

MODERN LANGUAGES: EDUCATIONAL CHALLENGES AND PROSPECTS

DOI: 10.22363/09669-2019-549-555

METAPHOR IN MODERN POETRY IN ENGLISH AND SPANISH

*Ekaterina V. Kovalenko*¹, *Firuza Bunyadova*²

¹People's Friendship University of Russia (RUDN University), Moscow,
Russia, e-mail: katekovalenko@hotmail.ru

²People's Friendship University of Russia (RUDN University),
Moscow, Russia, e-mail: bunyadova420@gmail.com

Abstract. Language is the most important means of depicting artistic life in literature. Literary images and all works of art consist of verbal images, that is, individual words, combinations of words, paragraphs, strophes, parts of a literary work or even a whole work of art, as a unique organized element of poetical speech.

Metaphor is one of the most common artistic tropes in literature. It is based on the similarity of objects or phenomena in a variety of features and also arises from the comparison, comparison of a new subject with already well-known and the allocation of their common features. In poetry metaphor plays a huge role. There is no author who would not use metaphorical transfer to describe in bright colors the various phenomena and actions. This is especially true of modern poetry, in which all images are metaphorical and full.

Today, metaphor is a popular trope in poetry and in various novels and works. However, despite the popularity of metaphor in poetry, the comparison and functioning of metaphor in Spanish and English are not sufficiently studied. This is what determines *the topicality* of this article.

The objective of the study is the comparison of the functioning of metaphors in modern poetry in English and Spanish.

Many linguists studied both metaphor and poetry. Poetry interested in such scholars as Martin A., Rizel E. G., Smirnitsky A. I., and others. Contemporary poetry studied such linguists as Polozkova V. N., Astakhov I. A., Borodin E. A., Dorofeeva, and others. The study of metaphors involved linguists such as Harutyunova N. D., Bessorabova N. D., Efimov A. I.,

Chudinov A. P., Kharchenko V. K. and others. We took their research as a basis of *the theoretical part* of the article.

The experimental basis was served by the poems of the English poets Robert Service "A song of success" and Robert Pinsky "To Television" and Spanish poets Elvira Sastre "Camino de huída y Vuelta" and David Huerta "El peso de una chispa".

Practical and theoretical significance of the work. Within the framework of the presented work, the task was to carry out a detailed and comprehensive analysis of the poems of English and Spanish modern poets.

The theoretical significance of the presented work is that this study allows to develop and expand the methodological and empirical base of a little developed in domestic and foreign science direction. The presented study is aimed at solving a significant scientific problem that will make a significant contribution to the development of modern issues of development and study of poetry.

During conduction of the presented study were used general scientific methods, which included the analysis of the data on the research topic, the synthesis of individual intermediate conclusions on the presented components of the study, generalization and formulation of the final conclusions on the work, and private scientific *methods*.

The introduction shows the topicality of the article, objectives, theoretical and methodological foundations and the importance of both theoretical and practical significance.

In the first part of the article there is an overview of the metaphor in modern poetry.

The second part of the article is a practical part, which consists concrete examples based on modern poems in English and Spanish, similarities and differences of metaphor in English and Spanish in modern poetry.

In results and discussion there are findings, based on the work with foreign literature.

References consist of main scientific works from different authors that were used in the formation of the article.

Keywords: metaphor, modern poetry, the target domain, the source domain

Introduction

Metaphor (from Greek "μεταφορά") – a word, expression or image used in a figurative sense, which is based on the comparison of an object or phenomenon with any other object or phenomenon on the basis of their common characteristic (Russell J., 2012: 4). Even in Ancient Greece, Aristotle revealed such a thing as a metaphor. He formed a view on it as

belonging to the language, which allows you to achieve various goals, including cognitive ones.

First of all, until now there is no unambiguous terminology that calls the two components of the metaphor: in various studies they can be called the subject and object, the comparer and the comparator, the content and the shell, etc. This fact makes it difficult to describe the characteristics.

This is confirmed by the words of many scientists, expressing the idea that "if we try to analyze the metaphor in detail with the help of traditional vague terms, we will have the same feeling from time to time that may appear in the oral extraction of square roots" (Berg Van Den R. M., 2008: 1).

Metaphor is one of the main methods of cognition of the objects of reality, their names, creation of artistic images and generation of new meanings. It performs cognitive, nominative, artistic and sense-forming functions.

The main function of the conceptual metaphor is to understand, isolate and include into the new knowledge those aspects of the object that seem important to the speaker. In comparison with the expressive metaphor, the conceptual metaphor has a tendency "to get rid of the imagery that is characteristic of it at the stage of its origin and initial functioning, whereas in the figurative metaphor, the elements of which are two hypostases of the same object, the ambiguity of its meaning is preserved" (Weingarten R., Higgerson R., 2001: 7).

Also, metaphor is a figurative way to describe the situation, figurative comparison, helping through the picture to see new meanings. This is a universal phenomenon in language. Its universality is manifested in space and time, in the structure of language and in functioning. It is inherent in all languages and in all ages; it covers different aspects of language. In linguistic science, the problem of metaphor – both as a process of creating new meanings of language expressions in the course of their rethinking, and as a ready-made metaphorical meaning – has long been considered, but so far in the linguistic understanding of metaphor between scientists there are differences.

Metaphor not only forms the idea of the object, but also determines the way and style of thinking about it and choosing the shortest and non-trivial way to the truth, it offers a new distribution of objects into categories.

The attraction of poetry to metaphor is due to the fact that the poet starts from an ordinary view of the world. The metaphor contrasts the objective, detached from man reality and the world of man, destroying the hierarchy of classes, able not only to capture, but also to create similarities between objects.

The main idea of metaphor can be expressed in the following way: the basis of the process of metaphorization is the interaction of two conceptual

domains – the source domain and the target domain. The source domain is our physical experience, but it can also assume common cultural values. The target domain is that we focus our attention at the moment and try to understand.

Also, it should be noted that the work of modern poets attracts with its individuality, freshness, perfection of forms, a sense of pulse, rhythm of modern life, rich in information technology.

Objective / Purpose of the study

The objective of the study is the comparison of the functioning of metaphors in modern poetry in English and Spanish.

To achieve this objective, we will need to solve the following *tasks*:

1. to define the concept, mechanism of construction and the main types of metaphors;
2. to study the main characteristics and recent trends of modern poetry;
3. to consider the reflection of typological differences between English and Spanish in modern poetry;
4. to reveal the peculiarities of metaphor functioning in modern poetry in English and Spanish;
5. to compare the functioning of metaphors in English and Spanish poetry.

Methodology

During conduction of the presented study were used general scientific methods, which included the analysis of the data on the research topic, the synthesis of individual intermediate conclusions on the presented components of the study, generalization and formulation of the final conclusions on the work, and private scientific methods, including:

1. descriptive method includes the description of the different phenomena, definitions which have been revealed during research.
2. comparative and historical method which consists of a comparative analytical section in the study of general and specific phenomenon;
3. cultural and typological method which identifies the main characteristics of the phenomena under consideration;
4. structural and functional method which consists in determining the structural and functional features of the phenomena under consideration;
5. the system method allowing to consider the investigated phenomena in their integrity and interdependence or as the uniform complete system interacting with environment according to certain laws and principles or as the separate systems crossing or not crossing.

In the first part of the article there is an overview of the metaphor in modern poetry.

The second part of the article is a practical part, which consists of concrete examples based on modern poems in English and Spanish, similarities and differences of metaphor in English and Spanish in modern poetry.

In results and discussion there are results, based on the work with foreign literature.

References consist of main scientific works from different authors that were used in the formation of the course work.

Results / Findings

Analyzing metaphors in English and Spanish poems, we found out that metaphorical concepts are different in these languages, but they both find the metaphors as a matter, not an abstract or an idea.

The poem "A song of success" by Robert Service (2002) shows the metaphorical concept of "life-fight", which describes the perception of success at different ages: youth, maturity, old age. In success at a young age, life is compared to sports, hence the main metaphorical image is competing fight. Accordingly, success is a victory in sport.

In adulthood, life is compared to war. Everything that is connected with sports is lost, that is passion is lost, and we already achieve the purpose at the expense of serious fight. In this part, there are such expressions that are associated with a competition fight:

"Youth was a challenge" – was tough

"Life was a fight" - was hard (as competition fight)

"Sprang from the rally" - rose from the bottom

"Leapt for the height" - bigger success

"Harden our hearts to him" - become more ferocious

"The star of success" – feature

In the second part the author shows maturity as war, how quickly people grow old, they have all sorts of problems. And youth ends, they begin to doubt the correctness of their decisions and finally reach the heights they wanted. This is evidenced by the following metaphorical images that relate to the military:

"To crowd on us" - to surround

"New fields to conquer" - other objectives to achieve

"Time's on the wing" - we are running out of time

"Our footstep is losing its spring" - we are getting old

"Ceased to smile" - is finished

"has been funeralled" - ended

"Age travels fast" - goes by

"The summit at last" - goals

In old age there are memories of pleasant moments in youth. Here we are not talking about success, because people have achieved everything, and

now only regrets that you cannot return to youth. Therefore, we can highlight the following expressions that show the longing for the lost youth:

"Life's choicest vintage" - things in life

"flat to the taste" - without taste

"this vain glory" - achievements

In the following poem "To television" by Robert Pinsky (2006) there are metaphorical models: "television-coffer of shades", where the metaphors of death are used:

"A box a tube"

"Cotillion of phosphors"

"Or liquid crystal"

"television-consolation", where television serves as a consolation for old and "sick" people:

"Their wife and mother was sick in the head"

"escort Of the dying"

"Comfort of the sick"

and "television-experience":

"Thank you, for I watched, I watched"

"watched through imagination"

"Fleeter than light like these words we"

Television is a source of pleasure and positive experience for the lyrical hero, but he realizes that this experience is not genuine for him: "Not a window of the world", "Little thief", "Comfort of the sick", "Strung shell".

Further, having considered the Spanish poem "Camino de huída y Vuelta" by Elvira Sastre (2013), a metaphorical model was discovered – "love-road". The source domain of conceptualization in this poem is love, and the target domain is road. The poet appeals to a wide range of their feelings, experiences severe mental pain and compares everything that happens to her with confusing road. At the same time, the feelings and desires of her lover is a separate road that does not intersect with her own: "o huyas si no es de ti hacia mí el movimiento" – "Don't run away if it's not running towards me".

In the poem "El peso de una chispa" by David Huerta (1990) revealed 2 metaphorical models: "man-God" and "life-road." The source domain is a human as a whole – his life, actions, experiences; the target source is God, with whom the author draws parallels. And in the concept – life-road the area of metaphor is shown through the stages that the lyrical hero goes through: "si tu vida es un camino de huida y vuelta" – "and if your life is like a road of ups and downs".

The reader sees his movement and formation through the immediate target, which the author shows through the thorny path. The comparison of the

hero's life with the suffering of God is based on many difficulties and changes in life:

“Una gasa letárgica hecha de fantasma y “Purgatorio” – “as in a faded gauze, like a ghost from Purgatory”

“Entro luego en ámbito de arenas evangélicas” – “I’m entering the evangelical sands”

In conclusion, we can say that there are a lot of metaphors are used, and it gives the originality of the poem.

Discussion

Metaphor is also one of the most important means of expression. A metaphor, trope or figure of speech consisting in the use of a word denoting a certain class of objects (objects, persons, phenomena, actions or signs) to denote another, similar to the data, a class of objects or a single object about the properties of the human mind and so on. In a broad sense, the term "metaphor" refers also to other types of figurative meaning of the word.

Thus, the analysis of poems in this course revealed the following metaphorical concepts: “life-fight”, “television-coffer of shades”, “television-consolation” and “television-experience” in English poems, and in Spanish – “man-God”, “life-road” and “love-road”.

In English when the target domain is a matter the source domain might be as well as a matter or an idea. And when the target domain is an abstract, the source domain is also abstract but more concrete. However, in Spanish when the target domain is an abstract the source domain is a matter. And when the target domain is a matter, the source domain is an abstract.

In conclusion, the domains are usually connected with a matter, not with some ideas or some abstract ideas.

References

- Berg Van Den, R. M. 2008. The Ancient theories of language and style. Moscow: Philosophia Antiqua, 217 pp.
- Huerta, D. 1990. The objects are closer than they appear. Toledo: Ediciones, 342 pp.
- Pinsky, R. 2006. The Life of David. USA: Poetry archive, 345 pp.
- Russell, J. 2012. Metaphor. Moscow: VSD, 235 pp.
- Sastre, E. 2013. Tú la acuarela / Yo la lírica. Coautora: Blogspot, 398 pp.
- Service, R. 2002. Rhymes of a Rolling Stone. Toronto: Fabulae, 417 pp.
- Weingarten, R., Higgerson, R. 2001. Poets of the new century. Boston: New Hampshire, 444 pp.