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**METAPHORICAL CONCEPT OF CHILD
IN SHAKESPEARE'S SONNETS**

**МЕТАФОРИЧНИЙ КОНЦЕПТ ДИТИНИ
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Modern linguistics that focuses on researching metaphors develops in a very rapid way and demonstrates a huge interest both in the process of creating the literary text by an author and the way the readers are affected. Being the subject of numerous inquiries, the metaphor itself becomes the key to explaining the algorithms in the consciousness of a recipient. «The area of interest connected with researching metaphors has slightly changed from studying its practical aspect to the analysis of conceptual systems and creating of artificial intelligence» [1, p. 21]. Diverse metaphors invaded all kinds of discourses and stopped being the phenomena of a literary context only. We agree with S. Pesina who stated that «metaphor is the essence of the strength and quality of thinking» [2, p. 248]. Interplaying of metaphor's focus and frame instigates the use of a person's ontological experience; therefore, the interpretations of the same metaphorical structure might be different by different recipients. On one hand, to originate a metaphor an author has to apply a certain creative imagination, and steps of the metaphor's formation go unnoticed. On the other hand, decoding metaphors depends more on logic than creativity and includes the readers' ability to use critical thinking involving intertextuality.

One of the great sources of various tropes, namely metaphors, is the sonnets written by W. Shakespeare. More than four hundred years were devoted to researching 154 sonnets created in the period between 1592 and 1609 years. They have puzzled dozens of generations and thousands of scholars. The main themes of the sonnets, such as beauty, time, love, betrayal, jealousy, change, procreation, immortality, etc. provoke deep feelings and immerse the readers in the depths of the author's unique experience and philosophical way of reasoning but they do not give clear facts to define either the addressee of the sonnets – mysterious W.H. or the real names of the Dark Lady, The Fair Youth, and the Rival Poet. Shakespeare's poetic vision joined with profound knowledge of human nature created the great poetic tool for human self-identification – sonnets that are laced with the insight of the most crucial universal concepts. Among them, there are problems of parent-children relationship, childbirth, and child-loss that continuously emerge in numerous researches. The reason for such interest is embodied both in the contents and structure of the sonnets. Contrary to dramas, which are aimed to achieve the tense effect on stage and thus include numerous exaggerations, sonnets are more intimate, more sincere and, therefore, we do believe that thanks to sonnets, we can determine the real attitude of the author to children and highlight the main constituents of metaphors which include such focus as child/children.

In the course of the research, 50 fragments containing metaphors were selected from 154 sonnets. The focus of the metaphors included such nouns as a child, children, baby, bastard, orphan, son, youth, heir; and adjectives: young, fair. We did not take into consideration floristic metaphors that also help to reconstruct the Renaissance perception of children.

The choice of the methods for this research is based on its aim, objectives, and collected data. To cope with the theoretical part of the research we used the method of critical analysis of linguistic sources. To deal with the practical part we applied comparative, contextual methods as well as the elements of component, and statistical research methods.

All the images created in the sonnets require an integrative approach of analysis and stereoscopic reading to understand the multi-layered symbolic implications of cultural-historical elements connected with problems of all characters, especially children. All of the personalities mentioned in sonnets e.g. father, son, babe, thief, creator, host, etc, hardly ever were the reflections of real people. On the contrary, these images were used to create plentiful tropes based on binary oppositions. Of course, we do not exclude some real-life situations witnessed by W. Shakespeare-author and W. Shakespeare-father, like the one portrayed in sonnet 143, ll 1-8:

«Lo, as a careful housewife runs to catch/ One of her feathered creatures broke away,/Sets down her babe, and makes all swift dispatch/In pursuit of the thing she would have stay;/ Whilst her neglected child holds her in chase,/Cries to catch her whose busy care is bent/ To follow that which flies before her face,/Not prizing her poor infant's discontent;»

In this sonnet love between a man and a woman is actualized via the metaphor of maternal love. However, these situations are not numerous. Some of the realia mentioned in the sonnets, help in the process of establishing axiological dominants connected with child/children. One of these dominants is the harmony that should be rooted in family relationships (Sonnet 8, ll 8-12):**»Mark how one string, sweet husband to another,/ Strikes each in each by mutual ordering;/ Resembling sire and child and happy mother,/ Who, all in one, one pleasing note do sing»**

The focus of the metaphors related to children can be also found in sonnets where W. Shakespeare reflects on love and compares his feelings to the feelings of an innocent child (Sonnet 21, ll 9-10): **«And then believe me, my love is as fair As any mother's child, though not so bright»**. He sincerely inquires why his addressee does not accept his feelings **«If my dear love were but the child of state,/ It might for Fortune's bastard be unfathered,/ As subject to/ Time's love or to Time's hate,/ Weeds among weeds, or flowers with flowers gathered»/** (Sonnet 124, ll 1– 4).

The set of the first seventeen sonnets suggests that childbirth and procreation are essential for the author but we decode it from floral metaphors more than from the direct mentioning of the parent-child relationship in tropes. According to Phillipy P., in the first seventeen sonnets Shakespeare shared his grief caused by the death of his son Hamnet (1585-1596) (Phillipy, 2010). It is worth mentioning, that similar allusions can be found in «King John» (namely the speech of Constance, mother of Arthur – Duke of Bretagne (1187-1203). Therefore, it will be extremely interesting to compare the feminine speech of Constance in «Julius Caesar» to masculine procreation sonnets. In these 17 sonnets, we witness the merging of two social roles: Shakespeare-father and Shakespeare-author. W. Shakespeare-father who lost his son substitutes mourning (characteristic of women) with philosophic reflections to create poetic lines addressed to the mysterious Fair Youth.

One more interesting fact connected with the biographical aspect of W. Shakespeare is coded in Sonnet 37, ll 1– 4. It does not belong to the procreation cycle; however, it is addressed to a very dear person: **«As a decrepit father takes delight/ To see his active child do deeds of youth,/ So I, made lame by Fortune's dearest spite,/ Take all my comfort of thy worth and truth»** This person might be Hamnet but this hypothesis needs more

fundamental research. The only hints given by W. Shakespeare are the lines in which he makes an accent on his straight involvement into the destiny of this person (Sonnet 37, ll 5-8):»*For whether beauty, birth, or wealth, or wit,/ Or any of these all, or all, or more,/ Entitled in thy parts, do crowned sit,/ I make my love engrafted to this store*». Similar confession we notice in Sonnet 97, ll 5-12.

If this is true, except for biographical data, we will receive a field of further inquiry: one of the first works dedicated to, written for and telling us about a real child.

The other frequent metaphor is based on the parallel between maternity and paternity: the same way a woman can give birth to real children thanks to her womb, a man (father and poet W. Shakespeare) can create sonnets and verses (his mental children) like in sonnet 17, ll 13-14: «*But were some child of yours alive that time,/ You should live twice, in it, and in my rhyme*». The continuation of this idea we witness in Sonnet 86, ll 1– 4: «*Was it the proud full sail of his great verse,/ Bound for the prize of (all too precious) you,/ That did my ripe thoughts in my brain inhearse,/ Making their tomb the womb wherein they grew?*» Thus we can conclude that the pain of W. Shakespeare-the father, caused by the loss of his son, was not only the source of despair but the trigger of the creative apprehension of the «procreation» problem which resulted in its reshaping. Therefore 'heir' is perceived both as a real person able to procreate and as a «product of creativity» e.g. a sonnet that will immortalize the author's name.

To sum up, we should make an accent that the research of sonnets is one of the crucial steps in the process of reconstructing the reception of the child in Shakespeare's canon. Having analyzed all the sonnets, we can define the most frequent children-related motifs coded in various metaphors: child as the heir and continuation of generation; child as the source of joy for parents, the meaning of life; childhood as a period of purity, innocence, sincerity; children as the original thoughts of the author. Profound analysis has shown that sonnets contain numerous intertextual links with other Shakespeare's Dramas. Therefore they play a vital role in reconstruction of a child concept in Shakespeare's works.

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**PROLEPSIS IN PHILOSOPHICAL PROSE OF THE BEGINNING
OF THE 21ST CENTURY BY HALYNA PAGUTYAK,
MYROSLAV DOCHYNETS, HALYNA TARASYUK**

**ПРОЛЕПСИС У ФІЛОСОФСЬКІЙ ПРОЗІ ПОЧАТКУ ХХІ СТ.
ГАЛИНИ ПАГУТЯК, МИРОСЛАВА ДОЧИНЦЯ,
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Низка дослідників, зокрема О. Вещикова, Т. Босунівська, Ю. Винничук, Т. Гребенюк, Г. Максименко, звертають увагу на те, що пролепсис, тобто нарративний прийом, який полягає у випереджальній розповіді про якусь пізнішу подію, у філософській прозі є провідним художнім засобом, який притаманний ідіостилю прозаїків початку ХХІ ст. Галини Пагутяк, Мирослава Дочинця, Галини Тарасюк.

Р. Барт вважає часове зміщення рушієм нарративу розповідного тексту, а Ж.Жанет усвідомлює пролепсис як анахронією, «що заходить у майбутнє». «Літературознавча енциклопедія» трактує поняття пролепсису (з грец. – передчування) як «порушення логічної зв'язності, обривання хронологічної послідовності оповіді, коли відбувається несподіваний перехід до майбутнього зображуваних подій, поданих у теперішньому часі» [7, с. 279].

Пролепсис може мати вигляд антиципації, перспекції й реалізуватиметься на рівні фонетики, граматики, складотворення, семантики. Яскравим прикладом є експериментальний роман початку ХХ ст. Ю.Яновського «Майстер корабля», що має ознаки відносної