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A MULTILEVEL METHODOLOGY FOR STUDYING SOUND-SYMBOLIC SYNAESTHETIC METAPHORS IN THE POETIC TEXTS OF UKRAINIAN AND GREEK POETS (LATE 19TH – EARLY 20TH CENTURIES)

Abstract

The article focuses on developing and testing a comprehensive, multilevel methodology for comparative research of sound-symbolic synesthetic metaphors in Ukrainian and Greek poetic texts from the late 19th to early 20th centuries. It thoroughly examines the theoretical foundations and methodological approaches to studying poetic language in general and sound-symbolic synesthetic metaphors as components of poetic texts, in particular. The idea of the idiolect of poetic speech is substantiated as a system of linguistic means determined by context, mechanisms of conceptual integration, and cognitive and metapragmatic features of creation. Special attention is paid to identifying stylistically marked and dominant means in individual poetic idiolects that shape the poet's linguistic worldview. This study has developed and tested a multilevel methodology for comparative analysis of sound-symbolic synesthetic metaphors involving the study of metaphors at different levels, with an emphasis on the interaction of phonetic and semantic means of creating metaphorical constructions. The research is conducted primarily at the lexical-semantic level, mainly through componential analysis, to optimize understanding of the meanings of various semantic fields of sensory modalities and their combinatorial possibilities. It includes metapragmatic analysis considering socio-cultural and historical contexts of metaphor creation and perception. Special attention is paid to cognitive mechanisms underlying the creation of such metaphors. An experimental method of computer lexicography using the Lexonomy resource based on the Sketch Engine corpus manager is introduced to create a corpus of synesthetic metaphors. The article proposes and describes the stages of creating a dictionary of synesthetic metaphor meanings based on the applied analysis methodology. It is concluded that applying a multilevel approach to the comparative study of sound-symbolic metaphors in texts of two cultural traditions allows for tracing the relationship between language and culture in the context of poetic speech and reveals deep connections between linguistic structures and artistic features. The obtained results can be used for further research on creating synesthetic metaphorical models in Ukrainian and Greek poetic speech.

Keywords: sound-symbolic synaesthetic metaphor, synaesthesia, research methodology, multilevel methodology, idiolect of poetic language, conceptualization, context.

Анотація

У статті розроблено й апробовано комплексну різнорівневу методику зіставного дослідження звукосимволічних синестезійних метафор в українських і грецьких віршованих текстах кінця XIX – початку XX століття. Докладно розглянуто теоретичні засади й методологічні підходи до дослідження поетичного мовлення загалом і звукосимволічних синестезійних метафор як компонентів віршованого тексту зокрема. Обґрунтовано ідею про ідіолект віршованого / поетичного мовлення як системи лінгвальних засобів, що зумовлені контекстом, механізмами концептуальної інтеграції, когнітивними й метапрагматичними властивостями творення. Особливу увагу приділено виявленню стилістично маркованих і домінантних засобів в індивідуальному поетичному ідіолекті, що формують мовну картину світу поета. Розроблена різнорівнева методику зіставного аналізу звукосимволічних синестезійних метафор передбачає їхнє вивчення на різних рівнях з акцентом на взаємодії фонетичних і семантичних засобів творення метафоричних конструкцій. Дослідження здійснено на лексико-семантичному рівні за допомогою компонентного аналізу для оптимізації процесу розуміння смислів різних семантичних полів сенсорних модальностей та їхніх комбінаторних можливостей і включає метапрагматичний аналіз, що враховує соціокультурний,

історичний контексти творення та сприйняття метафор. Особливу увагу приділено когнітивним механізмам, які лежать в основі творення таких метафор. Впроваджено експериментальний метод комп'ютерної лексикографії з використанням ресурсу Lexionomy на базі корпусного менеджера SketchEngine для створення корпусу синестезійних метафор, а також запропоновано й описано етапи створення словника значень синестезійних метафор відповідно до використаної методики аналізу. Зроблено висновок про те, що застосування різнорівневого підходу до зіставного вивчення звукосимволічних метафор у текстах двох культурних традицій дає змогу простежити взаємозв'язки між мовою і культурою в контексті поетичного мовлення, а також дозволяє виявити глибинні зв'язки між мовними структурами та культурними особливостями. Отримані результати можуть бути використані для подальших досліджень процесів творення синестезійних метафоричних моделей у віршованому / поетичному мовленні українських і грецьких поетів.

Ключові слова: звукосимволічна синестезійна метафора, синестезія, методологія дослідження, різнорівнева методика, ідіолект віршованого / поетичного мовлення, концептуалізація, контекст.

Introduction. The methodology of contemporary comparative studies, developed through the lens of semantic observations by John Lyons, frame semantics concepts by Charles Fillmore, the natural semantic metalanguage by Anna Wierzbicka, and the connections between linguistic structures at various levels, from the phonological level (phonosemantic analysis by V. I. Kushnerik) to the syntactic level (the Sapir-Whorf hypothesis of linguistic relativity), has helped to comprehend the role of sounds in meaning creation. This methodology explains how meanings are constructed in different linguistic systems (Lyashuk, 2011) in general and specifically in poetic language. Special attention within this framework is given to the examination of the relationships between the structure of each language and the way of thinking and perception of the world by its speakers, the formation of cultural and cognitive processes in world cognition, and conversely, the influence of cognitive mechanisms on the formation of linguistic unit meanings (Lakoff & Johnson, 2003).

A dominant focus of numerous methodological pursuits remains the multilevel systemic analysis of linguistic unit meanings, especially from a comparative-typological perspective. The necessity of a systematic comparative study of sound-symbolic synesthetic metaphors in poetic texts from the late 19th to early 20th centuries by Ukrainian and Greek poets is dictated by both the national and cultural specificity of these units and their creation models in distantly related Indo-European languages, as well as the uniqueness of the multilevel means of their construction in poetic language.

The research object in this article is the poetic texts of Ukrainian and Greek symbolists from the late 19th to early 20th centuries, characterized by a high degree of metaphoricality and, above all, original sound-symbolic synaesthetic metaphors. This article aims to develop and test a multilevel methodology for the comparative analysis of sound-symbolic synaesthetic metaphors. This methodology involves the following tasks: to study synesthetic metaphors at various levels with an emphasis on the interaction of phonetic and semantic means of creating metaphorical constructions, considering the cultural-historical and individual-author context of their functioning, reflected at the lexical-semantic level of Modern Greek and Ukrainian languages, and to develop methodological recommendations for further studies of synesthetic metaphors in different languages and cultures.

The basis of the methodological research is the theoretical position that understands poetic language as a unique linguistic system reflecting the poet's creative perception of a fragment of reality in his individual-author worldview (Kabysh, 2015). According to Kabysh, each poetic idiolect should be described using general and specific scientific research methods. In particular, the researcher argues the feasibility of using the method of aesthetic observation over the word in artistic (poetic) text is emphasized, ensuring the understanding of the semantic appropriateness and aesthetic expressiveness of the artistic

sound image. The method of interpretation decodes the concept-symbols used by poets in creating synesthetic metaphors. Other researchers (Stavytska, 2000; Slukhai, 2002; Yermolenko, 2007) focus on word structure and lexical-semantic compatibility, identifying the author's features of word usage (poetic neologisms) in poetic language. Khodakovska (2020) suggests analyzing the poetic text from the perspective of realizing the principle of informativeness and expressing artistic meaning and sound structure through rhythm formation and rhyming.

Research results. Analyzing recent studies, the need arises to develop a step-by-step algorithm for analyzing metaphorical constructions in poetic texts based on the effectiveness of already existing methodologies and approaches at the levels of semantics, form, sound organization of poetic texts, situational parameters, cognitive function, etc. It is considered appropriate to use a combination of methods at the first stage of research in conjunction with the selection of research material. This involves choosing a certain amount of representative and homogeneous material based on the results of the preliminary analysis, from which conclusions can be drawn about the entire general sample of the selection (Buk, 2008). For this study, the general sample of the synaesthetic metaphors selection from the original non-adapted poetic texts of Greek and Ukrainian symbolists, which is both random (mechanical selection of units for analysis from printed poetic texts) and computerized (selection of material from digitized poetic texts using the Adobe computer program). It is important to note that the selection area, which Buk (ibid.) calls a linguistically homogeneous set of texts, is also determined by the time frame of the selected material. This means that the chronological selection area of this study is limited to the late 19th – early 20th centuries (ibid.). Thus, the general sample of the selection is the poetic language of Ukrainian and Greek poets from the late 19th – early 20th centuries. The selection for the article includes 46 synaesthetic metaphors from the poetic works of Greek authors (Κωνσταντίνος Χατζόπουλος, poem “Ελα Ξανθή”, (1884), poems “Τραγούδια της ερημιάς” and “Ελεγεία και Ειδύλλια” (1898), Κωστής Παλαμάς “Τα τραγούδια της πατρίδας μου” (1886), “Τα μάτια της ψυχής” (1892) (Κώστας Καρυωτάκης, Κώστας Ουράνης, Ναπολέων Λαπαθιώτης, Τέλλος Άγρας, Μήτσος Παπανικολάου, Μαρία Πολυδούρη), and 55 synaesthetic metaphors from the poetic works of Ukrainian authors: (Ivan Franko, (the poems collection “Зів’яле листя” (1886-1889), “Мій Ізмарагд” (1898), “Із днів журби” (1900), Oleksandr Oles (“Весна за Моравою”, “Ілонка”, “Гори співають”, “Усман та Марта”), Mykola Voronyi (“З-над хмар і долин” (1903), the poems collection “В саяві мрій” (1913), Pavlo Tychyna (“Сине небо закрилося...” (1906), the poems collection “Сонячні кларнети” (1918)), Yakiv Savchenko (“На чорнім піску...”, “Пливе, як жах...” (1918), Oleksa Slisarenko (the poems collection “На березі Кастальському” (1919)).

At the second stage of the comparative methodology, we began a preliminary taxonomy of the selected research material at the lexical-semantic level of the languages under study. This taxonomy is based on paradigmatic and syntagmatic relations between meaning and context. Paradigmatic relations refer to relationships between words based on similarity or opposition of their meanings. In contrast, syntagmatic relations involve the linear connections of a word, its lexical-semantic compatibility, context, and combinatorics. Accordingly, the mechanisms of metaphor creation should be considered not in the realm of meanings but in the realm of senses (Zhovtyanska, 2009).

In the case of synaesthetic metaphors, the realm of senses is expanded by additional sensory modalities. As an element of language, meaning is connected to other senses through paradigmatic relations. In contrast, sense is always created in context; thus, a word's semantic connections are determined by syntagmatic relations (ibid). Based on this,

we assume that a metaphor disrupts the paradigmatic aspects of the functioning of a verbal sign, focusing on syntagmatic aspects and creating a new sense within a certain context. Methodologically, when studying lexical meanings, we analyse dictionary definitions that are generally used, and interpret the meanings of words as provided in various dictionaries. These interpretations contain all the necessary information about the component composition of a word's meaning and its functional possibilities. However, according to Poliuzhyn (2009), dictionary definitions contain far from complete information about the content of the concept denoted by this word. He proposes using a methodology of concept analysis (conceptual analysis) based on the contexts of language unit usage representing the concept and, as a result, combining the analysis of a word's meaning based on dictionary definitions with the analysis of contexts of its usage.

Regarding the analysis of phonosemantic phenomena in their poetic stylisation (Durand, 2001; Piven, 2007), researchers recommend various techniques: combining the associative-semantic method with the technique of component analysis; the functional-stylistic method (which helps to clarify the role and place of sound writing in poetic texts of a certain period) with quantitative characteristics techniques – to establish the ratio of means of sound repetition and sound tropes in poets' idiolects. At the same time, according to Malenovskyi (2003), besides investigating specific phonestemes, it is also necessary to consider intonational features and the extralinguistic factor of sound repetitions. The primary-receptive phonic component, present in a dominant or peripheral word, introduces additional semanticisation and determines the nature of semantic connections. The lexical-semantic level of analysis of the synaesthetic metaphor as the research unit also includes component analysis (considered part of the structural method to identify the semantic composition of the synaesthetic metaphor) – to optimize the process of understanding the senses of different semantic fields of sensory modalities and their combinatorial possibilities (Meyer, 1913; Trier, 1991).

Taking into account Simner's work "Synaesthesia: A Very Short Introduction" (2019), it is worth noting the lexical-grammatical approach chosen in it as an indicator of the application of multilevel systemic analysis methodologies, among which the use of the method of word-formation modeling is emphasized – as an organized set of techniques for constructing word-formation models of synaesthetic metaphors. Hence, the component analysis method determines the semantic composition of metaphorical meaning belonging to a synonymous/antonymous variant of one sensory modality.

The third stage of the analysis of synaesthetic metaphors is conducted at the metapragmatic level. It involves studying the impact of pragmatic phenomena on language and communication, considering the sociocultural context (Hnezdilova, 2017). The sociocultural environment plays a key role in metapragmatic studies as it influences the perception, interpretation, and selection of communicative strategies that dominate the speech of a particular society. Metapragmatics examines the influence of sociocultural factors on the choice of linguistic means and discourse structure, thus relating to the sociocultural environment, forming new senses, and influencing their perception (Silverstein, 1993). From this, we can conclude that analyzing metaphors at the cognitive level is also important at this stage.

According to Poliuzhyn's assumptions (2008), although the semantic approach considers social or cultural phenomena, the cognitive approach is realized in the construction by the language bearer of their model, which does not always coincide with the models created by other bearers of the same language. Therefore, the cognitive level is deeper than the lexical-semantic level, though complemented by it. Based on foreign studies (R. Rau, S. Scholte, O. Colizoli) on the distribution of activity in different parts of the brain, particularly in areas responsible for language, associations, context during perception, and

human emotional reactions, as well as the hypothesis of common cognitive mechanisms of information processing (Kittay, 2009), which underlie synaesthesia, and referring to Lakoff and Johnson's work "Metaphors We Live By", the third stage of the research focuses on constructing models of synaesthetic metaphor creation in poetic speech, based on cognitive mechanisms: associative synthesis, metaphorical transfer, semantic transfer, cross-modal processing (or multimodal integration), spatial metaphor, mental representation (Herasimova, 2023). The choice of the author-reader communicative strategy is crucial for constructing models of synaesthetic metaphors by transmitting information and using unexpected analogies between different modes of perception, i.e., through the sensory modalities (vision – visual modality, hearing – auditory modality, touch – tactile modality, smell – olfactory modality, taste – gustatory modality).

At the final stage of the developed multilevel methodology, we preserve the research results for their further demonstration. Using the resources of corpus linguistics, we propose using the experimental method of computer lexicography (Lexonomy) based on the SketchEngine corpus manager program (Fig. 2) to create a comprehensive dictionary of synaesthetic metaphors (an corpus), implemented within the semantic macrofield, i.e., involving additional fields (etymological references, illustrative material, audio, and authorial interpretation), as well as considering the data obtained in the previous stages of the research.

Figure 1 presents the step-by-step scheme of the multilevel methodology for comparative research described above.

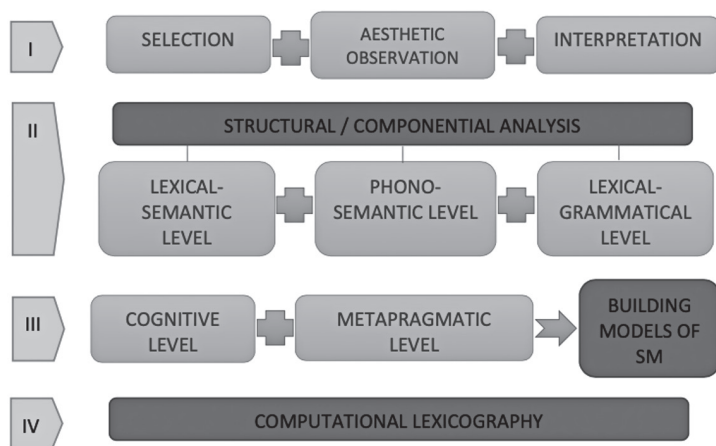


Fig. 1. Scheme of the multilevel methodology for comparative research

The selected 46 synaesthetic metaphors from the poetic works of Greek authors and 55 Ukrainian ones are represented as follows: acoustically-visual (involving the visual sensory modality to describe a sound image) in a total of 17 units; visually-acoustic (involving the acoustic sensory modality to describe a visual image) in a total of 15 units; visually-gustatory (involving the gustatory sensory modality to describe a visual image) in a total of 13 units; visually-emotional (involving the emotional sensory modality to describe a visual image) in a total of 11 units; visually-tactile (involving the tactile sensory modality to describe a visual image) in a total of 10 units; acoustically-gustatory (involving the gustatory sensory modality to describe a sound image) in a total of 9 units; acoustically-olfactory (involving the olfactory sensory modality to describe a sound image) in a total of

9 units; gustatorily-emotional (involving the emotional sensory modality to describe taste) in a total of 8 units; tactically-acoustic (involving the tactile sensory modality to describe a sound image) in a total of 7 units and other models.

The most common models among the synaesthetic metaphors analysed in Greek and Ukrainian poetic languages were visually acoustic, visually tactile, visually gustatory, acoustically visual, and visually emotional models. Let's consider and analyse examples of synaesthetic metaphors that belong to the most frequently used models in both the Ukrainian and Greek languages and best represent the proposed multilevel analysis methodology described above.

A poem by Mykola Voronyi, “Блакитна Панна”:

... “У серпанках і блаватих...”
Сяє усміхом примар
З-поза хмар,
Попелястих, пелехатих.
Ось вона вже крізь *блакить*
Майорить,
Довгождана, нездоланна...
Ось вона — *Блакитна Панна!*...”

We interpret the source image as spring, the season that the author embodies in the target image “панна” (lady), and refer to the explanatory dictionary of the Ukrainian language to trace at the lexical-semantic level the paradigmatic and syntagmatic relationships between the lexemes “серпанки і блавати”, “блакить” and “блакитна Панна” as well as analyse the components of the synaesthetic metaphor:

– СЕРПАНОК. A bouquet of flowers (in meaning 1). A light transparent fabric. Examples: a headscarf for a married woman made of light transparent fabric, resembling a scarf. The same as the veil.

– БЛАВА́Т. Bot. Blue cornflower. Examples: blue silk fabric; generally, silk clothes are made from such fabric.

– ПА́ННА. Hist. A young unmarried noblewoman or the daughter of a nobleman (in meaning 1) in old Poland, Lithuania, or Ukraine. Examples: a delicate, fragile, or well-dressed girl. Examples: hist. A polite address or mention concerning young girls of the privileged classes of old Poland, Lithuania, and Ukraine.

– ПЕЛЕСА́ТИЙ. “shaggy, with long disheveled hair” evidently, the result of contamination of the words пелеха́тий and волоса́тий.

Since both component lexemes “серпанки” and “блавати” possess an expanded semantic field, they are primarily paradigmatically connected as names of flowers and are associated with nature and spring, which is the source image. However, in the poetic context, these lexemes acquire additional meaning, forming a syntagmatic connection through the target image – “панна”. In this case, “серпанки” and “блавати” are used to create the image of a woman – “панна”, symbolising beauty, tenderness, and youth. Thus, in the poetic text, they interact through their primary meanings, and a new, symbolic level of meaning is formed in the context. Another equally interesting example is the use of the lexemes “блавати”, “блакить” and “блакитна Панна” which share a common root meaning related to the blue color, associated with the sky and water. They belong to one semantic field that reflects shades of blue. “Блакитна Панна” includes the lexeme “блакить”, which retains a paradigmatic connection with the previous lexemes through the common root and color association. “Блавати” and “блакить” combined with “блакитна Панна” create a syntagmatic connection, as all these elements together form a single image that reflects purity, otherworldly beauty, and mystery. Consider the following example:

“з-поза хмар попелястих, пелехатих”. Both lexemes “попелястих” and “пелехатих” belong to one semantic field related to the characteristics of clouds, creating a paradigmatic connection between them. At the same time, the component “з-поза хмар” establishes a spatial position, indicating the place of action, which is complemented by the description of the clouds as “попелястих” and “пелехатих”. These words are in the same syntagmatic row, forming a logical and figurative sequence. The description of the clouds as “попелястих” (color aspect) and “пелехатих” (component analysis) together create a holistic image that influences the reader’s imagination, forming a unified aesthetic and sensory complex.

The analysis of the proposed excerpt demonstrates the author’s use of lexemes, their morphological forms, syntactic constructions, such as inversions, to add solemnity and poeticism: “Ось вона вже крізь блакить / Майорить”. Parceling to create a rhythmic and figurative structure: “З-поза хмар, / Попелястих, пелехатих”. The use of address and exclamation to enhance emotional impact: “Ось вона – Блакитна Панна!”. Refer to the previous example “з-поза хмар попелястих, пелехатих”. Visual modality: The lexeme “Попелясті” evokes a visual association with the color of ash, i.e., a gray tint, characterizing the color of the clouds. The lexeme “Пелехати” evokes not only a visual (sight) association with the form and texture of the clouds, which look disheveled or fluffy, but also a tactile one; even though the reader cannot touch the clouds, this lexeme has a syntagmatic connection with the semantic field “hair” (see meanings taken from the explanatory dictionary in the second stage of the study). Emotional modality: The combination of the descriptions “попелястих” and “пелехатих” creates a certain emotional mood – the clouds appear heavy, possibly anticipating rain or a storm, which is also confirmed by the presence of syntagmatic connections with the semantic field of the source image (spring, nature). Considering the described, we classify this synesthetic metaphor as a visually tactile model.

Consider the lines “Сяє усміхом примар, з-поза хмар, попелястих, пелехатих”. The repetition of the sounds [c] and [з] in words “сяє”, “усміхом”, and “з-поза” creates a soft, hissing effect, enhancing the sense of elusiveness and lightness. The repetition of the sounds [п] i [х] in the words “попелястих, пелехатих” adds rhythmic clarity and accentuates the description of clouds. Repetition of vowel sounds to create melodiousness: “у серпанках і блаватах...” Repetition of the sound [a] creates a smooth and melodious effect, intensifying the sense of dreaminess and lightness. In “Ось вона вже крізь блакить, майорить”, repetition of the sounds [o] and [i] creates auditory harmony and amplifies the dynamism of the image. It is also worth paying separate attention to the internal and external form of the poem, namely the author’s use of short and long lines, which not only adds dynamism and emotional tension but also creates a wave-like movement effect, emphasizing the visual form of clouds. Short lines: “З-поза хмар”, long lines: “У серпанках і блаватах...”, “Сяє усміхом примар”. Let’s apply the described multilevel methodology to analyze examples from the Greek poetic language, specifically from the works of K. Kavafis.

<i>Βγάζει η θάλασσα κρυφή φωνή – φωνή που μπαίνει μες στην καρδιά μας και την συγκινεί και την ευφραίνει.</i> <i>Τραγούδι τρυφερό η θάλασσα μας ψάλλει, τραγούδι που έκαναν τρεις ποιητές μεγάλοι, ο ήλιος, ο αέρας και ο ουρανός.</i> <i>Το ψάλλει με την θεία της φωνή εκείνη, όταν στους ώμους της απλώνει την γαλήνη σαν φόρεμά της ο καιρός ο θερινός.</i>	The sea reveals a hidden voice – a voice that enters our hearts and stirs them, bringing both joy and emotion. The sea sings to us a tender song, a song crafted by three great poets, the sun, the air, and the sky. It sings it with its divine voice when the tranquility of summertime settles upon its shoulders like a garment.
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The syntagmatic relationships between the lexemes “φωνή” (voice) and “θάλασσα” (sea) create one semantic field (the sound of the sea), which enhances the overall effect of the verse: “Φωνή απ’ την θάλασσα” (“voice from the sea”) and “τραγουδι τρυφερό η θάλασσα μας ψάλλει” (“the sea sings us a tender song”): we trace the syntagmatic connection, and the acoustic sensory modality is enhanced by the description of the tenderness of the song that touches the heart “όταν στους ώμους της απλώνει την γαλήνη” (when it spreads peace on its shoulders) and “σαν φόρεμά της ο καιρός ο θερινός” (like its garment, the summertime): the already formed semantic field (sea + sound + summer) is complemented when peace is evenly spread on its surface, much like covering shoulders with a light cloak in summer. This creates a complex visual-tactile image that conveys a sense of tranquility and summer lightness by personifying the sea with human characteristics. We relate the analysed unit to the visual-tactile model. Paradigmatic connections are formed between lexemes belonging to one semantic field and can replace each other without altering the general meaning: “φωνή” (voice) and “τραγουδι” (song). Both words belong to the semantic field of sounds associated with speech and music. They are interchangeable in specific contexts and create a paradigmatic connection, “θάλασσα” (sea), “κύμα” (wave), and “πέλαγος” (sea) words are related to the water element and can be used to describe various aspects of the sea, forming a paradigmatic series that represents different parts of a whole, “καρδιά” (heart), “ψυχή” (soul), “αισθήματα” (feelings): all these words belong to the semantic field of emotions and inner experiences. They can replace each other in different contexts, describing the inner world of a person. The phonosemantic aspect complements paradigmatic-syntagmatic connections: the repetition of the sounds [θ], [s], and [l] creates melodiousness, enhancing the acoustic modality (the sound of the sea).

The next example and lines from the untitled poem by Nikos Kavadias:

Η θάλασσα είναι γλυκιά και αλμυρή σαν τα δάκρυα των ερωτευμένων. Ανοίγω τα μάτια μου και βλέπω κύματα γαλάζια που ψιθυρίζουν λόγια παλιά των ναυτικών τραγουδιών. Η θάλασσα με καλεί, και είμαι παιδί, αλμυρό παιδί, παιδί των ανέμων και των υδάτων.	The sea, both sweet and salty, Like the tears of lovers. I close my eyes and see The azure waves, whispering Ancient words of seafaring songs. The sea calls to me, and I am a child, A salty child, a child of winds and waters.
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In analyzing synesthetic metaphors in poetry, the use of contrasting adjectives such as “γλυκιά και αλμυρή” (“sweet and salty”) to describe the sea adds depth of symbolism. The personification of the sea (“θάλασσα με καλεί” – “the sea calls me”) adds a magical atmosphere to the verse and enhances its emotional impact. Similarly to the previous poem, a semantic field is formed (the sound/whisper of the sea) through syntagmatic connections between lexemes “κύματα γαλάζια που ψιθυρίζουν” (blue waves whispering), as well as through the application of visual-acoustic modality. The last line of the poem “Η θάλασσα με καλεί, και είμαι παιδί, αλμυρό παιδί, παιδί των ανέμων και των υδάτων” (The sea calls me, and I am a child, a salty child, a child of winds and waters), specifically the synaesthetic metaphor “αλμυρό παιδί” (salty child), is interesting not only in terms of the author’s use of visual-taste sensory modality, which could be explained not by the taste (saltiness) of seawater, thus losing its metaphorical nature, but by involving historical, national-cultural aspects. The Greek lexeme “salty” concerning children traces back to ancient Greek practices, where infants were washed with saltwater for disinfection. Hence, a “salty” child semantically equaled to a healthy one. Thus, the synaesthetic metaphor “salty child” in the poem not only speaks of the use of visual-taste sensory modality but also of the historical and cultural context of Greek life reflected by the author in their work.

It is worth noting that corpus linguistics resources, particularly the programmatic capabilities of Sketch Engine and Lexonomy, significantly facilitate the preservation of processed material and enable the creation of a personal dictionary based on research results (Fig. 2). Due to Lexonomy's capabilities, at the final stage of the research, it is possible to upload a ready-made XML file, which requires additional coding skills, or to enter information manually and collect data according to existing tools and functions such as tagging, searching, filtering, etc.

It is important to note that the resource includes advanced functions such as the ability to define complex relationships between units and add custom fields. In accordance with the developed multilevel methodology for analysing synaesthetic metaphors, we added the following fields: 1) metaphorical unit (example of a synesthetic metaphor selected from poetic speech); 2) lexical meaning (providing meanings of key lexemes in the metaphor, deciphering according to explanatory dictionaries of the researched languages); 3) phonetic features (description of properties and main characteristics of sounds, taking into account rhythm, sound repetitions, rhyme, sound associations with other sensory perceptions); 4) synesthetic metaphor model (description of the structure and way of forming the metaphor, based on cognitive mechanisms of their creation); 5) context analysis (determining the context and its impact on understanding the metaphor, providing the full text or hyperlink to the verse where the metaphor is used); 6) general interpretation of the synesthetic metaphor (extended description of the meaning of the metaphor according to the proposed methodology, interpretation and understanding of the combination of different sensory modalities through linguistic means, considering cognitive, national-cultural peculiarities); 7) illustrative material (adding illustrative or audio examples).

By systematically categorizing and analysing synaesthetic metaphors using the developed multilevel methodology with the subsequent creation of a dictionary, we will expand our understanding of language, culture, and the way the world is perceived through the prism of synaesthesia. It will be a valuable resource for linguists, literary scholars, psychologists, and other researchers interested in the linguistic and cognitive aspects of synaesthesia in metaphorical language usage.

LEXONOMY Dictionary [iryna.herasimova@knu.edu.ua](#)

DICTIONARIES > SYNAESTHETIC METAPHOR DICTIONARY > EDIT

SYNAESTHETIC METAPHOR DICTIONARY total 2 entries

search starts like this

1. Βυάζει η θάλασσα κρηφή φωνή,
Τραγουδι τρυφερό η θάλασσα
μας φάλλει...

2. У серпанках і блаватках... Сяе
усміхом примар 3-поза хмар,
Попелястих, пелехатих. Ось
вона вже крізь блакить
Майорить...

NEW + ID 4 EDIT CLONE DELETE

У серпанках і блаватках... Сяе усміхом примар 3-поза хмар, Попелястих, пелехатих. Ось вона вже крізь блакить Майорить...

☒ СЕРПАНОК. Букет квітів (у знач. 1). Легка прозора тканина. Приклади род. нка, заст. Головний убір заміяної жінки з прозорої легкої тканини, що має вигляд шарфа. Приклади род. нка. Те саме, що вуаль

БЛАВАТ у. ч. Бот. Синя волошка. Приклади заст. Шовкова тканина блакитного кольору; взагалі шовк; одяг з такої тканини.

Оскільки обидві лексеми-компоненти "серпанки і блавати" володіють розширеним семантичним полем, вони, перш за все, пов'язані парадигматично як назви квітів і асоціюються з природою і весною, що є образом-джерелом. Однак, у поетичному контексті ці лексеми набувають додаткового значення, отримуючи синтагматичний зв'язок через образ-мету – панну. У цьому випадку "серпанки" і "блавати" використовуються для створення образу жінки – панни, що символізує красу, ніжність і молодість. Таким чином, у поетичному тексті вони взаємодіють не лише через свої основні значення, але й через новий, символічний рівень значень, що формуються в контексті.

☒ Вживання лексем "блавати", "блакить" та "Блакитна Панна" які мають спільне кореневе значення, пов'язане з синім кольором, що асоціюється з небом і водою. Вони належать до одного семантичного поля, що відображає відтінки синього. "Блакитна Панна" включає лексему "блакить", що зберігає парадигматичний зв'язок із попередніми лексемами через спільний корінь і колірну асоціацію. "Блавати" і "блакить" у поєднанні з "Блакитною Панною" створюють синтагматичний зв'язок, оскільки всі ці елементи разом утворюють єдиний образ, що відображає чистоту, неземну красу і таємничість.

☒ Повторення голосних звуків для створення мелодійності: "У серпанках і блаватках..." Повторення звуку [а] створює плавний і мелодійний ефект, що підсилює відчуття мрійливості та легкості. "Ось вона вже крізь блакить / Майорить, Повторення звуків [а] і [і] створює звукову гармонію та підсилює динамічність образу.

Fig. 2. Creation of a dictionary of meanings of synesthetic metaphors used in the poetic speech of Greek and Ukrainian poets using the corpus manager Sketch Engine, Lexonomy

Conclusions. It should be noted that the proposed comprehensive multilevel methodology has allowed for the identification of essential interactions between such aspects of research as aesthetic observation, interpretation, lexical-semantic, lexical-grammatical, and componential approaches at cognitive and phono-semantic levels with the involvement of metapragmatics, which have become crucial for understanding synaesthetic metaphors in poetic texts by both Ukrainian and Greek authors. Special attention was paid to the necessity of considering cultural context and linguistic traditions when analysing synesthetic metaphors in different cultures. The research has shown that for adequate understanding and interpretation of synesthetic metaphors in poetic texts, it is necessary to use a comprehensive approach at various levels of analysis, starting from structural analysis of phonetic, lexical, and grammatical levels and ending with the study of the influence of sociocultural factors on the choice of language means and discourse structure. Such an approach allows for revealing the full potential of synesthetic metaphors in the poetry of authors from different cultures and uncovering profound connections between linguistic structures and cultural peculiarities. Based on the results of the conducted research and the analysed synaesthetic metaphors, we identified visually-acoustic, visually-tactile, visually-gustatory, acoustic-visual, and visually-emotional models.

The visual component is the most frequent and occurs in a total of 66 examples selected from Ukrainian and Greek poems. The frequency of the visual element indicates that visual imagery plays a dominant role in metaphorical constructions by both Ukrainian and Greek poets and serves as a common element, indicating that visual perception is one of the primary aspects in forming the linguistic worldview of representatives of Ukrainian and Greek cultures. Therefore, the use of the proposed comprehensive methodology and analysis principles in the study of synaesthetic metaphors in poetic speech is entirely justified and necessary for the correct interpretation of metaphors, taking into account cultural contexts, especially for further research on building models of synesthetic metaphors in the poetic speech of Greek and Ukrainian authors, as well as for compiling a dictionary of meanings of synaesthetic metaphors.

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