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ХАРКІВСЬКИЙ НАЦІОНАЛЬНИЙ ПЕДАГОГІЧНИЙ УНІВЕРСИТЕТ
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Сучасні філологічні і методичні студії: проблематика і перспективи

Матеріали

Міжнародної науково-практичної конференції
для науковців, викладачів, учителів, здобувачів
вищої освіти

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MODELS OF POLYMODAL TRANSFERS OF SYNAESTHETIC METAPHORS IN CONTEMPORARY ENGLISH POETRY (ON THE MATERIAL OF SEAMUS HEANEY'S POETRY)

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Metaphor is a stylistic device denoting expressive renaming on the basis of similarity of two objects: the real object and the one which is meant. By their nature, metaphors are extremely vivid, that is why they are often used in literature, emerging in every genre from poetry to prose (Артюнова, 1979, сс. 147-149). In poetry,

metaphors are multi-level and have distinctive features in addition to directionality, indistinctness, literal contradiction, etc. Each metaphor used by the writer produces a certain impression on readers and reveals the style of the author from different sides. By studying metaphors employed in literary works, we can reconstruct the author's national-cultural and individual mappings of the world. So the findings of this study will redound to the benefit of studying conceptual metaphors in contemporary literature.

A notable example of metaphorical perception is synaesthesia, a perceptual phenomenon in which stimulation of a sensory or cognitive pathway results in involuntary experiences in the other cognitive or sensory pathway, e.g. *dark sounds*, *loud colours*, *sweet smells*, etc.

A major research on synaesthetic metaphors was conducted by S. Ullmann. In the book *"The principles of Semantics"* he described the "panchronistic" nature of metaphoric transfers and focused on synaesthetic mappings between five main sensory channels: smell, taste, touch, sight and sound (Ullmann, 1957, pp. 266-289). Though synaesthetic metaphor seems to involve twenty theoretical kinds of cross-modal transfers with other four destinations from each of the five sources, the empirical studies have indicated that this type of metaphor is very selective in terms of directionality (Gibbs, 1994, pp. 222-227; Shen and Cohen, 1988, pp. 126-127).

The main aim of our article is to identify and describe the models of intermodal transference of synaesthetic metaphors in the modern poetic text.

For this article, we have singled out four models of synaesthetic transfers: sight-sound, touch-sound, smell-sound and taste-sound in Seamus Heaney's poems and used the method of contextual analysis to research the suggested mappings.

According to the results of our research, most of the synaesthetic transfers in Seamus Heaney's poetry are based on the sight-sound model. It confirms the theory that touch is the lowest level of sensation and the main source of transfers. For example, "*They **broke the silence**, let fall one by one / Like solder weeping off the soldering iron: / Cold comforts set between us, things to share / Gleaming in a bucket of clean water.*" (*Clearances III*, lines 3-6). The poem dwells on Seamus Heaney's relationship with his mother. Seamus Heaney deals with the distant past and shares stories about his family. The whole poem centers around grief and loss but at the same time it provides a feeling of relief. These lines reveal a scene of the speaker and his mother, who lies on her death-bed. The trite metaphor "break the silence", meaning to start talking about something that has not been talked about before or for a long time, helps to create a sense of grief and sorrow. It also foreshadows the description of tragic scenery and provides dramatic setting.

Sight as a source domain takes the second place after touch domain when the target domain is sound. Such models are considered to be the most vivid ones as they include visual images. For instance, "*Between my finger and my thumb / The squat pen rests; snug as a gun. / Under my window, a **clean rasping sound** / When the spade sinks into gravely ground.*" (*Digging*, lines 1-4). In this poem, Seamus Heaney reflects on the work ethic and skills of his father and grandfather, who worked as farmers. The synaesthetic metaphor "clean rasping sound" helps to convey the

atmosphere of two men working on the land. At first sight, words “clean” and “rasping” seem to be contradicting each other. However, despite incongruity, it is an image, which can be easily visualized. The sound of a shovel being thrust into the ground is quick and clean, but the subtle rasp of the metal passing the tiny stones in the soil’s gravel can be distinguished distinctly. The imagery that engages both sound and sight makes a picture of the poet writing at his window more complete.

Synaesthetic transfers based on the taste-sound model rarely occur in literature, as taste refers to lower sensory mode. However, examples corresponding to this model can still be found in Seamus Heaney’s poetry. *I loved the dark drop, the trapped sky, the smells / Of waterweed, fungus and dank moss. / One, in a brickyard, with a rotted board top. / I savoured the rich crash when a bucket / Plummeted down at the end of a rope. / So deep you saw no reflection in it (Personal Helicon, lines 3-8)*. Seamus Heaney shows his psychological condition when he was a young child. It is devoted to comparing the adults’ and children’s worlds, the latter being full of curiosity and inquisitiveness. Seamus Heaney’s childhood was full of adventures, so he wants to share those emotions with the readers. The poem celebrates the joy of being a child and mentions that when children grow up, they tend to lose imaginativeness and creativity. In these lines, Seamus Heaney shows the deepness of the well and a child’s curiosity about it. By using the metaphor “savoured the rich crash”, the author helps the readers to imagine the deepness of a well and the way of a bucket plummeting into it. By using this metaphor, the author compares the world of adults, who bother mainly about the child’s safety and the world of children, who feel curious about everything happening around them.

According to S. Ullmann, transfers from smell source domain to sound target rarely occur, which coincides with our data that examples based on this model are least commonly used by Seamus Heaney. However, the existing examples are extremely expressive. *Daily it sweltered in the punishing sun. / Bubbles gargled delicately, bluebottles / Wove a strong gauze of sound around the smell (Death of a Naturalist, lines 5-7)*. “*Death of a Naturalist*” is a poem devoted to the theme of relationship between the natural world and people. Seamus Heaney contemplates on the loss of his childhood innocence as he steps into manhood. The speaker describes himself as an integral part of the nature. The author speaks about nature as a metaphoric reflection of human development from childhood to adolescence. In the poem, Seamus Heaney uses the properties of gauze to describe the way the flies’ buzzing sound is wrapping around the flax-dam. Gauze is used to cover cuts, so by describing the flies’ buzzing as gauze Seamus Heaney reinforces the wound image. Such mapping helps the author to depict what he is witnessing.

To sum up, the images employed in Seamus Heaney’s poem are exceptionally evocative and vivid, while the linguistic and stylistic devices break the barriers of common speech. Furthermore, the use of language serves as the ground for conjuring up the imagination rather than portraying a dead image. All of these help Seamus Heaney to portray his personal memories, feelings as well as own attitudes to different phenomena.

In conclusion, we consider our article could help in terms of studying synaesthetic metaphors as well as studying the language used by Seamus Heaney in his poems. However, it cannot be viewed as exhaustive. Seamus Heaney is an interesting poet known around the world and the way he uses metaphors in his works demonstrates it. His use of language is rather peculiar, therefore to fully analyze the synaesthetic metaphors employed by Seamus Heaney, one must analyze another set of examples with different source and target domains. This creates a field for further research.

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ФЕНОМЕН ПРИЗВИСЬКА МОНАРХА ЯК ЛІНГВО-КУЛЬТУРОЛОГІЧНА КАТЕГОРІЯ

Лілія Корнільєва

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У 50-ті роки ХХ століття з'явилася філософська теорія Е. Канторовича про те, що будь-який король поєднує в собі два тіла, а саме: природне тіло і політичне тіло. Вона набула великої популярності серед істориків та філософів і, що буває дуже рідко, була схвалена науковою спільнотою різних країн одноставно. Згідно теорії Е. Канторовича природне тіло монарха смертне і схильне як до земних пристрастей, так і до немочі. Політичне тіло короля – тіло, яке не можна відчувати фізично, – інкорпорує в собі інструменти влади і владні інститути, та створене для управління народом і громадським добробутом. Це тіло зовсім позбавлене дитинства і старості, природних дефектів і нездужань, яким підвладне природне тіло, а тому воно завжди переживає тлінну плоть (Kantorowicz 1997, p. 7).

М. Фуко підтримував філософську теорію Е. Канторовича і наголошував на тому, що монархія повинна залишитися, навіть коли монарха більше немає; тіло короля, яке скріплює всі ці відносини суверенності, не повинно зникнути зі смертю індивідуума Х або Y. (Foucault 2006, p. 45). Саме завдяки тому, що політика, реформи, що проводяться королем, його урядовцями назавжди залишаються в історії і пам'яті народу, король нібито ніколи не вмирає. Іноді