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NARRATIVE AS TRAVEL: METAPHORICAL CONCEPTUALIZATION IN TRAVEL NARRATIVE

Recent advances show that travel writings often metaphorically map the traveler's inner journey, framing life narratives as a kind of travel in themselves (Akli, 2009; Bystrov, 2025; Gibbons, 2022; Mikkonen, 2007; Psomadakis, 2007). The objective of this study is to identify the role of conceptual metaphor as a cognitive tool for constructing travel narratives in Kulyk Keefer's memoir *Honey and Ashes*. Taking into account the goal stated above, the research questions that guide the present study are the following: (1) What is the role of travel writing in the processes of examining questions of identity, origin, and belonging in Kulyk Keefer's memoir? (2) How is travel narrative conceptualized in terms of conceptual metaphor analysis and the procedure of conceptual blending?

To meet the needs of the research questions, a rigorous, efficient, and replicable procedure for identifying and analyzing metaphors in *Honey and Ashes* has been established. The methodology integrates at least two cognitive-linguistic frameworks: (a) Lakoff and Johnson's (1980) Conceptual Metaphor Theory (CMT) and (c) Fauconnier's (1994) Conceptual Blending Theory (CBT).

Metaphorical patterns are interpreted in relation to the memoir's themes (identity, belonging, heritage) and their cognitive effects on reader engagement. Consequently, three critical episodes are selected: (i) Keefer's departure from Canada, (ii) her arrival in the ancestral village in Ukraine, and (iii) her reflection on being a "ghost by proxy." For each, a four-space blending model is drawn.

Preliminary scanning of dominant source domains indicates the most frequent source domains: JOURNEY (43 instances), ROADMAP (18), DESTINATION (12), TRACE/FOOTSTEPS (9), and OBSTACLE (7). These are mapped onto target domains: LIFE NARRATIVE, MEMORY RECONSTRUCTION, IDENTITY QUEST.

Based on the theoretical framework and preliminary reading of Keefer's memoir, the following findings can be predicted:

(1) The conceptual metaphor NARRATIVE IS TRAVEL will be systematically instantiated across the memoir. Keefer's physical journey from Canada to Ukraine will serve as a metaphorical bridge between past and present, with the memoir's structure mirroring cognitive processes of memory and self-discovery. Key conceptual mappings will include: TRAVELER AS NARRATOR, ROAD MAP AS STORIES, DESTINATIONS AS CHAPTERS, TRACES AS MEMORIES, and OBSTACLES AS TRAUMAS. These mappings will shape the text's meaning by guiding readers to infer narrative progression as geographical progression.

(2) Conceptual blending will generate emergent meaning not directly present in either input space. For example, the blend of "Keefer as traveler" (input 1) and "Keefer as granddaughter of displaced Ukrainians" (input 2) will produce the emergent role "ghost by proxy", a narrator who inherits unfulfilled journeys of ancestors.

On the one hand, this blend allows readers to understand identity not as fixed but as an ongoing construction through travel. Travel writing, on the other hand, will transcend geographical description to become a tool for reconstructing personal and collective memory. Keefer's reflections on her Ukrainian-Canadian heritage will reveal that physical movement activates cognitive frameworks of origin and belonging.

(3) To sum up, the study highlights Keefer's dual role as both observer and subject, as she grapples with questions of cultural identity and belonging. Through contextual and interpretative analysis, this study demonstrates how metaphorical expressions activate deeper cognitive structures, enabling readers to construct coherent mental models of the narrative. In doing so, it shows that travel writing transcends geographical boundaries, becoming a cognitive tool for reconstructing personal and collective memory, i.e., a finding that advances both metaphor theory and our understanding of life narrative.

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LEARNING THROUGH GAMES: MULTIMEDIA ADVERTISING CAMPAIGNS WITH AUDIOVISUAL CONTENT AS A TYPE OF INFORMAL EDUCATION

Advertising has recently been undergoing a radical transformation, moving from traditional promotional formats, such as posters and brochures, toward interactive models in which viewers become active participants in the communication process (Bozhko & Aleksieienko, 2023). One promising yet still underdeveloped area is the use of interactive approaches in advertising *educational animated series*. Whereas entertainment products have long employed interactive components, educational audiovisual content has only recently begun to adopt them. Therefore, interactive advertising for *educational animated series* can be regarded as a relatively new form of media communication that combines education and audience engagement even before the viewing process begins.