

СОВРЕМЕННАЯ ЛИТЕРАТУРА И ХУДОЖЕСТВЕННЫЙ ПЕРЕВОД

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IMAGERY SPACE OF ENGLISH POETIC DRAMA

Статья посвящена определению составляющих образного пространства англоязычной поэтической драмы. Образное пространство поэтической драмы формируется разными типами словесных поэтических образов. В контексте нашего исследования словесный поэтический образ выступает средством особенной организации словесной ткани поэтического текста, в которой воплощены разнообразные типы знаний о мире. Своеобразие образного пространства англоязычной поэтической драмы состоит в том, что оно содержит жанровые признаки разных литературных родов. Характерным для образного пространства поэтического текста и поэтической драмы в частности является одновременное использование дивергентного и конвергентного стилей. Концептуальный анализ образного пространства англоязычной поэтической драмы, которое состоит из различных словесных поэтических образов, направлен на выявление его смысла путем извлечения типов знаний.

Poetic drama is a kind of drama whose dialogue is calculatingly rhythmed – in rhythms that are often regularized into meters and that are usually presented as discreet lines on the page [1, p. 304]. Poetic drama is any drama written as verse to be spoken, that contains genre properties of different literary genres (the lyric, the narrative, the dramatic). Genre properties of English poetic drama are defined according to the main categories of poetic and dramatic. Thus, poetic drama as a type of a poetic text is characterized by its genre specifics: dominant and constant properties. We regard imagery space as the dominant property of poetic drama in the context of our research.

The specifics of imagery space of English poetic drama lies in the fusion of different genre properties. Imagery space of poetic drama is particularly associated with an expression of personal emotions and feelings of the lyric. As in any poetic text we can find typologically different verbal images, so imagery space of English poetic drama is represented with different verbal images. The way they are interwoven within each other form the ornament of the text, the original landscape of its image space. Stereotypical images constitute its profile. Their understanding leads to a central, prototypical reading of a text. Archetypal images are the depth of image space, while stereotypes are the width, they reflect cultural traditions of the people. An archetype is a gestalt structure, eidos of the image, its aura. It resides in the unconscious conceptual system and functions as “hidden hand” that shapes how the human being conceptualizes all aspects of his experience. Conscious thought is the tip of an enormous iceberg. Unconscious thought is 95 per cent of all thought and it shapes and structures all conscious thought. The latter is structured by archetypal image-schemas. New (novel) images are always highlighted in the text, they make certain meanings of the text more salient, providing its

comprehension. Image space exploration is a cognitive track for insight text interpretation. Idiotype is a prototype's modification preferred by a particular writer. It is a complex image which reflects idiolect and idiostyle of the author, his peculiarities of world perception. Idiotypes are the result of the author's individual perception of the world. Idiotype is built on the basis of a certain prototype and a set of isotypes (similar images). Among idiotypes there can be found kainotypes, or the concepts the novelty of which provide a breakthrough into a new conceptual domain. In certain cases a clash between the image space of the archetype and the image space of the idiotype gives birth to a kainotype. Thus, kainotypes alter our views on the events in the world, help us to adjust in altered situations, activate schemas reinforcement and refreshment as structures of knowledge and ensures the formation of a new packet of knowledge [2, c. 305]. Within a poetic imagery space we observe the extension: archetype → prototypes → idiotypes → kainotypes.

The research of imagery space of English poetic drama focuses on revealing the nature of verbal poetic image from a cognitive perspective.

An image is a representation in words of a sensory experience or of a person, place, or object that can be known by one or more of the senses [3, c. 61]. Ezra Pound made perhaps the most widely used definition of image in the 20th century: "An 'Image' is that which presents an intellectual and emotional complex in an instant of time" [4, p. 143]. In Pound's definition, the image is not just a stand-in for something else; it is a putting-into-words of the emotional, intellectual and concrete stuff that we experience in any given moment. It is also important to note that an image in poetry, contrary to popular belief, is not simply visual. It can engage any of the senses. And, in fact, for it to be an image, it must engage at least one of the senses by using sensory detail [Ibid, p. 198–206.]. O. O. Potebnia formulates an image as the unity of external form and the meaning, or significance [3, p. 309–310]. According to this theory of artistic understanding by Lev Vygotsky, a work of art can be applied as a predicate to new, imperceptive phenomena or ideas, to apperceive them in the same way as the image in a word helps apperceive the new meaning. What we are unable to understand immediately and directly can be understood in a roundabout way, allegorically. The whole psychological effect of a work of art can then be entirely credited to this indirectness [5, c. 46–49].

In the frameworks of cognitive linguistics a poetic image is seen as a textual construal and a cognitive structure which has two planes – conceptual and verbal. It is a multifaceted phenomenon, a verbalized knowledge in the text construed by pre-conceptual, conceptual and language domains.

A verse represents a poetic imagery space that can be regarded as the medium where everyday concepts undergo modifications and become poetic images. The image landscapes of poetic texts differ from each other in the way poetic images are interwoven in them. Such an approach makes it possible to penetrate into image relations within the text and to define the types of images in textual worlds, which in its turn will lead to more adequate interpretation of the message of

a poetic text, to its deep hermeneutic understanding. The specifics of imagery space of English poetic drama is clarified via linguistic and cognitive analysis of the types of verbal images.

The simultaneous usage of convergence and divergence is typical for imagery space of English poetic drama. Convergence as the term implies a combination or accumulation of mental images within one poetic image. Divergence is characterized by blurred images in a poetic text [1, p. 135–136].

The interpretation of imagery space of English poetic drama can be illustrated in W.B. Yeats' drama "Purgatory". The main themes William Butler Yeats treated in his works are Irish nationalism, Celtic mythology, love, ageing and mysticism. Just as Yeats himself once said: "The mystical life is the centre of all that I do and all that I think and all that I write" [6].

Yeats incorporated into "Purgatory" theatre techniques from the Japanese Noh drama to create a minimalist "theatre of the mind" [7]. The sparseness of the setting, the use of only two characters and the play's relative brevity (conventionally lasting well under an hour) are more immediate techniques [Ibid]. In "Purgatory" the action takes place in a completely bare space. All the characters in this play are wearing masks or have faces with make-up that resemble a mask and this serves to create a sense of simplicity, impersonality, and profundity in symbolism. The play begins with the musicians, the main characters are predominantly Irish heroes. The culminating point is the dance [Ibid].

W. B. Yeats' play "Purgatory" depicts the restlessness of spirit after the death and bothers the living beings. Purgatory refers the place or state into which the soul passes after death to become purified of pardonable sins before going to heaven. In the play, there are two characters as old man and his son. Besides that there is dead spirit who hovers here and there for his part. The play basically concerns with the sorrow of the dead and the consequences of the crimes of the dead upon the living ones. The father of the old man committed a great crime by wasting the property by drinking and destroying the honorable house and deprived his son (the old man) from education and inheritance of the property. As a result, the old man, when he was sixteen, murdered his own father. The old man thinks that his son may repeat the disgraceful tradition of his father. The old man decides to stop the polluted tradition which may last for generations. The old man suddenly stabs (kills by a knife) his son to death to finish all the consequences.

English poetic drama "Purgatory" is based on Irish mythology that found its embodiment in Yeats' poetic texts. The drama is full of archetypal verbal image-symbols. A tree, a burning house, a window and even the title of this poetic drama is symbolic. In Roman Catholic theology, purgatory is an intermediate state after physical death in which some of those ultimately destined for heaven must first undergo purification, so as to achieve the holiness necessary to enter the joy of heaven [8]. Fire can also be seen as a force of purification. Purgatory is also a place of purification or temporary punishment in which the souls of those who die in a state of grace are made ready for heaven [Ibid]. However, in Irish mythology

by far the most famous of medieval gateways was St. Patrick's Purgatory in Lough Derg. According to legend, the site dates from the fifth century, when Christ showed Saint Patrick a cave, sometimes referred to as a pit or a well, on Station Island that was an entrance to Hell. Legend maintains that St. Patrick had grown discouraged by the doubts of his potential converts, who told him they would not believe his teachings until they had substantial proof. St. Patrick prayed that God would help him relate the Word of God and convert the Irish people, and in return, God revealed to him a pit in the ground, which he called Purgatory; by showing this place to the people, they would believe all that he said. By witnessing Purgatory, the people would finally know the reality of the joys of Heaven and the torments of Hell [8].

The image of purgatory dominates the whole text and is understood in terms of archetypes FIRE, LIGHT. Thus, archetypal perception of FIRE as a force of purification, destruction is verbalized in such verbal poetic images: *a ruined house; a burning house* [9, p. 229]. The very act of destruction is nothing else as purification and redemption. The punishment due to sins is given as in nine concentric circles of torment (Dante A.), where the sinners are burning undergo redemption. Therefore, purification as an element of an entrance into Heaven or Hell undergoes through the process of destruction and burning. An archetype of LIGHT as a mode of life, transformation and purification means life and symbolizes destruction. It is actualized with the help of repetition and alliteration in the following lines: *A window is lit showing a young girl* [Ibid, p. 230]; *The light in the window has faded out* [Ibid, p. 231]; *The window is lit up* [9, p. 232]; *The window is lit up because my father / has come to find a glass for a whiskey* [Ibid, p. 232]; *The tree stands in white light* [Ibid, p. 233]. Here an archetype of LIGHT is understood as life vs. death. A window is lit showing some action, then it is faded out symbolizing the fading of life. The window is not just a space where the action takes place, but it is also a passage into other worlds (in this particular case, heaven or hell). In verbal poetic image *The tree stands in white light* [9, p. 233] an archetypal verbal poetic image-symbol TREE OF LIFE is verbalized. Its conceptual implications – a birth, life, eternity – help to reveal the meaning of this poetic image, which means the continuation of the family name. Moreover, the tree is personified at the end of the poetic drama: *Study that tree / It stands like a purified soul / All cold, sweet, glistering light* [Ibid]. Due to personification the tree is perceived as a human being: PEOPLE ARE PLANTS – PLANT IS HUMAN BEING. Thus, the image-symbol TREE OF LIFE contains the conceptual metaphor PLANT IS HUMAN BEING in this verbal poetic image, where a tree symbolizes the tripartite nature of the world as heaven, earth and waters. The Tree of life is recognized as a symbol of immortality and eternal life [8].

One of the main themes of this poetic drama is the theme of parricide, which is represented in Greek mythology. Golosovker traces the movement of a few sensory images along a significance curve and shows how in myth this curve

becomes transformed into a circle. For example, Golosovker examines the visual point of view of Greek myths. On the horizontal axis, there is a shift from the one-eyed Cyclops to the many-eyed Argus. On the vertical axis, which represents blindness, there is a progressive inversion, from blindness toward the outside world to blindness toward the self. Thus, Oedipus moves from the condition of a metaphorical blindness toward prophecies regarding his fate to the prophetic powers of blindness [10, с. 52–56]. Oedipus's tragedy is not just parricide, but also the fact that he did it unconsciously. One of the main meaningful components of Oedipus myth is an unconscious killing, while in Yeats' poetic drama the killing is conscious.

Thus, the archetypal verbal poetic image-symbol PURGATORY is actualized through archetypes of LIGHT, FIRE, TREE OF LIFE. Conceptual implication of this archetype – implication of purification, dominates in imagery space of the analyzed poetic drama. Imagery space of the drama is built via convergence and divergence of images embodied in various types and kinds of verbal poetic images, linked to each other in the text. The specifics of imagery space of English poetic drama is clarified via linguistic and cognitive analysis of the types of verbal images.

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In the article a poetic imagery space is regarded as a medium where everyday concepts undergo modifications and become poetic images. The research of imagery space of English poetic drama focuses on revealing the nature of verbal poetic image from the cognitive perspective.