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## **INFLUENCE OF PROSODY ON SHAPING THE POETIC IMAGERY**

*The article focuses on the study of prosody as a device of construction of the poetic imagery and bases on its verbalization from the perspective of realization of poetic concept. Special attention is paid to the correlation of sound and meaning as part and parcel of phenomenon of sound-symbolism and its role in creation of prosody. The study examines the character of poetic melodiousness, basing on the interrelation of music and poetry. The research highlights the significance of axiological component of poetic concept that traces roots back to emotional nature of poetry.*

**Key words:** *prosody, poetic concept, stylistic devices, poetic imagery, sound symbolism.*

The issue of correlation of sound and meaning goes back to the antiquity with the following hypotheses concerning the origin of language, as well as to religious and mystical texts of peoples of the world [Chukarkova 2001, 395]. The modern science reveals a growing number of studies devoted to sound symbolism, for instance, the works: "The Sound of Poetry / The Poetry of Sound" by M. Perloff, C. Dworkin, "The case for sound symbolism" by J. B. Nuckolls, "Sound and Form in Modern Poetry" by H. S. Gross, R. McDowell, etc.

The phenomenon of sound symbolism finds vivid reflection in poetry. The research is topical, as the interest of linguists increase to the issues of interaction of language, culture and consciousness, and the study of concepts allows us to consider language in its integral interaction with the mentality and culture of people.

Poetic discourse is the most ancient form of artistic speech that emerged from spells and chants, accompanying the magic rituals in the mythological epoch [Erofeyeva 2007, 13]. J. B. Nuckolls emphasizes the mythopoetic constituent in language structure that is associated with phonosymbolism [Nuckolls 1999]. According to the studies of I. Y. Cherepanova [1995], sound symbolism correlates

with magic and suggestive language function through meanings that are derived from the sounding of the text.

Sound-symbolism is a tendency of particular sounds "to correlate with aspects of the meaning of words containing these sounds" [Hiraga 2005, 132]. Theories of sound symbolism, according to A. B. Mikhalev [Voronin 1982, 11], group in four areas: sound symbolism and problem of language origin; the study of phonetic iconism; the study of synaesthetic phenomena associated with different language sounds; the study of phonosemantic universals. The goal of this article is to determine the influence of prosody on shaping the poetic imagery. In order to achieve this goal, the following tasks should be set:

1) to determine the role of phonic layer in the structure of poetic concept, shaping the prosody;

2) to set the correlation of properties of music and poetry in prosody objectification;

3) to identify the role of axiological component that originates in the emotional nature of poetic concept;

4) to find the correlation of sound and meaning in aspects of cross-language phonosemantic space and ethnolinguistic perspective of sound verbalization in poetry.

Concept is a primary key constituent of human consciousness. The paper centers around the definition of a concept as multidimensional mental unit, which includes figurative, perceptive, conceptual and axiological aspects [Karasik 2004, 71]. Furthermore concept as an element of worldview manifests in various language levels: phonological, lexical, phraseological, derivational, morphological, syntactic, textual and over-textual [Boldyrev 2009, 26]. It is evident that the core of poetic concept receives an intensive emphasis in the phonetic level.

In the meantime, all levels are interrelated to each other. So, for example, basing on the definition of sound pattern by A. Bely [1934, 234], its essence "roots in the inmost coherence of metaphor and thought with the primary phenomena of hearing". Thereafter the figurative level is imposed upon the phonetic one with the primary role of metaphor.

Image is the central constituent of the figurative level of a concept. From the perspective of cognitive science image is considered as "a reflection of external world in the consciousness" [Arnold 1981, 139]. This perspective is closely related to the view of nature of sounds by A. Pope [1847, 353]: "the sound must seem an echo to the sense". It follows that poetic imagery is closely concerned with the phenomenon of music.

Basing on the structure of primitive songs, the melodies and rhythms precede words, as primitive cultures did not make the distinction between music and poetry [Preminger, Brogan 1993, 803]. Ezra Pound introduced the poetic mode "melopecia" that charges words "over and above their plain meaning, with some musical property, which directs the bearing or trend of that meaning" [Preminger, Brogan 1993, 755]. The poetic melodiousness comprises the melodic component that searches for the ways of certain verbalization in poetic texts. For instance, lexical units of same sound-associated row tend to cluster within visible segment of the poetic text: altogether, it seems, as if one word "powerfully" attracts the other elements of the sound-associated row [Goncharenko 1995]. It follows that communication of poetry and music takes place, when the text acquires the melodiousness, seeking the means of assimilation to music.

Poetry approaches to music in its properties, as it affects the locutionary target "in some subrational fashion, just as both are in some way involved in the communication of feeling rather than of knowledge" [Perloff, Dworkin 2009, 15]. In this context, the axiological component of the concept structure comes to the foreground, suggesting the inalienable property of sound pattern to allocate the emotional connotation to poetry.

The objective world breaks to pieces from the point of view of the addressant in terms of the axiological character – good and evil, benefit and harm, etc., and this secondary socially-deterministic division reflects in language structure in a complicated way [Wolff 2009, 5]. As a result, the axiological component is an indispensable part of a concept. According to O. D. Prokopchik [2010, 153], along with the rational assessment that has two aspects: intellectual and

psychological one, there is actually an emotional assessment with a certain illocutionary force, causing perlocutionary effect (in case of communicative luck). It attains an enhanced force especially in poetry, as main purpose of prosody is influence on the locutionary target. Consequently, the emotional assessment comes to the foreground from the point of view of the phonetic layer in the structure of a poetic concept.

The prosody comprises the following components:

1) rhythemics (rhythmicity as a perceptual mode), which includes metrics, meter;

2) sonics (harmonics or theory of sound-patterning), its effects and types, such as, for instance, rhyme;

3) strophics [Preminger, Brogan 1993, 986].

Specific aspects of the poetic concept are the characteristics of form that include such formal constituents, as meter, rhythm, rhyme, etc. Meter, for instance, creates an illusion of time [Gross, McDowell 2000, 36]. This means, the prosody correlates with temporal dimension through the poetic form.

The peculiarities of usage of these characteristics differ from one poetic movement to another, and they can be absent in some traditions, especially in poetry of modernism and postmodernism. Therefore, as far as 20–21<sup>th</sup> century poetry concerns, the figurative component takes center stage, while the formal component finds less expression. The phonetic stylistic devices that find realization as the source of imagery are onomatopoeia, sound-symbolism, assonance, alliteration, phonetic anaphora, etc. O. Y. Orlova [2013, 93–94] marks the ambiguousness of the terms in the studies devoted to phonetic devices, for instance, the term "onomatopoeia" means echoism, as well as sound symbolism in the research papers of different authors.

In general, the prosody of poetic text is created not only by means of phonetic stylistic devices, but also, for example, by means of syntactic devices. I. Arnold [1981, 210] marks that the general phonetic pattern of text arises from the prominent (on the general phonetic background), closely spaced repetitions, the fact that supposes their rhythmic role in development of melodics of text. Therefore, repetition and, in some

cases, gradation (primarily syntactic devices) also influence on the development of prosody in poetry.

Visual qualities also contribute to prosodical arrangement, as the poetry has been written and printed [Gross, McDowell 2000, 20]. In view of this, the graphical level of poetic concept determines its special aspects of realization.

Phonetic level of poetic concept deals with the type of aural symbolics. H. S. Gross and R. McDowell name prosody a symbolic structure which meanings are perceived by means of "the symbolizing activities of human consciousness" [Gross, McDowell 2000, 16]. A. B. Mikhalev determines the types of symbolism of sound form: "echoic symbolism", when the phonetic sound directly replicates some sounding side of the displayed, and "synaesthetic symbolism", when the sound causes the feeling of qualities of the displayed phenomena that belong to another sensory modality (for instance, when talking about the sound: "hard" or "soft", "bright" or "dark", "sweet" or "bitter", "heavy") [Voronin 1982]. This definition is associated with the "phonesthetic words" (first mentioned by J. R. Fert), which determine the semantic content of the text. Didier Bottineau argues that phonesthemes "emphasize one salient, and therefore relevant, piece of multimodal sensorimotor experience through which the object can be apprehended" [Bottineau 2008, 24].

The question of correlation of prosody and meaning emerges in light of the phenomenon of phonosymbolism: "neither meaning, nor sound can operate independently" [Gross, McDowell 2000, 20], as well as, if prosody is meaning, meaning also shapes prosody [Gross, McDowell 2000, 18]. This is front and center especially in poetic space, where the aural characteristics predesignate the perception.

I. N. Shadrina admits that native speakers have common psychological space of sound perception, while there is also a cross-language phonosemantic space [Shadrina 2001, 6–7]. In the context of latter, the phonetic significance of speech sounds bases on their physical characteristics: sound perception depends on the softness – hardness and height of sounds, consequently, this significance is not a result of the meanings of words [Zhuravlev 1991, 23]. Three

principles: identity, proximity and progression are identified with regard to euphonic arrangements of sound [Preminger, Brogan 1993, 390]. The investigations that focus on the prosody independently of belonging to concrete language identify the specifics of human perception in general, and demonstrate the sound-meaning correlation irrespective of cultural factors. For instance, the most euphonic consonant sounds are the liquids, nasals, and semi-vowels: "l", "m", "n", "r", "v" and "w" [Preminger, Brogan 1993, 390]. The investigations of A. P. Zhuravlev [1991] demonstrate the peculiarity of sound perception that objectifies in unconscious association of sounds with color-grade in cross-language perspective, where he also mentions the color-associations of sounds by Arthur Rimbaud in his poem "Vowels". Some distinctions of interpretation of sound-color correlation prove a certain degree of subjectivity in sound perception.

*Ethnolinguistic aspect of prosodic studies is conducted on a more frequent basis and, to the contrary, supposes the influence of culture on the conscious of ethnic group, resulted in the specific features of phonosemantics. Thus, the aspect of ethnolinguistics determines the unique features of sound verbalization in different languages, for example, the case study of Ukrainian language demonstrates the energetics of vowels "u", "i", "e" and consonant sounds "f", "g", "p", "b" to be assessed as negative, while the sounds "o", "a", "i", "l", "s", "m" must cause the pleasant associations [Ukrayinets 2006, 5–6]. Sound "i" is called "vernal, sunny, lovely, elegant, dynamic, funny, sweet, beautiful, cheerful, ringing, sociable"; sound "u" is "painful, rough, pessimistic, slow, screaming"; sound "l" is "melodious, gentle, sincere, soft, tender, mild, attractive, nice, interesting"; sound "b" is "unpleasant, blunt, heavy, slow, criminal" [Rizun 2005, 125].*

The correlation of sound and meaning finds realization in the concept of language-game, introduced by Ludwig Wittgenstein, that becomes the basic principle of postmodernism. The task of postmodernism is the enciphering of the reality that, according to Jean Baudrillard, consists of simulacra. In this context, the phonetic devices contribute to construction of hyperreality, and the verbalization of phonetic level takes place, along with other levels, such as graphical and syntactic.

Language-game as a device is juxtaposition of formally similar concepts one after another [Smirenski 2009, 53]. In modern poetry there is a technique of "arranging words, not according to their semantic meanings, but according to their phonetic valences" (in the poems by Christian Bök, Hugo Ball) [Perloff, Dworkin 2009, 13], which doesn't present explicit correlation with meaning due to the abstract character of sounds.

The phonetic level is objectified, for instance, by means of euphony and cacophony that, according to E. A. Titova [2011, 184] create a contrast perception of the reality. The primary role of the expressive function of sounds follows. The other case of realization of phonetic devices as a means of language game is usage of poetic paronyms that cause the joining of levels of expression and content, noted by Smirenskiy, with the following reconceptualization [2009, 53]. The usage of poetic paronyms finds bright verbalization in poetry of modernism, the fact that widens the occurrence of the phenomenon under study. Consequently, the phonic level is objectified in language-game with the role of construction of modernism and postmodernism imagery.

As can be seen from the above, the poetic concept as a unit with multiaspect structure comprises prosody as a component of paramount importance: phonological layer of concept provides a necessary persuasive effect on locutionary target. Poetic creativity reflects the work and content of imagination, and thereafter, the prosody bases on the figurative level with the cognitive metaphor as a primary storage of the ideas of people. It follows that phonic component finds verbalization as an integral part of figurative level of poetic concept, while the phonestheme acts as its constituent. Along with the figurative constituent, the prosody comprises the axiological component that bases on the emotional character of poetry.

Despite the subjectivity of sounds perception and controversial role of phonosemantics in general linguistics, the poetic space implies melodic component for the comprehensive realization of the idea of the poetic text. Basing on the interaction of music and poetry, a poem can't be objectified to the utmost without prosody, and

consequently, the phonetic component becomes the framework of the poetic form. Such characteristics as rhythemics, sonics and strophics, correlating with meaning, predetermine the phenomenon of sound symbolism as a key component of prosody. As a result, phonosemantics finds realization in a poetic space and becomes an integral part of poetic concept from both perspectives: as part of cross-language phonosemantic space, as well as from ethnolinguistic aspect of sound verbalization.

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### **Вплив просодії на формування поетичної образності**

*Присвячено виявленню просодії як засобу формування поетичної образності, вона ґрунтується на вербалізації просодії з погляду реалізації поетичного концепту. Особливу увагу придлено співвідношенню звуку та значення як невід'ємної частини феномену звукосімволізму і їх роль у створенні просодії.*

*Розглядається феномен поетичної музикальності, ґрунтуючись на взаємозв'язку музики та поезії. Дослідження підкреслює значущість аксіологічної складової поетичного концепту, яка походить з емоційної природи поезії.*

**Ключові слова:** *просодія, поетичний концепт, стилістичні прийоми, поетична образність, звукоцимволізм.*

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### **Влияние просодии на формирование поэтической образности**

*Посвящена выявлению просодии как средству формирования поэтической образности и основывается на ее вербализации, с точки зрения реализации поэтического концепта. Особое внимание уделяется соотношению звука и смысла как неотъемлемой части феномена звукоцимволізма и их роль в создании просодии. Рассматривается феномен поэтической музикальности, основываясь на взаимосвязи музыки и поэзии. Исследование подчеркивает значимость аксіологіческой составляющей поэтического концепта, которая происходит из эмоциональной природы поэзии.*

**Ключевые слова:** *просодия, поэтический концепт, стилістические приемы, поэтическая образность, звукоцимволізм.*

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### **MOYENS D'EXPRESSION D'UNE QUETE SPIRITUELLE DANS LE ROMAN "LA TRANSCENDANTE" DE PATRICIA REZNIKOV**

*Dans l'article ci-joint il s'agit de la nécessité de l'analyse littéraire et traductologique du texte, de son herméneutique, de ses moyens d'expression, de ses sens ouverts et cachés avant sa traduction dont le but est de trouver le lexique thématique, le style du dit texte, le choix des moyens d'expression propres de l'auteur, la précision linguistique dans le choix des unités à traduire, la connotation, l'implicite, l'explicite, le thème et le rhème.*

**Mots clés:** *analyse littéraire et traductologique du texte, l'intertextualité, l'intertexte, le choix du lexique thématique, la connotation, l'implicite, l'explicite.*