



The role of sound-based rhetorical devices in the source text and its translation

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ARTICLE INFO

Article history:

Received May 2025

Received in revised form

15 May 2025

Accepted 25 June 2025

Available online

15 July 2025

Keywords:

alliteration,
assonance,
onomatopoeia,
phonosemantics,
bioacoustics.

ABSTRACT

This article explores the role of phonic figures of speech in G.A. Dolgaya's fantasy novel *Bogi sredinnego mira* (The Gods of the Middle World) and its English translation by R. Thompson, *The Gods of Middle World*. Special attention is given to the stylistic and emotive functions of alliteration, assonance, and onomatopoeia—key rhetorical devices that shape the aesthetic and affective impact of both the source and target texts.

The research is grounded in the theoretical frameworks of prominent scholars in translation studies, stylistics, and linguistics, including A.A. Potebnya, V.M. Zhirmunsky, Yu.N. Tynyanov, M.L. Gasparov, L.V. Zubova, V.I. Tyupa, M. Magnus, G. Jung, L. Spitzer, H.-G. Gadamer, H.-R. Jauss, R. Tsur, and J. Ohala.

Through a comparative analysis of the original and translated texts, the study identifies divergences in the rendition of phonic devices and evaluates their implications for stylistic coherence and emotional resonance. The translator's strategies such as functional equivalence, semantic translation, compensation, and grammatical-stylistic adaptation are critically examined. Additionally, the article proposes alternative translation solutions to enhance the preservation of the original's stylistic nuances and expressive force.

2181-3701/© 2025 in Science LLC.

DOI: <https://doi.org/10.47689/2181-3701-vol3-iss4-pp80-89>

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Tovushga asoslangan ritorik vositalarning manba matndagi o'rne va uning tarjimasi

ANNOTATSIYA

Kalit so'zlar:

alliteratsiya,

Ushbu maqola G.A.Dolgayaning "Bogi sredinnego mira" ("O'rta dunyo xudolari") fantastik romani va R.Tompsonning

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assonans,
onomatopeya,
fonosemantika,
bioakustika.

“The Gods of the Middle World” ingliz tiliga tarjimasidagi fonik nutqiy figuralarning rolini o’rganadi. Alliteratsiya, assonans va onomatopeyaning stilistik va emotsional funksiyalariga alohida e’tibor beriladi - manba va maqsadli matnlarning estetik va ta’sirchan ta’sirini shakllantiradigan asosiy ritorik vositalar.

Tadqiqot tarjimashunoslik, stilistika va tilshunoslik sohasidagi taniqli olimlar, jumladan A.A. Potebnya, V.M. Zhirmunsky, Yu.N. Tynyanov, M.L. Gasparov, L.V. Zubova, V.I. Tyupa, M. Magnus, G. Jung, L. Spitzer, H.-G. Gadamer, H.-R. Jauss, R. Tsur va J. Ohala.

Asl va tarjima matnlarni qiyosiy tahlil qilish orqali tadqiqot fonik qurilmalarning ijrosidagi farqlarni aniqlaydi va ularning uslubiy uyg’unlik va hissiy rezonansga ta’sirini baholaydi. Tarjimonning funksional ekvivalentlik, semantik tarjima, kompensatsiya va grammatik-stilistik moslashuv kabi strategiyalari tanqidiy ko’rib chiqiladi. Bundan tashqari, maqola asl nusxaning stilistik nyuanslari va ekspressiv kuchini saqlab qolish uchun muqobil tarjima yechimlarini taklif qiladi.

Роль звуковых риторических приёмов в исходном тексте и его переводе

АННОТАЦИЯ

Ключевые слова:

аллитерация,
ассонанс,
ономатопея,
фоносемантика,
биоакустика.

В статье исследуется роль фонических фигур речи в романе-фэнтези Г.А. Долгой «Боги срединного мира» и его английском переводе Р. Томпсона «The Gods of the Middle World». Особое внимание уделяется стилистическим и эмотивным функциям аллитерации, ассонанса и звукоподражания — ключевым риторическим приёмам, формирующим эстетическое и эмотивное воздействие как исходного, так и целевого текстов.

Исследование основывается на теоретических исследованиях видных учёных в области переводоведения, стилистики и лингвистики, среди которых А. А. Потебня, В. М. Жирмунский, Ю. Н. Тынянов, М. Л. Гаспаров, Л. В. Зубова, В. И. Тюпа, М. Магнус, Г. Юнг, Л. Шпитцер, Х.-Г. Гадамер, Х.-Р. Яусс, Р. Цур, Й. Охала.

По средством сравнительного анализа текстов оригинала и перевода исследование выявляет расхождения в передаче фонических приёмов и оценивает их влияние на стилистическую связность и эмоциональное восприятие. Также были выявлены такие переводческие стратегии, как функциональная эквивалентность, семантический перевод, компенсация и грамматико-стилистика адаптация. Кроме того, в статье предлагаются альтернативные решения по переводу для улучшения сохранения стилистических нюансов и выразительности оригинала.

INTRODUCTION

The sonic texture of a text amplifies its semantic depth, prompting writers to deploy phonic devices—alliteration, assonance, onomatopoeia—as tools for imagery, rhythm, and emotional resonance. The translational challenges posed by these figures have been extensively examined in philological and translational studies.

The investigation of sound-based rhetorical devices has deep roots in Russian academic tradition, particularly in the domains of linguistic analysis, stylistic studies, and literary theory. The Russian and Soviet academic community has produced substantial research in this area, with particularly noteworthy contributions from distinguished scholars. A pivotal figure in this field was Alexander Potebnya (2019), whose groundbreaking work highlighted the significance of phonological expressiveness in literary composition. His theoretical framework introduced the seminal concept of "the inner form of the word," postulating that the phonetic composition of lexical units can activate cognitive associations that intensify semantic perception and aesthetic appreciation of literary texts.

Viktor Zhirmunsky (1921, 1975), another seminal figure in Russian literary scholarship, conducted pioneering research on the structural and aesthetic functions of sound patterns in poetic texts. His work demonstrated how phonological devices serve as fundamental elements for achieving textual coherence and poetic unity. Notably, Zhirmunsky developed a diachronic approach to studying sound organization, examining its historical transformation across various literary periods and cross-cultural contexts.

In his Formalist analyses, Yury Tynyanov (1924) theorized phonemic patterning as a constructive mechanism operating along three axes: (1) semantic correlation (sound-meaning symbiosis), (2) syntagmatic organization (linear textual progression), and (3) paradigmatic relations (systemic literary conventions).

Mikhail Gasparov's empirical analyses of diverse literary corpora (1974, 2012) established two fundamental principles: (1) the affective intensification function of phonic figures operates consistently across languages; (2) their aesthetic deployment follows culture-specific conventions while serving universal expressive purposes.

Lyudmila Zubova's (2000) linguistic analysis reveals a functional shift in phonic devices: from their classical role as unifiers of textual harmony to their contemporary deployment as polyfunctional stylistic elements capable of encoding layered meanings.

Building on structuralist and post-structuralist traditions, Tyupa (2006) reconceptualizes phonic phenomena as operating at the intersection of narrative poetics (organizing temporal flow) and textual semiotics (establishing acoustic signification systems). This bifunctional approach reveals how sonic patterning contributes to what he terms 'the semiotics of authorship' in literary texts.

Among international scholars investigating phonic devices in literary discourse, American linguist Margaret Magnus's (1999) experimental phonosemantic studies demonstrate how specific phonetic features trigger consistent psychological responses across language groups, suggesting universal psycholinguistic patterns that parallel G.Jung's (1993) concept of primordial image clusters in the collective psyche.

Austrian philologist Leo Spitzer's (1928) philological circle reveals how iterative sound patterns function as linguistic fossils—layered signifiers that simultaneously encode (1) authorial intent, (2) cultural memory, and (3) readerly affect. This triadic model paved the way for Gadamer's fusion of horizons (1968), where sound operates as

a hermeneutic conduit between historical contexts, and Jauss's reception history (1977), wherein phonological 'echoes' adapt to changing aesthetic paradigms.

American phonetician John Ohala (1990) formulated the frequency code hypothesis in bioacoustics, demonstrating how vocal pitch operates as a cross-species communicative signal: high frequencies universally convey submission/small size, while low frequencies signal dominance. His research systematically debunked notions of innate sound-meaning correspondences, instead proving that phonetic interpretation derives from three interdependent factors: (1) universal acoustic principles, (2) vocal tract physiology, and (3) evolutionary adaptations in communication systems.

Israeli scholar Reuven Tsur's (2008) neurocognitive model posits that phonological patterns function as 'aesthetic catalysts'—their meaning potential emerges through: (1) embodied simulation (mirror neuron responses to articulation), (2) cross-modal synesthesia (e.g., high vowels → brightness), and (3) statistical learning (implicit recognition of genre-specific conventions). This framework has redefined empirical literary studies by operationalizing subjective reception processes.

RESEARCH METHODS

Our research methodology integrates multiple analytical approaches to systematically investigate the phonological patterns of literary discourse and their cross-linguistic transposition. The study employs a threefold framework combining comparative, contextual and functional perspectives to examine sound-based rhetorical devices in both source and target texts. Through comparative textual analysis, we establish precise correlations between the original Russian work and its English translation, identifying both successful equivalences and inevitable divergences in the treatment of phonic elements. The contextual dimension of our investigation explores how these sonic patterns contribute to the text's semantic depth, emotional resonance and character delineation.

The functional analysis component focuses specifically on the operational mechanisms of phonetic figures, assessing their role in rhythm creation, thematic emphasis and affective intensification within the narrative architecture. This methodological triangulation allows us to evaluate not just surface-level correspondences, but more crucially, the preservation of aesthetic and psychological effects in the translated version. Our approach bridges theoretical linguistics with practical translation studies, offering a robust paradigm for analyzing how phonological artistry navigates the challenging terrain of interlingual transference while maintaining its literary potency.

This integrated methodology provides a comprehensive toolset for:

- Identifying translation strategies for sound-based devices;
- Assessing functional equivalency across languages;
- Developing compensation techniques for linguistically-bound effects;
- Preserving the text's acoustic dimension in translation.

ANALYSIS AND RESULTS

In the fantasy novel we are examining - *Bogi sredinnego mira*, (2023) by Galina Dolgaya, a Russian writer from Uzbekistan, and its English translation by Robert Thompson *The Gods of Middle World* (2013) - we can trace the stylistic device of alliteration as one of the key phonic figures of speech, which the author uses to create sounds of nature, emotions, or actions.

Река злилась и ревела, пенными гребнями бросалась на монолит, полируя его... [p. 3]	Roaring, it hurled itself at the monolith in foaming crests, polishing it... [p. 11]
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In this passage, the alliteration of "p" and "з" sounds creates natural auditory effects while emphasizing the wild, aggressive nature of the spring river's waters. In the English translation, this alliteration loses its functional effectiveness and fails to recreate the original's vivid soundscape of churning, furious water. Only a partial preservation of the roaring "r" motif remains in the word "roaring".

The English version employs softer sounds like "l", "f", and "m", rendering the river's description more epic but less emotionally intense. This exemplifies a typical translator's compromise—sacrificing literal alliteration to preserve meaning. Despite linguistic constraints, we attempted to reproduce the "r" sound to maintain the original's spirit without altering semantic precision:

«Raging and roaring, the river rushed at the rock with foaming fury, grinding its granite...»

Странным тягучим воздухом дохнуло в лицо ... [с. 5]	An unfamiliar, damp air brushed again her cheek... [p. 14]
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In this example, the original text conveys the basement's eerie mystery through voiceless consonants like "c", "m", "d", and "x", intensifying the passage's unsettling atmosphere. While the English translation couldn't replicate the exact alliterative pattern due to linguistic constraints, the translator employed functional compensation through assonance—repeating the sounds /ə/, /ʌ/, and /i:/—to recreate a similar sense of foreboding:

«An unfamiliar, damp air brushed again her cheek...».

Троллейбус заурчал и вскоре тронулся. Толпа качнулась в такт. [p. 6]	The trolleybus now began to rumble and then moved off sharply, causing the crowd of passengers to reel as one. [p. 16]
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The combination of alliterative sounds - «т», «р», «л» - in this passage creates not only a sense of movement and rhythm but also emphasizes Sima's flustered state. In the English translation, the alliteration is partially preserved through the "r" sound (*rumble, reel, sharply*), which conveys vibration, though the rhythm and tension are noticeably softened. This demonstrates yet another instance where the translator prioritizes preserving the original's semantic meaning over maintaining literal sound patterning.

... стрелки показывали без двадцати минут девять. Секундная стрелка неумолимо описывала круги, а надпись «семнадцать камней», словно дразнясь, изогнулась в улыбке. Сима с досады сжала губы. [p. 6]	... a watch whose hands showed twenty minutes to nine. The second hand circled, and the lettering '17 jewels' curved into a smile, as though teasing her. Sima pursed her lips in irritation. [p. 16]
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The insistent repetition of the voiceless "c" alliteration in this passage serves as an acoustic mirror of the protagonist's emotional state - where the hissing consonant simultaneously conveys both her hurried movements and suppressed irritation. In the English translation, the translator deliberately sacrificed the alliterative pattern to maintain terminological precision, avoid artificiality, and instead convey equivalent emotional depth through lexical choices. This example exemplifies functional translation, where the atmosphere of haste and frustration is achieved not through sound devices but through dynamic action verbs ("circled," "curved"), psychological descriptors ("as though teasing her") and physical manifestations ("pursed her lips").

Authors frequently employ the phonic device of assonance to unify textual segments, creating harmonic descriptions of both natural imagery and characters' inner experiences. Below, we examine how assonance functions in both the original and translated versions of the fantasy novel under study:

Первая лекция ведущего археолога страны!.. [p. 6]	For the first lecture by the country's top archaeologist, of all things. [p. 17]
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In the Russian original, the [e] and [a] vowel sounds create a rhythmic structure and convey emotional intensity. Due to linguistic differences, the English translation lacks direct vowel repetition (the vowel sounds are varied). However, the translator successfully preserved the emotional impact through alternative stylistic devices: lexical (hyperbolic epithet - "*top archaeologist*") and syntactic (inversion and exclamation - "*of all things*").

... солнце, заливающее комнату с утра, после обеда уползло за дом...[p. 9]	...the sun, which poured into the room in the morning, slipped round to the other side of the building after lunch...[p. 20]
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In this excerpt, the original Russian text employs repeated vowel sounds [a], [o], and [e] to convey the gradual fading of daylight and create a sense of peaceful calm. The English translation could not fully replicate this assonant pattern, instead using less systematic vowel repetitions: [aʊ] (as in "poured," "round"), [ɪ] ("into," "in," "slipped," "building"), and [əʊ] ("other," "after").

Чёрной тучей опустилась на сердце вождя тоска, закрыв собой светлую радость дня [p. 23]	A dark cloud of melancholy descended on the heart of the chief that blotted out the joyful brightness of the day [p. 37]
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In this phrase, the recurring vowels [o], [y], and [e] create a gloomy mood and oppressive atmosphere. The original assonance could not be phonetically replicated in translation, as English lacks exact equivalents for the Russian [y] and [o] sounds. However, a similar ominous effect is achieved through assonance using different vowel sounds: [ʊ]/[ɔ:] (as in "dark," "cloud," "melancholy"), [əʊ] ("descended," "blotted," "out"), and [ɑ:] ("heart," "dark"). Thus, the translator compensated for the original phonetic patterns by employing target-language sounds while preserving the functional role of this phonic device.

Таргитай скакал к Батыр-камню, терзаемый мыслями о мщении... [p. 27]	Targitay now rode at a gallop towards Batyr Rock, wracked by thoughts of vengeance...[p. 42]
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The galloping rhythm and inner tension of the original sentence are conveyed through [a] and [u] assonance. In the English translation, the translator replaced this assonance with alliteration, where the [r] and [g] consonant sounds recreate the corresponding rhythm and mood:

«*Targitay now rode at a gallop towards Batyr Rock, wracked bythoughts of vengeance*».

The imitation of natural sounds through onomatopoeia allows readers to "hear" the narrative, which is why fiction writers frequently employ this phonic device in their texts.

Котёнок вжал голову и, тихо мякнув, исчез [p. 4]	The kitten nuzzled up to her, mewed softly and disappeared. [p. 12]
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The onomatopoeia "мякнув" ("mewing") in this sentence functions as a micro-image: first, this adverbial participle connects two actions ("ducked its head" and "disappeared"), creating a sense of the kitten's natural, fluid movement; second, it adds sound, emotion, and characterization, making the scene vivid and expressive. In the English translation, the translator successfully preserved both the onomatopoeia and its functions while adapting the grammatical structure to English. Like in the original, the verb "mew" is imitative, replicating a feline sound. Thus, the translated scene loses neither its sonic imagery nor its emotional impact—resulting in a fully equivalent translation.

...металлический лязг решётки, которая закрывала вход в подвал из подъезда [p. 5]	...and the metallic clang of the grating that closed the entrance to the basement from the stairway [p. 14]
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In this example, the short, sharp word "лязг" ("clang") conveys the abruptness of the movement—making it clear from context that the door was flung open violently. The onomatopoeia "металлический лязг" ("metallic clang") further emphasizes the basement's neglect and decay: the creaking, unoled hinges of old metal grates add grim atmosphere. As a result, the reader doesn't just see the scene but hears it, deepening immersion.

In the English translation, the onomatopoeia "clang" is even more semantically precise, as this word exclusively describes metallic sounds in English, whereas the Russian "лязг" can sometimes apply to other harsh noises. Paired with the adjective "metallic", this sound imitation—reproducing both sharpness and metallic timbre—becomes even more recognizable to an English-speaking reader. Thus, the translator didn't merely preserve the original's onomatopoeia but enhanced its specificity by selecting the perfect lexical equivalent, ensuring the scene remains as "audible" and atmospherically potent as in the original.

«Всё! Опоздаю!» - Сердце ухнуло в грудь... [p. 6]	'That's it. I'm going to be late', she said to herself. Her heart sank...[p. 16]
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Here, the onomatopoeia "ухнуло" conveys not just a heartbeat, but the sensation of a sudden, painful jolt in the chest. The preceding line—"That's it! I'm late!"—is clearly an internal scream, and the sound-imitative verb "ухнуло" becomes its bodily echo within the protagonist, marking the transition from thought to physiological reaction. Through this, the reader physically feels this visceral heart-thud alongside Sima, experiencing her distress. Thus, the original author masterfully employs sound symbolism, where a single word encapsulates both physical and emotional turmoil.

In the English translation, the onomatopoeia "ухнуло" could not be preserved, as English lacks a direct sound-imitative equivalent for heartbeat sensations in this context. Instead, the translator used the idiomatic expression "Her heart sank"—a natural phrasing in English to convey sudden dread or disappointment. While the phonetic texture is lost, the idiom successfully retains ymotional gravity (the crushing weight of realization), physiological metaphor (the "sinking" sensation mirrors bodily shock) and cultural fluency (the phrase aligns with English conventions for internal distress).

Маринка выпорхнула в коридор, сунула ноги в шлёпки и, чмокнув подругу в щёчку, ушла, гремя каблуками на весь подъезд [p. 9]	Marina flitted out into the corridor, slipped her feet into her mule shoes and, giving her friend a peck on the cheek, went out, the clatter of her heels filling the hallway [p. 20]
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This example features two onomatopoeic adverbial participles: "чмокнув" (a smacking sound of a friendly kiss that brings the scene to life and emphasizes Marinka's playful mood) and "гремя" (imitating the sharp, clanging sound of heels striking the floor, which intensifies the sudden departure and characterizes Marinka as a loud, energetic person).

In English, common onomatopoeia for kisses include "smack" or "mwah," typically used in comics or informal speech. However, for literary texts, the word "peck" (a light kiss) sounds more natural. Thus, while the translation shifts focus from sound to action type and loses the original onomatopoeia, it preserves the intended mood. For the second onomatopoeia, the perfect equivalent is "clatter" (the sound of heels), which precisely describes the sharp, ringing sound of heels. Consequently, the translation partially retains the original onomatopoeic elements while adapting them to conform to English language norms.

CONCLUSIONS

Based on the above research, we conclude that phonic figures of speech (alliteration, assonance, onomatopoeia) play a significant role in creating vivid atmosphere and emotional impact in both the original text and its translation.

The original Russian text by G. Dolgaya makes extensive use of alliteration to recreate natural sounds, emotional tones, and movement dynamics (such as flowing water or vehicle motion). However, the English translation by Robert Thompson faced inherent limitations in preserving these exact sound patterns due to fundamental differences between Russian and English phonetics. Faced with this challenge, the translator employed two primary compensation strategies such as selective recreation of sound devices where possible (particularly utilizing [r] sounds) and strategic prioritization of meaning preservation when phonetic equivalency proved unattainable. When direct sound correspondence was impossible, Thompson alternatively employed assonance as substitute patterning, action-oriented verbs to maintain kinetic energy and other stylistic devices to preserve textual expressiveness. This adaptive approach demonstrates how literary translators must navigate between phonetic ideals and semantic necessities, finding creative solutions when linguistic systems diverge. The resulting translation maintains the text's atmospheric qualities while respecting the target language's inherent characteristics.

The original Russian text uses assonance - the repetition of vowel sounds - to create atmosphere and rhythm in the fantasy novel, just as it uses alliteration. These

repeated vowels help establish moods like darkness, peacefulness or suspense. However, directly translating these Russian vowel patterns into English is difficult because the languages have different sound systems. Faced with this challenge, the translator found creative solutions. Sometimes he used similar English vowel sounds (like [ɒ], [ɔ:], or [əʊ]) to approximate the effect. When even this wasn't possible, he employed other techniques instead - switching to alliteration, or using carefully chosen words and sentence structures that would create a comparable emotional impact for English readers. This flexible approach shows how skilled literary translators work - when they can't recreate an effect exactly, they find different ways to achieve similar results. The goal is always to preserve the feeling and artistry of the original, even if the specific techniques need to change for the new language.

The original text uses sound-imitating words to make scenes more vivid and immersive. When translating into English, the translator keeps these sound words when possible (like changing "мяукать" to "mew"). But when there's no good English equivalent, they use common phrases instead (like translating "ухнуло" as "heart sank"). The translator, Robert Thompson, focuses on making the English sound natural, sometimes choosing clear meaning over perfect sound matches to keep the same feeling as the original.

Thus, R.Thompson's translation consequently achieves an equilibrium between source-text fidelity and target-language naturalization, successfully retaining the fantasy novel's essential stylistic devices and affective power

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