor covers many aspects of crime as a phenomenon. The most eloquent expression of CM CRIME IS A SEQUENCE OF LINKED OBJECTS we find in "The Death of Achilles". Here we can bring another example concerning this Conceptual Metaphor, which absolutely repeats the previous one (2).

3R. Глядишь, какую-никакую ниточку и подцепим (стр.48)

3E. We might just be able to p-pick up some little thread (p.51)

3G. Vielleicht erwischen wir ja doch noch ein Fädchen, an das man anknüpfen kann (p.71)

The way the detective acts reminds us of an intellectual war, where two enemies try to outwit each other – the detective and the criminal. The following example demonstrates that detectives think with the help of military terms:

4R. Нужно было менять тактику (стр 56)

4E. Fandorin had to change his tactics (p.59)

4G. Fandorin mußte seine Taktik ändern (p.83)

A "battle" with a criminal is, for a detective the war in which he disposes of his forces and maneuvers in such a way as to help him to disarm the criminal and win. The example 4 was taken from the book "The Death of Achilles" and contains Conceptual Metaphor INVESTIGATION IS

COMBAT. I am absolutely certain that in the series of books about Hercule Poirot such an example will not be present, as the difference between these two detectives strikes the eye. Fandorin is an active character, a detective who appears many times in disguise, hunting for the criminal; he embarks on adventures and literally catches the lawbreaker. Thus, we can conclude that Fandorin is more warlike than Poirot und therefore he uses the word “tactics” for his actions.

Speaking more about abstract notions, we should mention the concept of truth, as it plays a capital role in the detective’s activity. Quite logically, truth in cross-domain mappings becomes an object and, as such, expresses the Conceptual Metaphor TRUTH IS AN OBJECT:

5E. In this case, surely, the truth was only too plain and apparent (p.61)

5G. In dem Fall hier war die Wahrheit ja nur zu klar ersichtlich (p.60)

5R. Вот и сейчас он остался верен себе, хотя случай был совершенно ясным (p.34)

The above quoted examples in English (5E) and German (5G) versions demonstrate that such abstract concept as truth acquires the qualities of an object, being described as plain and apparent – ersichtlich. We notice again the tendency of human cognition to speak about intangible things in terms of tangible ones. Truth is something that can be understood by human beings only with the help of their mind, but people compare it with seeing; thus, in the previous example, some adjectives were used to describe the aspects of truth.

6E. Still, the presence of the detectives brought the truth home to him more than anything else could have done it (p.84).

6G. Doch die Anwesenheit der Kriminalbeamten konfrontierte ihn mit der Wahrheit mehr als irgendetwas anderes (p.84)

Example 6E describes the truth as an object, brought by detectives, which suggests an idea that detectives are mediums of truth, because of their professional peculiarity. The German version (6G) animates the truth-object, making it truth-person, where truth can confront people. Unfortunately, the Russian translation left out this sentence and we cannot compare the three languages.

Among the most important Conceptual Metaphors in detective fiction is CM SUSPICION IS A BURDEN.

7R. Если я ошибаюсь и он не тот, кем я его считаю, ему лучше снять с себя подозрение сейчас (стр.72)

7E. If I am mistaken and he is not the man I take him for, it is best for him to clear himself of suspicion now. (p.77)

7G. Sollte ich mich irren und er ist nicht der, für den ich ihn halte, wäre es für ihn um so wichtiger, den Verdacht von sich zu weisen (p.106)

In the Russian version, suspicion is a burden that needs to be removed. In English (7E) and German (7G) versions, suspicion is something dirty and unnatural, something that covers a human being and usually people tend to get rid of suspicions as they get rid of spots on their clothes.

The quoted below example in English (8E) suggests the idea that a suspicion can be viewed as animated being, as something that you can and need to defeat, i.e. SUSPICION IS ENEMY.

8E. Miss Howard will have engineered her quarrel, and departed from the house. The lapse of time, and her absence, will defeat all suspicion (p.133)

8R. А чтобы окончательно избежать подозрений, надо затеять ссору с миссис Инглторп (p.87)

8G. Miss Howard hatte genug Zeit, ihren Streit vom Zaun zu brechen und abzureisen. Ihre Abwesenheit vor dem Verbrechen und während der Tat würde sie außerhalb jeden Verdachts stellen (p.152)

Speaking about example 8 in the Russian translation (8 R), we can notice that here suspicion has human qualities, as the verb *избегать* is mainly used referring to people, but unlike the English version SUSPICION IS A PERSON and does not possess the characteristics of an enemy. German translation offers another interpretation, where suspicion – (Verdacht) is associated with a circle or some closed space, that is why a person with good alibi is placed outside the suspicion – *außerhalb jeden Verdachts*. Thus, we can conclude that in this case we deal with Conceptual Metaphor SUSPICION IS CLOSED SPACE.

Moreover, there are examples that conceptualize suspicion in terms of objects, i.e. SUSPICION IS OBJECT:

9E. They arranged a plan to throw suspicion on John Cavendish, by buying strychnine at the village chemist's, and signing the register in his hand-writing (p.134)

9G. Sieheckten einen Plan aus, wie sie mit dem Kauf von Strychnin in der Dorfapotheke und einer gefälschten Unterschrift den Verdacht auf John Cavendish lenken konnten (p.152)

9R. (...) эта парочка хотела, чтобы в покупке стрихнина обвинили Джона Кавендиша (p.87)

We can understand from the context in the English and German versions of example 9 that criminals had a plan to get rid of suspicions and tried to throw a suspicion on another person. The verb to throw brings out the idea of the material nature of suspicion. The German variant implies an additional meaning with the help of verb lenken – to direct, which underlines the ability to manipulate the suspicion and change its direction. Below are cited the examples which underline one more time the material aspect of suspicion, which can be directed to a person:

10E. While suspicion was to be directed against him, she would be making quiet preparations for a very different denouement. (p.137)

10G. Während sich aller Verdacht gegen ihn richtete, sollte sie in aller Ruhe ein völlig anderes denouement vorbereiten (p.157)

Noticeable is that in German and English the mapping suspicion – object is made absolutely equivalent, while in Russian the sentence was omitted.

Example 11 gives another reason for thinking that the same concept can be expressed differently in each language. The English (11E) version presents CM SUSPICION IS OBJECT that can fill a person's mind. The markers of the material nature of suspicion are (in English) the adjective rife and the verb erfüllen – to fill (in German). In the Russian version (11R) the word suspicion was substituted for by the word беспокойство- anxiety, which changed the meaning of the original and changed the Conceptual Metaphor from the domain of mental activity to one from the domain of emotions, more precisely to CM EMOTIONS ARE FORCES.

11E. (...) the air seemed rife with suspicion (p.50)

11G. Ein unbestimmter Verdacht gegen alles und jedes erfüllte mich (p.11)

11R. Внезапно все вокруг стало внушать мне смутное беспокойство (p.7)

Another conceptual metaphor describing aspects of suspicion is SUSPICION IS COVER. Let us consider the examples below:

12E. He was already under suspicion (p.136)

12G. Er stand bereits unter Verdacht (p.155)

Suspicion covers a person and is difficult to be removed, If we remember the CM suspicion is burden. The main idea of this CM is primacy of suspicion, because a person is belittled by it, suspicion dominates a human being and absorbs his or her personality.

Unfortunately, this sentence was avoided by the Russian translator and we cannot compare these examples with the Russian version.

Further, we find examples that indicate the Conceptual Metaphor SUSPICION IS SPOT:

13E. (...) he came to the conclusion that if he could find an extra coffee-cup anywhere his lady love would be cleared of suspicion (p.157)

13G. (...) er kam nach einigem Gröbeln darauf, dass seine Herzensdame von jedem Verdacht befreit würde, wenn es ihm gelang, noch eine Tasse aufzustöbern (p.158)

13R. (...) если он найдет пропавшую чашку, то тем самым избавит от подозрений свою возлюбленную (p.87)

The divergence between three versions in English, German and Russian helps us understand the manifold nature of the concept of suspicion. In English suspicion is viewed as a spot, which can be cleared from the person with the help of an alibi, while in German suspicion is conceptualized as prison, which is marked by the verb befreien – to make free. In Russian the picture is double, because the verb избавить – save can be used towards people and objects. Thus, the general idea from the example 12R is that suspicion is something dangerous.

Onwards, we discover that suspicion can acquire the qualities of volatile substance:

14E. Surely the suspicion in the atmosphere must warn him that he was already a marked man (p.47)

14G. Er musste den Verdacht spüren, der gegen ihn in der Luft lag (p.47)

14R. Во всяком случае, витавшая в воздухе подозрительность должна была его насторожить (p.26)

Here we notice that English and Russian version are very similar and see the suspicion as a fluid that can fill the atmosphere. Thus, we can conclude that in this context the Conceptual Metaphor is SUSPICION IS FLUID. A strange case presents the German version – here suspicion lies in the air (in der Luft lag). Understanding this expression literally, we imagine an object that floats in the air, but the discrepancy is excused if we think figuratively and still imagine a substance floating in the atmosphere.

The example cited below is a case that can oppose the Conceptual Metaphor SUSPICION IS COVER, because it brings out the idea that a person can be placed above suspicion, i.e. the CM for this case is SUSPICION IS SURFACE:

15E. When I cited her and John Cavendish as being above suspicion? (p.92)

15G. Als ich behauptete, sie und John stünden außerhalb jeden Verdachts?

(p.92)

15R. Я еще говорил, что она и Джон вне подозрений (p.52)

However, there is a difference between the English, German and Russian versions. While the English version implies that suspicion is a kind of surface and there exist various levels where a human being can be placed depending on his / her alibi, German and Russian examples bring out the idea that suspicion is a closed space or circle, so the person with a good alibi is put outside the circle of suspicion. The results of this comparison show that the concept of CRIME unfolds with the help of secondary concepts like IDEAS, MIND, TRUTH, THINKING PROCESS (which, in its turn, includes assumptions, suspicions, deductions and conclusions about the criminal's personality and the crime itself), TRUTH, DEATH, INVESTIGATION, FACTS AND EVENTS. These concepts are conditionally called secondary, since the central concept of this research is CRIME. Still, to describe a crime is impossible without the range of the concepts mentioned above. A crime, as any illegal act, begins with an idea, then it is developed in the head of the criminal and ends with the crime itself.

Conclusion

In the present cross-linguistic research, we have developed a theoretical framework of the study of conceptual metaphor in detective fiction. Thus, we have analyzed the theoretical support of the given research, provided by prominent linguists, like George Lakoff, Mark Turner, Gilles Fauconnier and interpreted the selected text corpora according to CMT and the Theory of Mental Spaces. The obtained results demonstrated that the concept of CRIME plays a central role in detective fiction and have established that the central concept covers some sub-concepts like IDEAS, MIND, TRUTH, THINKING PROCESS (which, in its turn, includes assumptions, suspicions, deductions and conclusions about the criminal's personality and the crime itself), TRUTH, DEATH, INVESTIGATION, FACTS and EVENTS. Thus, the sub-concepts serve as a prism through which the central concept is unfolded. The CRIME metaphors are deeply entrenched in the cognition and reasoning of the three selected cultures: English, German and Russian.

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Rezumat: Aspectul cognitiv al metaforei constă în faptul că metafora este o reflectare lingvistică a diferitelor moduri și rezultate ale percepției lumii. Natura metaforică se bazează pe o capacitate mentală de a face analogii între două entități diferite, chiar dacă acestea nu posedă o similitudine evidentă. Presupunem că metaforele sunt bazate pe cultură și reflectă tipul de cunoaștere specific unei anumite culturi, astfel încât culturi diferite, în cazul cercetării noastre - engleză, rusă și germană, percep realitatea în mod diferit și fac proiecții diverse ale lumii reale, care sunt exprimate în literatură și film. Fiecare cultură are propriile sale moduri de conceptualizare a realității înconjurătoare. Unele concepte de bază, care sunt comune pentru culturile europene, pot fi încă reflectate în limbi în mod similar, însă majoritatea fenomenelor sunt înțelese și conceptualizate de reprezentanții acestor trei culturi țintă - anglofonă, germanofonă și rusofonă în trei moduri diferite. Limitările acestei lucrări ar putea fi legate de faptul că fondul științific preferat va fi *teoria metaforei conceptuale* și, de asemenea, *teoria amestecului*, care abordează metafora în mod diferit. Mulți cercetători susțin că ambele teorii au limitările lor serioase, dezavantaje și nu reflectă realitatea în mod corespunzător, astfel încât punctul de vedere al autorilor poate fi discutabil.

Cuvinte-cheie: *lingvistică cognitivă, metaforă, integrare conceptuală, concept, traducere, particularități culturale.*

Abstract: The cognitive aspect of metaphor consists in the fact that metaphor is a linguistic reflection of different ways and results of the world perception. The metaphorical nature is based on a mental ability to make analogies between two different entities, even if they don't possess evident similarity. We suppose that metaphors are culture based and reflect the type of cognition specific for a certain culture, so different cultures, in the case of our research – English, Russian and German, perceive reality differently and make diverse projections of the real world, which is expressed in literature and film. Each culture has its own ways of conceptualization of surrounding reality. Some basic concepts, which are common for European cultures still may be reflected in languages similarly, but the majority of phenomena are understood and conceptualized by representatives of these three target cultures – English-speaking, German-speaking and Russian-speaking in three different ways. The limitations of this work could be concerned with the fact that the preferred scientific background will be *conceptual metaphor theory* and *blending theory* as well, which approach metaphor differently. Many scholars argue that both theories have their serious limitations, drawbacks and do not reflect the reality properly, thus the authors' view may be debatable.

Keywords: *cognitive linguistics, metaphor, conceptual integration, concept, translation, cultural peculiarities.*