

METAPHOR IN THE ASPECT OF CULTURAL LINGUISTICS

METÁFORA NO ASPECTO DA LINGUÍSTICA CULTURAL

METÁFORA EN EL ASPECTO DE LA LINGÜÍSTICA CULTURAL

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ABSTRACT: The paper addresses the issues of naming culinary dishes in the English and Russian languages and cultures and the artistic imagery of culinary names in fiction. The paper focuses on the nominative and artistic imagery of culinary names. The nominative imagery, is discussed in terms of secondary linguistic nomination. Figurative culinary names are classified by us into the following types: a) metaphorical names; b) toponym-based names; c) antroponym-based names; d) false association names.

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Artistic imagery of culinary names is explored in fiction. The comparative analysis of empirical material shows that artistic imagery of culinary names is based on such cognitive mechanisms and stylistic devices as metaphor, symbolism and simile.

It has been concluded that in order to understand the imagery of English and Russian culinary names it is important to identify nominative indications, the most productive of which are metaphorical and toponymic.

KEYWORDS: Language. Culture. Sign system. Interplay. Linguistic culture. Nomination. Imagery. Figurative names. Realia. Nominative imagery. Artistic imagery. Nominative indications. Stylistic devices. Metaphor. Symbol. Simile. Productivity

RESUMO: O artigo aborda as questões de nomear pratos culinários nas línguas e culturas inglesas e russas e as imagens artísticas de nomes culinários na ficção.

O artigo se concentra nas imagens nominativas e artísticas de nomes culinários. As imagens nominativas são discutidas em termos de nomeação linguística secundária. Os nomes culinários figurativos são classificados por nós nos seguintes tipos: a) nomes metafóricos; b) nomes baseados em toponímia; c) nomes baseados em antropônimos; d) nomes de associações falsas.

Imagens artísticas de nomes culinários são exploradas na ficção. A análise comparativa do material empírico mostra que as imagens artísticas de nomes culinários são baseadas em mecanismos cognitivos e dispositivos estilísticos como metáfora, simbolismo e símile.

Concluiu-se que, para compreender o imaginário dos nomes culinários ingleses e russos, é importante identificar as indicações nominativas, das quais as mais produtivas são metafóricas e toponímicas.

PALAVRAS-CHAVE: Linguagem. Cultura. Sistema de signos. Interação. Cultura linguística. Nomeação. Imagens. Nomes figurativos. Realia. Imagens nominativas. Imagens artísticas. Indicações nominativas. Dispositivos estilísticos. Metáfora. Símbolo. Símile. Produtividade.

RESUMEN: El documento aborda los problemas de nombrar platos culinarios en los idiomas y culturas inglés y ruso y la imaginería artística de los nombres culinarios en la ficción.

El artículo se centra en la imaginería nominativa y artística de los nombres culinarios. La imaginería nominativa, se discute en términos de nominación lingüística secundaria. Los nombres culinarios figurativos los clasificamos en los siguientes tipos: a) nombres metafóricos; b) nombres basados en topónimos; c) nombres basados en antropónimos; d) nombres de asociación falsos.

La imaginería artística de nombres culinarios se explora en la ficción. El análisis comparativo de material empírico muestra que la imaginería artística de los nombres culinarios se basa en mecanismos cognitivos y recursos estilísticos como la metáfora, el simbolismo y el símil.

Se ha concluido que para comprender la imaginería de los nombres culinarios ingleses y rusos es importante identificar indicaciones nominativas, las más productivas de las cuales son metafóricas y toponímicas.

PALABRAS CLAVE: Lenguaje. Cultura. Sistema de signos. Interacción. Cultura lingüística. Nominación. Imágenes. Nombres figurativos. Realia. Imágenes nominativas. Imágenes artísticas. Indicaciones nominativas. Dispositivos estilísticos. Metáfora. Símbolo. Símil. Productividad.

Introduction

Language takes an important place in the system of values and priorities of culture according to its nature, ways of existence and potential abilities. Language and culture are the factors of inter development, enrichment and existence. It is in the priorities of linguoculture, which investigates culture of different people through their language, to study the complete interrelationship between language and culture.

Language and culture interplay

We consider the problem of language and culture interaction from the linguocultural perspective. Language is appeared to be as a system of embodiment of cultural values, and culture is considered to be as the highest level of language. Culture is a semiotic system which has the ability to transfer information. Its main function is the one of collective memory, which is characterized by accumulation (Lotman, 1993, p. 227). Taking part in the common historical process, every nation perceive and estimate the surrounding world in its own way, creating their own world picture, which depends on many factors: peculiarities of their historical development, way of life, geographical and climatic living conditions, customs and traditions. National fiction represents the general property of people, and its first element is language. Poetry heritage of Pushkin, Nekrasov, Shakespeare, Byron and prose of L.Tolstoy, Dostoevsky, Dickens and Galsworthy is conditioned by the reality – Russian and English. Language of fiction contains a lot of valuable information about the life of people and culture-specific elements, also known as realia. In linguistics, realia can be understood as both objects of reality and the names of these objects. The proposed research deals with one type of realia, namely culinary dishes. Names of such realia as food and dishes can be constantly observed in the works of English and Russian writers.

Figurative Nomination

In this work we consider nominative and artistic imagery of culinary names. Figurative nomination is closely connected with national-cultural specificity of language units, because they reflect national colouring, content. Analysis of figurative language means, especially metaphors, gives the opportunity to reveal the peculiarities and national-cultural specificity of language units. Figurative language means such as metaphor, metonymy, simile, personification, symbol are connected with objects of reality mediatedly, point to object and its indications, compare objects, their indications, situations, actions, states, point to the part of the object, show feelings and emotions, express writer's position and point of view.

Figurative language means are actualized in full measure in fiction, in which human experience is fixed. Fiction is the main source of figurative language means replenishment. It is pointed that national-cultural content of figurative language means permits to understand them better (Yurkov, 2012, p. 48).

Imagery

Imagery is understood as objective-subjective reflection of objects and phenomenon of reality, the ability of language means to transfer their visual-sensual perception. Images, as language units, reflect the specificity of national culture that is they are significant for the particular culture: beyond the understanding of imagery there is our knowledge of history, culture and traditions of some country. Characteristic features of the way of life of many generations are brilliantly revealed in the names of national dishes, created by centuries-old history of nation development. It is known the aspiration of the English people to resort to imagery in giving names to culinary dishes. It creates difficulty in understanding by the secondary language person. It is conditioned in considerable degree by insufficient knowledge both of a strange culture and the very principles of creating imagery of a language sign.

The act of nomination represents «... both an action and a message about an action». Sign and what is called by it, «the component of reality, comprise the relations of the name» (Arutyunova, 1977, p. 189). Different names of one and the same object may differ by their inner form, i.e. according to the indication which is in the basis of the given name. One and the same object can have different names depending on indications laid in its name (appearance, sex, age, profession, etc.) (Gak, 2010, p. 164-194). Primary and secondary nominations (Gak, 2010, p. 164-194; Arutyunova, 1977, p. 304-357; Teliya, 1977, p. 129-221), associated figurative nomination, anthroponymic figurative nomination, evaluated nomination (Vladimirova, Safin, 2005, p. 349-351) are revealed.

2.1.1 Imagery of Culinary Names

In this work we consider nominative and artistic imagery of culinary names. Having appeared through many years, names of culinary dishes are part and parcel of national culture of each nation.

Nominative Imagery

Nominative imagery is closely connected with the inner form of the word, which is understood as «that literal sense which is formed from the meaning of morphemes, comprising a word» (Maslova, 2001, p. 45).

Considering imagery of culinary names we mark out the following indications, laid in the secondary nomination: metaphorical, toponymic, antroponymic, indication based on false association name. In Russian we mark the following culinary names possessing the inner form, for example, *rassstegai*, i.e. an «unbuttoned» pie, *ockroshka* – a cold dish, all the ingredients of which are crumbled.

English people more often resort to *compound words* in figurative designation of dishes: *bubble-and-squeak*, roast meat with cabbage and potatoes (all the ingredients are boiled and bubbled and after that they are roasted and squeak); *ladyfingers* «ladies' fingers» (a long oval biscuit).

Figurative nominative units represented by word combinations are widespread in the English language. *Pears in nightshirts* «pears in night shirts» are called so because boiled in cider pears are served wrapped in meringue like in a shirt. Dish *angels-on-horseback* «angels on horses» is a tasty, «divine» snack – oyster and bacon (*angels*) on toasts (*on-horseback*). The image of angel appears also in the name *angel cake*, airy and of white colour «angelic cake» of flour, sugar and whipped whites.

Figurative nominative units (word combinations) may differ and they are classified by us into the following types: 1) metaphorical names; 2) toponym-based names; 3) antroponym-based names; 4) false association names. Most of these types are realized not individually but in close connection with metaphorical indication which intensifies the

expressiveness of imagery. Let us consider metaphorical type (the name is given according to the likeness of the outer look of the dish with different objects, parts of the body, likeness with animals and birds, according to the colour, to the content of its ingredients, the way of cooking and so on).

Metaphorical indication

Metaphorical indication of culinary names is based on 1) the likeness of the dish with a) this or that object, for example, figurative names of puddings, the name *Kentish well pudding* reflects the specificity of pudding: while cutting it, thick, sweet syrup pours out, forming a «well», *Sussex pond pudding* is one of the best puddings on fat, pouring out while cutting it and forming a «pond» around it on the dish. The names of *puddings* are numerous in the English language. A great variety of *puddings* reflect the originality of cooking, their specificity and show that they play a significant role in the British national cuisine. Britain's tradition of cooking delicious *puddings* is not only ancient but also a unique one. *Puddings* differ on 1) their appearance: in the figurative name of boiled pudding - *pudding spotted dog* - raisins, used in it as ingredients, give it the likeness with spotted dog; 2) on their content: *gingerbread and pear upside-down pudding*, was popular in the times of Queen Victoria; 3) on the way of cooking: *shirt-sleeve pudding* (or *jam roly-poly*). It was used to boil it in the sleeve of a shirt in the times of Queen Victoria; 4) on colour: *apple brown Betty pudding*; *pudding Moonshine*, sparkling jelly, which reminds moon light on its colour.

Similarly, the indication based on the likeness of the appearance can be observed in the figurative names of *pies*. A figurative name of Cornish pie *Stargazey pie* is connected with the decorative use of fish heads with eyes. A nominative imagery is based on the likeness of the pie appearance with the heads of fish. The imagery name of *joke pies* is due to the usage of such *pies* which were baked for big festivals in the times of Elizabeth; after baking the *pies* were filled with alive birds or frogs and were cut for the entertainment of people.

Metaphorical indication of culinary names may also be based on b) the likeness of the dish with insects: *squashed fly biscuit* – «a biscuit with “flies”» (a biscuit with raisins), *a fly's graveyard* – «a biscuit “a graveyard of flies”»; c) on likeness with birds: thick, crunched pies, resembled a nest of the bird on the form, took a figurative name *bird's nest pudding* or *crow's-nest pudding*; d) on the likeness with animals: *cat's head biscuit* – a biscuit resembling the head of striped cat in the form and size; a figurative name of boiled pudding with raisins *pudding spotted dog* pointed to its likeness with a spotted dog; a sweet dish of almonds, eggs, cream, butter *Hedgehog* resembles a hedgehog with quills of almonds in a form; e) on the likeness with parts of the body: *ladyfingers* – a name of the long, oval biscuit, which resembles fingers of a lady; a sauce of bacon and coffee fat mixture, which are formed on the bottom of a saucepan in the form of dark-red “eyes” got a name *red-eye gravy* – a gravy with red “eyes”; traditional Christmas fried meat, served in rich English households and in fashionable restaurants it is accompanied by music and singing of Christmas hymns, received a name *boar's head* (the tradition is connected with Scandinavian mythology) – the name is based on the likeness of the dish appearance with the head of a boar; very big flat cakes sprinkled with sugar powder are called *elephant ears*; the name of long, oval form biscuit got the name *rabbit ear*; f) on the likeness with other objects: flannel cakes - “*thin flat cakes*” resemble flannel cloth by its softness and tenderness; 2) on the quantitative content of its ingredients: *pound cake* from Bradford got its name because of the equal number of its components: 1 pound of each

ingredient in it; 3) the name is based on the way of cooking : *bubble-and-squeak* – roast meat with cabbage and potato (all ingredients are boiled and bubbled at first and then they are roasted and squeak); the name *mixed grill* - “assorted fried meat” of steak, kidneys or liver, pieces of bacon, sausages takes its name of grill (to fry on rack); 4) the name is based on colour: *angel cake* is made of flour, sugar and mixed whites (is called on the light colour), *black pudding*, blood sausage, *brown Windsor soup* which is cooked of veal and vegetables.

Toponymic indication

Toponymic indication is used in culinary names with toponym component, for example, in the name *Melton Mowbray pie*, a pie with pork and anchovy sauce, which was first baked in the town of Melton-Mowbray (Lestershire county); in the name of small cakes *Eccles cakes*, which were first baked in the town of Eccles during the period of Puritanism, when it was banned to cook fat Christmas cakes and puddings; in the name of such puddings as *Yorkshire pudding* «a pie of mixed dough with a piece of fat meat», *Yorkshire Savoury Pudding* «*Yorkshire spicy pudding*»; *Snowdon Pudding*, which was named in honor of Welsh mountain Snowdon. It made famous the hotel at the bottom of this mountain, where it was served to hungry mountaineers and tourists; rich *Bakewell pudding* «*fat Bakewell pudding*», *Sussex pudding*, a biscuit cake with a berry layer (the same as a summer pudding). Toponymic indication can be observed in the name of open oval *puff* with the filling of raisins, candied peels and lemon or orange peels *banbury cake* «*banbury puff*», which has been baking in the city of Banbury for 400 years already. *Bakewell tart* «*Bakewell sweet pie*», a closed pie with strawberry jam (named in honour of the city Bakewell).

Antroponymic indication

Antroponymic indication of culinary names is often connected with names of 1) historical personalities: *Bourbon biscuit*, a sort of chocolate biscuit with a layer of chocolate cream; *Garibaldi biscuit*, a dry biscuit with raisins, which J. Garibaldi supposedly liked; *beef Wellington* «*beefsteak Wellington*» which is made of beef, leaver paste, bacon and brandy in a cover of puff-pastry in the form of a shell, was named in honour of the first duke of Wellington; a round piece of grinded meat in the sauce of tomato and green pepper, *Pompey's head*, is called according to the name of the Rome general Pompey Magnus, also famous as Pompey the Great, whose head was very big; 2) famous or popular men of culture: *Melba toast* (“*toasts “melba”*”), very thin and narrow toasts, *Melba garniture* – small tomatoes, filled with chicken, truffles and mushrooms, sprinkled with bread crumbs and fried. Their name is connected with the name of Australian singer N. Melba. The dish *spaghetti Caruso*, a mixture of spaghetti with chicken liver and tomatoes, is called in honour of the Italian singer Enrico Caruso. *Chicken Tetrizzini*, spaghetti with chicken, mushrooms and almond, served with cream and cheese souce, got their name in honour of the Italian singer Luiza Tetrizzini. An airy dessert, *the pavlova*, which is made of meringue in the form of ballet tutu, decorated with sweet fragrant fruit on the top, is called in honour of Anna Pavlova, a great ballet dancer, who visited Australia in the 1920-s.

False association indication

Imagery based on false association is actualized in such names as *toad-in-the-hole* to identify a dish which has nothing in common with a toad, but presenting sausages or beefsteak, baked in the dough; *Yorkshire toad* is *Yorkshire pudding* with pork sausage; indication based on false association is revealed in the name of a dish *dog-in-a-blanket* representing pudding with jam or currant, baked in the dough; it is also actualized in the name of a dish *Welsh rabbit* (*Welsh rarebit*) which marks a *Welsh toast* with melted cheese, sometimes with butter and milk added, in which rabbit is observed only in the name; in the name *English monkey* to identify a thin dry biscuit, poured with a mixture of bread crumbs, milk, butter and cheese and flavoured with tomatoes (has nothing in common with a monkey).

Artistic Imagery

Metaphor

Imagery, which is observed in the names of dishes and based on the indications mentioned above, continues its life in fiction. Literary texts are real keepers of culture. Figurative metaphor, which is also called poetic, «functions in literary texts, in which it realizes its creative-figurative potentialities» (Maslova, 2001, p. 92). Thus in the lines of V.A. Zhukovsky's poem «To A.A. Pleshcheev» «... You are *a mixed salad* of roles and feelings» (The author's translation) a key metaphor is «you are *a mixed salad* of roles and feelings», emphasizing a diverse, changing character of a hero on the stage and in life. A metaphor from English poetry «*Our Garrick's a salad*; for in him we see oil, vinegar, sugar, and saltiness agree» (Goldsmith «Retaliation») has something in common with the above mentioned. The English actor David Garrick who became famous in W. Shakespeare's plays appears in it as a diverse actor able to convey various feelings: from «oil» and «sugar» to «vinegar» and «salt».

Symbol

In some names of dishes artistic imagery is based on symbol. The last one differs by polysemanticity which «is caused by the fact that it can be equally applied to different aspects of existence» (Krjukova, 2000, p. 43). *Kalach* in F.M. Dostoevsky's «Crime and Punishment» is a symbol of a holiday: «Only once at Christmas she sent them all presents of *pies* and *rolls*» (F. Dostoevsky. Crime and Punishment (translated by C. Garnett, 1914). In «The House of the Dead» by F. Dostoevsky a co-meaning of the name *kalach* is added and that is *a symbol* of alms, of common people food: «Their alms are almost continuous and nearly always take the form of *bread*, *bread rolls* and *kalaches*, much less often that of money» (F. Dostoevsky. The House of the Dead (translated by D. McDuff, 2003).

The name of I.A. Krylov's fable «*Demyan's Fish Soup*» (translated by C. Fillingham Coxwell in the book «Kriloff's Fables») became *a symbol* of excessive treating, when something is offered too insistently and in big quantity.

Pancakes (*bliny*) in F. Dostoevsky's «Crime and Punishment» appear as *a symbol* of funeral repast: «Then will you make my apologies to her? Through inevitable circumstances I am forced to be absent and shall not be at *the dinner* in spite of your mamma's kind invitation» (F. Dostoevsky. Crime and Punishment (translated by C. Garnett, 1914). For English people *baked meats* are *a symbol* of funeral repast. The expression «*funeral bakes meats*» goes back to W. Shakespeare: «... *the funeral bak'd*

meats did coldly furnish forth the marriage tables» (W. Shakespeare. «Hamlet», Act 1, Scene 1). It is also used in the novel «Modern Comedy» by J. Galsworthy: «*baked meats*, eh, Forsyte?» said a voice in his ear. «Our number's up, I think...» (J. Galsworthy, «Modern Comedy»).

Simile

Artistic imagery of culinary names is often created by means of simile (comparison), which is «the most universal, the most apparent, but at the same time the most hidden element subjecting to be revealed, defining the form of cognition... and guaranteeing the richness of its content» (M. Fuko, 1994, p. 66) (the author's translation). Thus, Chekhov's appetizing *pancakes* are compared with merchant's daughter, who on somebody's ideas, should be plump, rosy-cheeked: «The *pancakes* were crispy, porous, puffy like a shoulder of a merchant's daughter» (A.P. Chekhov. «On Frailty»: Pancake theme for a sermon).

Comparisons give some additional characteristics to the compared objects. Impressionistic comparisons are distinguished by the peculiar novelty of imagery. If Trigorin compares a cloud with a piano in Chekhov's «Chaika» (Chekhov, «Seagull»), then in J.B. Priestly's «Angel Pavement» *soup* is compared with rubber, and this *simile* is intensified by an adjective mysterious and pointing out that there is much less flavour in *soup* than in rubber: «the waitress returned to give them some mysterious thick *soup*, which looked like *gum* but had a rather less pronounced flavour» (J.B. Priestly, «Angel Pavement»). In W.H. Auden's novel «Humphry Carpenter» a face is compared with a *wedding-cake*, which was left in the rain as unclaimed and forgotten by everybody: «My *face* looks like a *wedding-cake* left out in the rain» (W.H. Auden, «Humphry Carpenter»). The image of a very sad person in tears appeared, who was waiting a pleasant event or something good, but it didn't happen; so an effect of deceived expectations is created. A *cake*, left in the rain, symbolizes somebody's unrealized wedding, and, perhaps, somebody's unfavourable destiny.

Poetical comparison of *ukha* (*fish soup*) with amber in V.A. Zhukovsky's poem «The Tale about Ivan-the tsarevich and the Grey Wolf» is deeply national: «... *ukha*, like watery / Amber, sparkled in big saucepans...» (The author's translation). *Ukha*, as one of the «precious» dishes of Russian cuisine, is compared with half-precious stone – amber. Imagery of this comparison is intensified by comparing *ukha* with unusual watery (melted) amber.

In K. Mansfield's novel «Sun and Moon» imagery is created by means of comparing a cap with *jelly*: «There was a man helping in a cap like a *blancmange*, and their real cook» (K.Mansfield. «Sun and Moon»). Comparison «a cap like a *blancmange*» emphasizes untidiness and shapelessness of a cap, transfer contempt to a man, helped in the kitchen: there was someone in a cap looked like a *blancmange-jelly*, flabby, nearly spilling, taking a shape of his head; a man who doesn't have any authority in the kitchen, but there was also their real cook at the same time.

Conclusion

In conclusion, it is necessary to note that both nominative and artistic imagery is typical for Russian and English culinary names. So, to understand the imagery of English and Russian culinary names it is important to identify nominative indications, the most

productive of which are metaphorical and toponymic. The most wide-spread indications of nominative imagery can be conventionally divided into «natural» associated with: 1) likeness of the outer look of the dish; 2) its colour; 3) the way of cooking; 4) indication based on false association, and «country studying» especially concerned of toponym-based names and antroponym-based names. The analyzed material shows that artistic imagery of culinary names is based on such cognitive mechanisms and stylistic devices as metaphor, symbol and simile.

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