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MULTILINGUAL SPECIFICS OF THE CONCEPT "LOVE" IN THE POETRY OF PHILIP LARKIN

ЛІНГВОКУЛЬТУРНА СПЕЦИФІКА КОНЦЕПТУ «ЛЮБОВ» В ПОЕЗІЇ ФІЛІПА ЛАРКІНА

ЛИНГВОКУЛЬТУРНАЯ СПЕЦИФИКА КОНЦЕПТА «ЛЮБОВЬ» В ПОЭЗИИ ФИЛИПА ЛАРКИНА

The article examines the peculiarities of the presentation of the concept "love" in the poetry of Philip Larkin: lexical and semantic units that embody the concept of "love" in the poems of Larkin have been revealed. The novelty of the obtained results of the performed scientific article is that the selected works of Philip Larkin have been analyzed, a structured approach to their analysis is developed, the main carriers of culture and their functions are identified. The results of the study can be used in the comparative analysis of the linguistic and cultural aspects in the work of different authors. The research has been done in multilingual aspect.

Keywords: art concept, linguocultural, universal, archetype, symbol, linguistic status, world view, cognitive, multilingual aspect.

У статті дослідженні особливості репрезентації концепту «любов» у поезії Філіпа Ларкіна: виявлено лексико-семантичні одиниці, що уособлюють концепт «любов» у віршах Ларкіна, проаналізовано вираження концепту в оригіналах та перекладах творів німецькою мовою. Новизна одержаних результатів виконаної наукової статті полягає в тому, що проаналізовано вибрані твори Філіпа Ларкіна, розроблено структурований підхід до їх аналізу, виявлені основні носії культури і їх функції. Результати дослідження можуть бути застосовані при порівняльному аналізі лінгвокультурологічного аспекту у творчості різних авторів. Дослідження проводилося в мультилінгвальному аспекті.

Ключові слова: художній концепт, лінгвокультурологія, універсалія, архетип, символ, лінгвістичний статус, мовна картина світу, когнітивна категорія, мультилінгвальний аспект

В статье исследованы особенности репрезентации концепта «любовь» в поэзии Филиппа Ларкина: выявлены лексико-семантические единицы, воплощающие концепт «любовь» в выразах. Новизна полученных результатов выполненной научной статьи состоит в том, что проанализированы избранные произведения Филиппа Ларкина, разработан структурированный подход к их анализу, выявлены основные носители культуры и их функции. Результаты исследования могут быть применены при сравнительном анализе лингвокультурологического аспекта в творчестве разных авторов. Исследование проводилось в мультилингвальном аспекте.

Ключевые слова: художественный концепт, лингвокультурология, универсалия, архетип,

символ, лингвистический статус, языковая картина мира, когнитивная категория, мультилингвальный аспект.

Modern philosophy defines such a deep feeling as love, in the context of an intimate focus on another person, human community or idea. The complexity of this phenomenon depends on the fact that it intersected the opposites of biological and spiritual, intimate and universal, personal and social.

In both ancient Greek and Roman cultures, love was considered as a divine gift. For the Greeks, love was a dualistic, ambivalent feeling: on the one hand, love was the highest form of emotional feeling, and on the other hand, it was a deep suffering that can sometimes deprive a person of the reason. The Roman society encouraged acts that led exclusively to physical love. The creation of a cult of physical rather than spiritual love is explained among the population of Rome largely by the political situation of the time [1, p. 65-66].

Value is just one of many aspects of the concept. Value does not stop at the concept. The concept is only a mental substrate of definition, in which linguo-creative perception forms different meanings of evaluative, emotional and expressive nature [5, p. 66]. It follows that the side of the concept that is the goal of the linguistic sign is its definition, the non-linguistic part is the non-verbal meaning.

The aim of article is to consider the concept "love" through the research of a certain linguistic and cultural people is strengthened in the conceptsphere of people and expresses interest in finding evidence of cognitive operation. Thus, I. Tarasova notes that the linguistic and cultural specifics of such worldview universals as "love" are sufficiently difficult to grasp, because they encode certain ways of conceptualizing the world [2, p. 434].

The complete way of studying and depicting concepts implies the perspective of the emotional side of the concept in the psycholinguistic aspect of this phenomenon. Let us stick to a detailed clarification of each of them.

The subject-image meaning of the concept rises to a single total shadow in memory, tied to a particular object, phenomenon, event, quality. In other words, these are visual, auditory, tactile, olfactory and gustatory features of objects, phenomena, events reflected in human memory. Semantic prototypes are most often mentioned in

relation to specific subjects [3]. In turn, the concept can be represented by a single word (simple) and a sentence, phrase (complex), because they combine information about all the features of certain realities, in contrast to the concept, which includes a set of basic essential features.

The research under review aims to fulfill the following objectives by studying the importance of the conceptual layer in the structure of the artistic concept, which is considered the highest level of interpretation in the system of artistic concept, and is formed not by verbal means of concept representation (at the lexical-semantic level) or other means of communication (at the cognitive level), which are removed by associative comprehension of basic and poetically rethought conceptual paths. The typology of conceptual objects reveals the specifics of the poetic worldview in multilingual aspect. We analyse the poems by Philip Larkin and their German translations to find out the common features and differences in multilingual approach.

Philip Arthur Larkin, best known for a group of British poets of the 1950s, known as The Movement, along with Robert Conquest, Kingsley Emis and Donald Dewey, worked in a narrow emotional range and pain and fatigue of daily experience. They all used simple language, which in turn was chosen deliberately, abandoning the melodic language of Dylan Thomas and the allusive language of Thomas Eliot. According to Robert Conquest, editor of the first collection of *"New Lines"*: *"Poetry (according to 'The Movement') must be empirical in relation to everything in question, it must resist unconscious impulses and adhere to a rational structure and" understandable language"* " [4, p.6]. Philip Larkin, in turn, is distinguished as a poet of *"exceptional importance"* [6, p.18]. Conquest considered Larkin's poetry a shining example of all the principles of The Movement, which were first set out in the preface to the *"New Lines"* collection. The sacramental in Larkin's poetry is not connected with the full conscious experience of spiritual grace. While the sacred symbol is usually defined as a sign or symbol of the Christian experience or profession - the visible means by which divine grace is sought or awarded - in Larkin's poetry the sacramental can be defined as implying a metaphysical mystery or secret simply beyond human comprehension. [7, p.14].

Larkin often writes about the social and cultural aspects of love and marriage in his poetry, and they are usually based on pessimistic themes of misery and death. "*An Arundel Tomb*" is a poem "*almost*" about love, written by Larkin in 1956 and first published in *The Whitsun Weddings* in 1964. Larkin's poems are endowed with an "English" soul. Proponents of Larkin's Englishness are convinced that Philip Larkin's national identity is entrenched and monocultural.

"*An Arundel Tomb*" [8] is a key poem in the work of Philip Larkin, which conveys the theme of love. Enjambment plays an important role in this verse, where one line flows into the next without punctuation. This use helps to change the syntax and also keeps the intrigue. In the poem, the lie that love can reflect is emphasized by a hand gesture. It is unclear whether the hand gesture is an eternal confession of love between them or a forced imitation of a sculptor's sweet love grace. Despite the fact that translators often adapt the structure and punctuation, Wilfried Flash's translation is as close as possible to the original in this regard. The poem shows that although the gesture of love is eternal, its intention is always in doubt, so we are not sure whether the couple was at least faithful to each other, it is emphasized in "*They would not think to lie so long / Such faithfulness in effigy*", it sounds sardonic, as if, although their statues are true, but there are doubts that they reflect the realities of their lives. In this part, the German translation differs "*Sie dachten nie, so lang zu ruhn / Ihr steingewordner Treuerschwur*". The oath of allegiance *Treuerschwur* in the German version is something more mandatory, because the definition of the word oath - a solemn constant of promise or assurance. The translator traces the religious aspect of the concept of love, while Larkin is not inclined to do so.

Larkin portrays lovers as "*The earl and countess*", naming each one individually, while Flach tends to combine "*das Paar*". Larkin persistently singled out the theme of the personality of his poetry and this feature of the author can not be traced in the translation.

In the last line of the poem "*what will survive of us is love*", it can be interpreted in two ways. First, it emphasizes once again that the gesture of love is understood universally and eternally. He presents love (eternal love) as a lie, it is simply

"*Sculptor's grace*" and a distortion of time. The German translation does not reflect this share of irony. Wilfried Flach reflects everything as in the best traditions of German poetry, and the phrase does not sound arrogant or genuine. "*Vas von uns bleibt, ist unsre Liebe nur*". It is quite realistic, because there is nothing left but love for our neighbors. The definition of German *bleiben* verb - keep, linger, persist, remain, stay - also indicates the difference of the message; English *survive* - continue to live or exist, especially in spite of danger or hardship. Larkin's English version reflects a great deal of emotion, which is not typical of him, and this once again shows that the word was chosen specifically for the sarcastic effect.

Although the romantic gesture is shown, we remain unsure whether the couple really loved each other or whether it was just an illusion of the artist. According to the verse, time distorts love, and in some cases destroys it completely. He wrote in a letter to his friend about "*An Arundel Tomb*": "... *love being stronger than death is a sentiment ... only justifiable if love can stop dying which, of course, it cannot.* ".

So, vivid examples of the concept of love are the pronouns "*us*" / "*we*", which show not only the main characters or the personal life of Philip Larkin, but they are universal images. The symbol of intertwined hands is a concept of eternal love to which Larkin himself was skeptical and inclined to the fact that most often symbols remain symbols only in art, and have nothing to do with reality. The verb "*survive*" can also be attributed to the concept, because love is the only thing left after earthly life. The couple and their love illustrate how love between people can go beyond the slow erosion of time. The last line and its double meaning tie the poem to a certain moment in the poet's life and give the reader hope that some immortality is possible. His last line actually highlights a romantic notion that Larkin denied almost from the beginning of the poem.

And while Larkin somewhat dispels the belief that love survives, he also shows that it has an inevitable ring of truth - at least because we want to hear it. By the end of the poem, the couple had become an abstraction. More enduring than their love is the attitude to love, the desired openness of the idea that it can be as pure and constant as the symbol in sculpture. Larkin maintains the tendency of simple language, avoiding

the allusions of Eliot. That is why his poetry is more recognizable, and Larkin is considered one of the main traditionally English poets of the XX century.

The title of the poem comes from Robert Louis Stevenson's wonderful poem Requiem, "*This be the verse...*" [9]. Requiem is a song sung for the dead, and Stevenson's poem is about the death and memory of those who loved you. In the German translation of this verse, the name completely coincides with "*Dies sei der Vers*". In particular, "*verse*" gives a very biblical feeling, which makes it sound official. Also, the growth of the article "*the*" adds seriousness to the name. Larkin wrote a completely different poem about loved ones, showing their extremely stable influence, but not positive, while reflecting the aspect of the concept of parental love itself, if you can call it that. This is emphasized in the title, as if the poet suddenly discovered the meaning of life and is going to share it with you. Appropriate for the requiem, Larkin's poem has a song rhythm, like a real song, but the cheerful rhythm is undermined by a dark theme. In his poem, Larkin tries to deconstruct the myth of a happy family. It is in this verse that the established concept of paternal love, which is very similar in English and German literature, is destroyed. Philip Larkin reflects the darkest side of this "*love*" and the translated version of Rolf-Peter Wille is not inferior to his pessimism in reflecting the concept of adult love for children.

Incidentally, Larkin may have written This Be The Verse while he was with his mother at her home in Loughborough, where she lived from the early 1950s to 1972. He worked as a librarian at Hull University, but usually stayed with his mother in Loughborough during his university vacations. After the death of her father Larkin in 1948, she lived alone. Larkin, by all accounts, was a devoted son who regularly visited his mother, who was prone to bouts of depression. But Larkin, the poet, could not shy away from studying and analyzing the role our parents play in shaping our own attitudes, behaviors, and prejudices. Larkin's father was a fan of Germany.

This be the Verse is an iambic tetrameter. The poem has a lively rhythm. The poem is carefully constructed with details. Larkin ensures that his thoughts are carefully considered from the point of view of the reader. There are no forced rhymes or rhythms in the poem. There is a simple rhyme scheme and no variations. Larkin's

language, which describes how parents shape their children: "*They fill you with the faults they had, and add some extra just for you.*". In Larkin's poem, repetition emphasizes the cyclical nature of the action and the theme of the poem. The language is simple, direct, colloquial. Because the poet uses simple language, it becomes difficult to argue. Translation: "*Sie füllen dich mit Fehlern ab, mit ihren und mit extra noch.*" although expresses a similar view of the author, it seems that the use of the noun *die Störung* instead of *der Fehler* would be more appropriate to reflect the full depth of Larkin's concept, which, in this case, presents the English concept of parental love. the mistakes that were made in their childhood only multiply in their children.

One of the most important sentiments in the poem, which reflects the individual concept of parental love (according to Larkin) - the idea that parents "*may not mean to*" saddle their children with their emotional baggage, even if they end up doing just that. . This means that even parents with the best of intentions cannot help but maintain the intense dynamics that ultimately interfere with their children's lives. By unintentionally imposing their shortcomings on their children, he said, all parents cause emotional damage to their children, regardless of their efforts to avoid it.

The idea that everyone is doing emotional harm to their children suggests that this is a cyclical problem. To this end, the speaker notes that the parents themselves were "*fucked up*" by their parents and that the only way to break out of this endless sequence of emotional harm is to die without children, thus making it impossible to pass on emotional baggage. new generation of family members.

Needless to say, this is a very pessimistic view of the concept of parental love, as it indicates the lack of a reasonable solution to this problem. However, it should be noted that the poem is not just a bitter complaint about how parents negatively affect the lives of their children. Rather, the poem is also an acknowledgment that everyone inevitably inherits shortcomings from their parents. And for this reason, it is perfectly normal for people to feel that their parents have spoiled them - it is, after all, just part of growing up and experiencing the imperfections that are central to being human. Between the first and second verses there is a noticeable change in the context of the poem. Larkin no longer speaks directly to you about your parents, but now he is, in a

sense, addressing parents of different generations and creating a sense of equality between each of them. It really captures the essence of family dynamics, because it is well known that all families quarrel.

Larkin's poems reflect a generally pessimistic outlook on life and a weak one when faced with realistic problems such as death and betrayal. Philip Larkin writes that love is unsatisfactory and it is pointless to think otherwise. These topics are deliberately covered in "*An Arundel Tomb*". It is worth noting that Larkin himself had somewhat conflicting views on love, but never held it particularly high: *'Love is not stronger than death just because statues hold hands for six hundred years.'* But on the other hand, he later said: *"I think what survives of us is love, whether in the simple biological sense or just in terms of responding to life, making it happier, even if it's just making a joke."* Summing up when comparing poems in a multilingual aspect, we came to the conclusion that the concept of "love" inherent in English culture is partially changed when translated with the help of analogues more inherent in German culture. This topic has not been fully studied and therefore requires further research.

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