

РЕЦЕНЗІЯ

Elżbieta Chrzanowska-Kluczevska. Much More than Metaphor: Master Tropes of Artistic Language and Imagination : [a monographic study]. – Frankfurt am Main: Peter Lang, 2013. – 195 p. [Interfaces: Bydgoszcz Studies in Language, Mind and Translation / [ed. Anna Bączkowska]. – Vol. 3]

The book under review fills in a substantial gap between the current cognitive paradigm, more than frequently associated with a “cognitive turn”, or even a “cognitive revolution” that has made “the literary mind” (in Mark Turner’s parlance) the key actor of the everyday mind’s functioning, and the time-tested rhetorical tradition of interpreting tropes as primarily mental entities, which is rarely (if at all) mentioned, even in passing, in numerous studies of conceptual tropes and their linguistic manifestations. Giving a most comprehensive retrospective of tropology from antiquity through postmodernity, Prof. Elżbieta Chrzanowska-Kluczevska brings up a few other important issues that torment cognitive poetologists, literary semanticists, and stylisticians around the world, i. e. (i) if our mind is grounded in imagery, then what makes artistic imagery so specific, (ii) what is the correlation between tropes and figuration viewed from a multidisciplinary perspective, (iii) what explains the fuzziness of boundaries between master tropes (in Kenneth Burke’s 1945 terminology adopted by the author) *per se* and their satellites, so ubiquitous both in language and in literary discourse, and last but not least, (iv) what is the hidden agenda behind artistic figuration and discourse as its milieu.

All these questions are elaborated in the book in a most detailed and, I would say, elegant way, against a very wide background of rhetoric, stylistics, philosophy, psychology (particularly psychoanalysis), anthropology, possible worlds theory and discourse studies. The backbone of E. Chrzanowska-Kluczevska’s book is the three-tier hierarchy that embraces micro-, macro- and megatropes, with metatropes as a self-reflexive constituent of the latter, highlighted through three personae foci, those of Giambattista Vico, Kenneth Burke, and Hayden White, viewed as predecessors of cognitive and emotive interpretation of artistic tropology. Another structure-forming concept of the monographic study is that of Vician tropological tetrad that is shown in its evolution with a particular emphasis on the tropology and figures of the unconscious. The book concludes with developing the idea of tropological space and figurative worlds’ interface with other categories of spaces and worlds, which serves a kind of bridge between this and the earlier book by the author that focused on the possible worlds and game semantics.

The book is quite clearly and, let me say it again, elegantly structured, falling into four distinct chapters, the titles of which foreground the key issues of the study, those of tropeic hierarchy, tropological tetrad with its contemporary versions, tropes beyond the Vician circle, and tropological spaces through the prism of figurative worlds. All the Chapters integrate theoretical assumptions and their application to subtle interpretations of texts (or their fragments) that represent a wide range of literary genres, including haiku. The book is framed with Introduction and Conclusion that initiate the readers into the main issues of the monograph and summarize its main assets and findings, respectively.

Chapter 1 concretizes the key assumptions adopted in the research: (i) priority of conceptualization over linguistic manifestations of imagery and figuration, (ii) overcoming metaphocentricity and panmetaphoricity, (iii) regarding text/discourse as a tropological milieu, grounded in plurisignation that entails a hierarchical layering of interpretations, (iv) a three-tier model of tropology, where micro-, macro- and megatropes are differentiated not solely by the parameter “small :: big :: large” but also according to the criterion of overtness (micro- and macrotropes) :: covertness (megatropes) as well as that of static and dynamics, which helps to discriminate between figuration units (micro-

and macrotropes) and text/discourse-forming strategies (megatropes), and (v) the multidisciplinary focus of research. Alongside, the author draws a highly heuristic parallel between the notion of figuration and that of schema, tracing it back both to Aristotelian *schema* as a linguistic unit with an inherently ornamental organization and Bartlett's psychological schemas that may undergo various modifications. Introducing the concept of paranarrative as a textual/discursive manifestation of the narrator's voice (e.g., typical of contemporary metafiction) to be further elaborated in the book, Elzbieta Chrzanowska-Kluczevska alludes to her earlier monograph where such narrative strategies were regarded as a variety of games played by the text with regard to its addressee.

Chapter 2, with its focus on the Vician tropological tetrad as a model and a circular succession of tropes with blurred boundaries, starts with a very detailed overview of Vico's, Burke's and White's theoretical assumptions related to the content of the book. This introduction (as well as the book in general) can serve as a rich compendium in tropology to be used as an independent source of valuable information, where the author's erudition and profundity of her knowledge stand out very clearly. Of special interest are the digressions on circular returns that go beyond tropology into the evolution of cultures and civilizations as well as the child's psychological development, which proves a truly multidisciplinary character of the research undertaken. The true "heroes" of this Chapter are synecdoche, with its drastic turns of identity, and catachresis, "a plain abuse", a one-shot metaphor whose name among others, half-forgotten exotic terms (see also Chapter 3, 3.2) adds to a scholarly romantic (I would say, nostalgic) tonality of the book.

Chapter 3, which develops two lines of argumentation that prove the centrality of the Vician circle for the tropological research – going beyond disciplinary boundaries and going beyond inventorial boundaries, shifts the reading audience's attention to the sphere of the unconscious, with Freud (tropes vs. psychological mechanisms of oneiric discourse), Lacan (semantic condensation and syntactic displacement parallel to tropes and figures), and Lévi-Strauss (universal figuration from the anthropological perspective) as its foci. The inventorial extension of master tropes finishes with a heuristically relevant description of the six mechanisms that underpin the cumulative effect of troping in literary discourse: (i) familiarization, (ii) defamiliarization, (iii) estrangement, (iv) refamiliarization, (v) providing an aesthetic pleasure and emotional reaction, and (vi) fulfilling a ludic function.

Chapter 4 comes as a finishing touch to the master tropes saga, which outlines further investigation into the phenomenon of tropological space (the term adopted from Foucault) as a configuration of semantic figures invested with additional persuasive power, that are related to other spaces – logical, textual/discourse, and artistic, and to figurative worlds as a conceptual construal projected onto a metaphorical world (Levin).

Thus, the multi-tropical approach suggested by Elzbieta Chrzanowska-Kluczevska as an integral part of her well-thought-over conception testifies not only to the novelty of the research perspective but also to the topicality of research retrospective undertaken by the author. The texture of the book is very tense and condensed in its content while it reads easily, which is another proof of the profundity of the approach, the author's erudition and her scrupulousness. The book contributes a lot to the field of tropology in its philological, philosophical, psychological, and multidisciplinary dimensions. I have already recommended it to my doctoral and postdoctoral students as a valuable source of information, a heuristic toolkit, and an exiting reading matter.

The book which contains the alphabetic index of names would have looked even more accomplished if it were supplied with a glossary of key terms and the alphabetic index of key concepts. My minor objections mainly concern the unconventional usage of Lakoffian notation and CMT (Conceptual Metaphor Theory) techniques of analysis (pp. 20–22 and the respective fragment in Chapter 4) in the interpretation of some examples. Though the author says that she resorts to the analysis

“in the spirit of CMT”, which might be understood as its modified version, still the ground for such modification has not been explicated and some CMT niceties appear to have been overlooked. The main bulk of the text does not cause any objections on my part.

I am fully convinced that the monographic study “Much More than Metaphor: Master Tropes of Artistic Language and Imagination” by Elżbieta Chrzanowska-Kluczevska will get a warmest acclaim of the global philological community.

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