

# The Fugue of the Five Senses and the Semiotics of the Shifting Sensorium

## **Selected Proceedings**

from the 11<sup>th</sup> International Conference of the Hellenic Semiotics Society



### **editors:**

Evangelos Kourdis  
Maria Papadopoulou  
Loukia Kostopoulou

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*The Fugue of the Five Senses. Semiotics of the Shifting Sensorium*

**ART**



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# Metaphors of the lower senses in Greek modernist poetry

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## Abstract

*Poetry can be a rich source of metaphors and, in particular, sensory metaphors. Our paper explores metaphors of sensory experience in the work of three Greek modernist poets: Matsi Chatzilazarou (1914-1987), Eleni Vakalo (1921-2001) and Katerina Anghelaki-Rooke (1939-). Given that the body and its senses play a central role in their poetry, we study the lower senses of touch, smell and taste in three collective editions of poems (Chatzilazarou, 1989, Vakalo, 1995, Anghelaki-Rooke, 2014). We explore the conceptual metaphors for the lower senses on the basis of their semantic mappings (source/target domain correspondence) while focusing also on their linguistic expression. We argue that of all senses touch is predominant in the data we study whereas smell and taste are mostly related to the experience of feelings or memory.*

## Keywords

metaphor, lower senses, poetry, modernism



## Introduction

Rhetorical tropes in literature, and especially metaphor in poetry, have been the object of study since antiquity (Ricoeur, 2003). Poetry has been considered to be a rich source of metaphors and, in particular, sensory metaphors (Stewart, 2002).

Our paper explores metaphors of sensory experience in the oeuvre of three Greek modernist poets: Matsi Chatzilazarou (1914-1987), Eleni Vakalo (1921-2001) and Katerina Anghelaki-Rooke (1939- ). Given that the body and its senses play a central role in their poetry, we study the lower senses (touch, smell and taste) in their poems (Chatzilazarou, 1989; Vakalo, 1995; Anghelaki-Rooke, 2014). In particular, we explore the conceptual metaphors for the lower senses on the basis of their semantic mappings between source and target domains, while focusing also on their linguistic manifestation.

## Modernism and the senses

The transition from 19th century literary movements to modernism involved a shifting of values in various domains (art, thought, literature, science), a focus on the 'logic' of the unconscious, a representation of the subject as fragmented, a rendering of time as discontinuous (non linear), an emphasis on the body and its senses, etc. Vision and sight, the fascination with the visual and the relevant emerging technologies, were key features of modernism (Danisus, 2002). However, in modernism the visual never came 'pure', but it was always 'contaminated' by the work of the other senses (Marcus, 2014; Mirzoeff, 1998; Jay 1998).<sup>1</sup>

The senses are vehicles of our perceptual apparatus and our bodily experience. As compared to the senses of touch, smell and taste the motifs of sight, vision and hearing predominate in Greek modernist poetry (Kakavoulia, 2004). In this respect, the three Greek modernist poets divert from the canon: rather than privileging the visual they emphasize the physicality of the body and, particularly, the lower senses.

The poetic oeuvres of Matsi Chatzilazarou (1914-1987), Eleni Vakalo (1921-2001) and Katerina Anghelaki-Rooke (1939-) belong to three different generations of Greek modernist poets. Yet, they all give priority to the body and the senses, they all share questions about the self and the writing female subject. From a literary history point of view, Chatzilazarou appears in 1944 (as Matsi Andreou) with her collection of poems "Μάνς, Ιούνης και Νοέμβρης" (Chatzilazarou, 1944). Chatzilazarou belongs to the poets with a marked influence of surrealism and the Avant-garde automatic writing technique (Frantzi, 2015; Arseniou, 2003), while Vakalo has been classified as a post-war generation poet with various influences (Kakavoulia, 2004).<sup>2</sup> Katerina Anghelaki-Rooke (1939- ) published her first collection of poetry before 1967. Anghelaki-Rooke is considered to be a poet of the so-called "generation of the Seventies" (along with a few other poets as Y. Kontos, T. Mastoraki, and others) even though she stands out in that she writes large poetry syntheses, while aspects of one's personal life and/or

the physiology of the female body become central topics of her poems (Beaton, 1999, p. 267).

The priority given to the lower senses in the poems of Chatzilazarou, Vakalo and Rooke, along with their innovative writing practices and a shift towards unexpected topics was possibly an effect of the influence of psychoanalysis, of surrealism and of the quest to foreground the human body, and in particular the female body (Douka-Kambitoglou, 2005). Already in 1976, in the literary journal *Καινούργια Εποχή* (*New Era*) Vakalo underlines what she calls "knowledge through the body" ("δια του σώματος γνώση") reminding us of Lakoff and Johnson's (1999) term "embodied knowledge". Vakalo links embodied knowledge to issues of female subjectivity and ways of perceptual experience (Vakalo, 1976, p.100).

### Conceptual Metaphors in Poetry

Research on metaphor from the perspective of the senses has mainly focused on the sense of sight or hearing (Ortiz, 2011) and rarely on the senses of touch, smell and taste. In poetry the senses are both treated as physical qualities, but also 'function' as source domains that illuminate abstract notions (values, ideas, etc.) or emotions. Research on lower sense metaphors in poetry is even less frequent. This paper aspires to fill in the gap by briefly discussing the metaphorical use of "touch", "smell" and "taste", the so-called "lower" senses, in the work of the above mentioned three poets.

In contrast to the view of metaphor as a literary curiosity, cognitive linguists such as Lakoff and Johnson (1980), Sweetser (1990), and Turner (1991) have argued that metaphor is not just a figure of speech, but an ordinary way of thinking (Lakoff & Johnson, 1980, Semino & Steen, 2008). Metaphor is a ubiquitous phenomenon in everyday language and, moreover, it represents the product of a cognitive process by which we understand one notional domain in terms of another (e.g. KNOWING IS SEEING). Thus construed, metaphoric language is the manifestation of conceptual structure organized by a "crossdomain mapping": a systematic set of correspondences between two domains, or conceptual categories, that results from importing frames or cognitive models from one domain to another.

In "conceptual metaphor theory" metaphorical expressions are the linguistic manifestation of underlying conceptual knowledge. Whereas traditional approaches of metaphor have tended to consider metaphorical uses of words and phrases on a case-by-case basis, cognitive linguists have pointed to patterns in the metaphorical uses of word meanings. For example, when we say "I see what you mean" or "The truth is *clear*", we employ words whose literal meaning concerns the domain of vision, used metaphorically to characterize the domain of understanding. In such cases, the real topic of discussion (e.g., understanding) is known as the 'topic' or 'target' domain, while the domain characteristically associated with the vocabulary (e.g., seeing) is known as the 'vehicle' or 'source' domain.

The power of metaphors in poetry relies basically in their ability to use mechanisms of everyday language and common knowledge, while at the same time extending, elaborating, compressing or combining elements of this everyday thought in ways that create the aesthetic ‘alienation’ and the sense of the ‘extraordinary’ or unusual perspective (Lakoff & Turner, 1989, p. 67; Kövecses, 2010, pp. 49-62).

Metaphors abound in poetry, but one should be very careful when introducing oversimplified dichotomies such as conventional vs unconventional metaphors, everyday vs poetic metaphors etc, because metaphors differ in status and function according to various parameters (Semino & Steen, 2008). A basic conceptual metaphor, for instance LIFE IS A JOURNEY, can have an unconventional form by its mere linguistic manifestation (“In the middle of life’s road / I found myself in a dark wood”, Dante’s *Divine Comedy*). In other words, in terms of conceptual mappings metaphors can be extremely conventional, while at the same time they can be unusual in terms of linguistic performance. The distinction between the metaphorical thought (conceptual metaphor) and the language that expresses that thought (linguistic metaphor) has been at the centre of many cognitive approaches to metaphor theory. Metaphors in poetry can also function as megametaphors for the interpretation of whole poetic collections.

Cross-linguistic studies of the conceptual metaphors related to the lower senses include the following mappings (Sweetser, 1990; Ibarretxe-Antuñano 1999, 2006), see Table 1.

Table 1 Mapping of the Lower Senses Metaphors

Source domain Target Domain	TOUCHING IS	SMELLING IS	TASTING IS
1	FEELING	EXPERIENCING A FEELING	FEELING
2	KNOWING	KNOWING/UNDERSTANDING	KNOWING
3	PRESSING/HURTING	A VOLUPTUOUS FEELING	PRODUCING A FEELING
4	REACHING THE LIMITS	SUSPECTING	ENJOYING
5	MOVING/ AFFECTING	PERCEIVING/TRAILING SOMETHING	DISLIKING
6	TEMPTING	HAVING AN INSIGHT	TRYING/ EXPERIENCING SOMETHING
7	APPROPRIATING	GUESSING/SENSING INTUITIVELY	
8	DEALING WITH SOMETHING	PROPHESYING	
9	CONCERNING	INVESTIGATING	
10	CONSIDERING	CORRUPTING	

## Metaphors of touch

From the analysis of our data, the previously mentioned poetry collections of three Greek modernist poets, we concluded that the sense with numerous metaphors was by far the sense of touch in all three collections. The prevalence of tactile imagery, in particular conceptual metaphors of touch, did not match all possible mappings of everyday metaphors as listed above (Ibarretxe-Antuñano, 2006), but only some of them (see Tables 2-6), indicating thereby that touch (holding, grasping, weighing, caressing, etc.) is experienced as mainly emotion, cognition and spatial awareness (feeling, knowing, coming closer) (Ong, 1991).

Table 1. TOUCHING IS FEELING

Linguistic realization \ Conceptual mapping	TOUCHING IS FEELING
The act of touching	Touch, dab (αγγίζω), touching (άγγιγμα)... / χαιδεύω (caress, stroke) / χάδι (caress)
The organ of touching	Palm (παλάμη), movements (of members of the body) κινήσεις (μελών του σώματος)...
The object of touching	Jubilation (αγαλλίαση), desire (πόθος), love (αγάπη), pleasure (ευχαρίστηση)..., the lover (εσένα), (the newborn baby) αυτό που γεννιέται, my wounds (τις πληγές μου), each other (άνθρωποι χαιδεύονται), the breast (τα στήθια), Me (εμένα), flesh (σάρκα), the back (πλάτη)
The quality of touching	Loving (ερωτική, αγαπτική), recalling joyful memories (ανακλητική αγκαλιάς μνήμης), adoring (χάδι της λατρείας), superficial love (χωρίς ποτέ να φθάνουν στο κουκούτσι), emotionally affecting (με πήρε άγγιγμα)
	Touching = experience of loving and adoring feelings

### Examples

1. “Αγαλλίαση η δροσερή παλάμη στήριγμα της πλάτης μου” (Chatzilazarou, 1989, p. 67)
2. “... είναι της καρδιάς μου χάδι ν’ αγγίζω αυτό που γεννιέται” (Chatzilazarou, 1989, p. 87)
3. “... η παλάμη της αγάπης / όταν ζυγιάζει τα στήθια μου” (Chatzilazarou, 1989, p. 170)
4. “Ό,τι έγινε μες στον αέρα ήταν / Με πήρε άγγιγμα / Μα ίσως να είχε για μένα κλείσει ένας καιρός” (Vakalo, 1995, p. 95)
5. “... άνθρωποι... / χαιδεύονται χωρίς ποτέ / να φθάνουν στο κουκούτσι / έντομα / χαιρονται τα φωτεινά διαλείμματα / στο δέρμα τους” (Rooke, 2014, p. 137)

The touching is feeling metaphor is most frequent in our data and it is realized by a set of correspondent lexical items (such as verbs and nouns) related to 'touch' and to 'caress'. The act of touching as feeling/ loving is performed by verbs such as touching, caressing, stroking (αγγίζω, αγγίζομαι, χαϊδεύω, χαϊδεύομαι) or nouns (touch/ άγγιγμα, caress/χάδι), even by descriptive expressions such as "you will lay on me" (θα στρωθείς απάνω μου, Rooke, 2014, p. 155). The organ of touching is the body, the hands, the skin, the palm, members of the body, etc. The object of touching is concrete (the body, the breast, the baby, the wounds, the back, the flesh, etc.) and abstract (psych) (the heart, the self, memories, the beloved one, the dream, the wounds). The quality of touching is sentimental, erotic, recalling joyful memories, tender and protective, emotionally affecting, soft. In the second example of the touching is feeling metaphors, 'loving' is linguistically performed by a metonymy, "the caress of the heart", that also includes touching.

Table 2. TOUCHING IS KNOWING

Linguistic realization \ Conceptual mapping	TOUCHING IS KNOWING
The act of touching	Touch, dab (αγγίζω), touching (αφή)...
The organ of touching	Hands (χέρια), skin (δέρμα), the fingers (τα δάχτυλα)
The object of touching	Many things (πολλά πράγματα), the person in love, the lover (το πρόσωπο στον έρωτα, η ουσία του), the inconceivable (το ακατανόητο), things (τα πράγματα), the unknown (τα άγνωρα), the world's history (το παρελθόν του κόσμου)
The quality of touching	Experiential (βιωματική), penetrating (διεισδυτική), revealing (αποκαλυπτική), experimental (πειραματική), presumptive (υποθετική)
	Touching = experiential knowledge of an unknown (Other)

### Examples

1. "Μην τα φοβάσαι τα χέρια μου / ξέρουνε πολλά περισσότερα από ό,τι έμαθε ποτέ το βλέμμα μου" (Chatzilazarou, 1989, p. 90).
2. "Το πρόσωπο στον έρωτα / δεν έχει οριστική μορφή / και μόνο απ' την αφή / φωτίζεται η ουσία" (Rooke, 2014, p. 159)
3. "Οι άνθρωποι τ' άγνωρά τους θαρρούνε πως άγγιξαν" (Vakalo, 1995, p. 171)

The act of touching is an act of knowing performed by verbs (to touch/ αγγίζω), or the noun ‘touch’ (αφή). The organ of touching is the hand, the fingers or the skin (rare reference to the organ in the touching-as-knowing metaphor). The object of touching can be “many things” (πολλά πράγματα), an abstract concept such as the mystical or the unknown things (τ’άγνωρά τους), the world’s history (το παρελθόν του κόσμου), the inconceivable (ό,τι ποτέ σου δεν κατάλαβες πώς έγινε), the true face of the ‘other’, when in love, the “essence” of the lover (το πρόσωπο στον έρωτα / η ουσία του). The quality of touching is experiential, revealing, experimental, daring, presumptive. In general, touching is a sensorial, experiential knowledge of otherness, of unknown things, persons, emotions or mental processes, etc.

Table 3. TOUCHING IS PRESSING/HURTING

Conceptual mapping Linguistic realization	TOUCHING IS PRESSING
The act of touching	Hold (κρατώ), dig into (χώνω), drive into (μπήγω), grasp, catch (πιάνω), touch (αγγίζω)
The organ of touching	Hug (αγκαλιά), fingers (δάχτυλα), hands (χέρια)
The object of touching	Me (εμένα), The little house (το σπιτάκι), the day (η μέρα), time, life (καιρός, ζωή), the woman (η γυναίκα), the skin (το δέρμα), the bird (το πουλί)
The quality of touching	Loving (αγαπητική), voluptuous (ηδονική), passionate (περιπαθής), fiery (φλογερή), exciting (διεγερτική), tender (τρυφερή), threatening (απειλητική)
	Touching = a loving, threatening or voluptuous “pressure” on an Other

### Examples

1. “Το πουλί κι ο αιχμάλωτος για να φύγουν την πρώτη στιγμή απ’τα χέρια σου προσπαθούν / πιάνοντας το πουλί...” (Vakalo, 1995, p. 65).
2. “τα ελαφρά σου δάχτυλα / σαν γάντζοι είναι μπηγμένα / στο φλογισμένο δέρμα / στον λίγο μου καιρό” (Rooke, 2014, p. 184).

The act of touching as an experience of pressure, physical and psychological pressure, is based on a metonymic extension of touch, so that the range of its metaphorical uses is rather limited. The touching as pressing metaphor is linguistically performed by a variety of verbs denoting the experience of pressing as an act ranging from light pressure (κρατώ, hold) to more intense (πιάνω, grasp) or even threatening pressure (μπήγω, σφίγω, to hold something/someone tight so that it prevents one from going away, a “jailing” touch). The organs of touching include ελαφρά δάχτυλα / light fingers, χέρια/hands, arms, a whole body. The objects of touching are: a woman’s body / τη γυναίκα, a prison-

er/αιχμάλωτος, a home, a little house / σπιτάκι, the burning skin of the poet/ φλογισμένο μου δέρμα, time (metonymically rendered as the day) / η μέρα, a frightened bird/ ένα τρομαγμένο πουλί. The quality of touching can be loving, voluptuous or passionate, fiery, exciting, tender or fearsome. Pressure that is too great and too sudden creates fear, becomes threatening. In our material, the touching as pressing metaphor signifies a loving, threatening or passionate pressure on another person or creature.

Table 5. TOUCHING IS REACHING LIMITS

Linguistic realization \ Conceptual mapping	TOUCHING IS REACHING LIMITS
The act of touching	Touch, dab (αγγίζω), lean (ακουμπώ), reaching out a hand (άπλωνε το χέρι)
The organ of touching	Body (σώμα), hand (χέρι)
The object of touching	Limits/names of things (όρια/ονόματα πραγμάτων), seashores (ακρογιάλια), evenings (βράδια), stars (άστρα), angels (άγγελοι), the wall of the world (τοίχος του κόσμου), the perishable, the mortal (το φθαρτό)
The quality of touching	Cognitive (γνωσιακή), emotional, affective (συναισθηματική), experiential (βιωματική), mystical
	Touching = psycho-physical contact with a distant or inaccessible Other

### Examples

1. “Με ζωγραφική εσύ αγγίζεις τα όρια που χρωματίζουνε τα πράματα και τα ονόματά τους” (Chatzilazarou, 1989, p. 40)
2. “Γιατί αυτό θα πει ηδονή: / ν’αγγίζεις το φθαρτό / και να παραμερίζεις το θάνατο” (Rooke, 2014, p. 476)

The act of touching as an experience of reaching limits, of bordering on an inaccessible or distant other, is linguistically performed by verbs denoting the experience of leaning (ακουμπώ) or touching (αγγίζω) or reaching out (άπλωνε το χέρι). The organs of touching include the body (το σώμα μου) or the hand (το χέρι). The objects of touching are rarely concrete such as in white snow or white roses (άσπρα χιόνια/ ή άσπρα τριαντάφυλλα), and mostly abstract or distant: the stars (τα άστρα), the world’s wall (τοίχο του κόσμου), what is mortal and perishable (το φθαρτό), the angels (τους αγγέλους), morning seashores (πρωινά ακρογιάλια), the evenings (βράδια), things and their names (τα πράματα και τα ονόματά τους). The quality of touching can be experiential, cognitive, affective and mystical. The touching as reaching limits metaphor borders on knowledge beyond the ordinary, an experience of transcendence. In our material, the touching as reaching limits metaphor signifies a psycho-physical contact with a distant or inaccessible Other/-ness.

Table 6. TOUCHING IS MOVING/AFFECTING

Linguistic realization \ Conceptual mapping	TOUCHING IS MOVING/AFFECTING
The act of touching	Lean (ακουμπώ), put the hand on (βάζω (το χέρι κη), spread with (αλείφω)...
The organ of touching	your little hand (το χεράκι σου)..., little nails (τα νυχάκια)
The object of touching	Pride (περηφάνια), where it hurts (όπου πονεί), hardness (σκληράδα), chest (στήθος), the frozen time (η παγωνιά του χρόνου), air (αέρας)
The quality of touching	beneficial, physical/psychological influence
	Touching = affective psycho-physical influence on an Other

### Examples

- 1 "να βάλεις το χεράκι σου όπου πονεί ... εσύ ή ό,τι άλλο μαλακό να πάρει τη σκληράδα" (Rooke, 2014, p. 132)
2. "θα λιώσει του χρόνου η παγωνιά / μόλις και μ' ακουμπήσεις" (Rooke, 2014, p. 225)
3. "Ο αέρας νωρίτερα τη θαλάσσια αρμύρα σου φέρνει / και τα είδη της θάλασσας και τα σχήματα / ο αέρας που έρχεται / στην αφή μας πιο πριν τ'ακουμπάει" (Vakalo, 1995, p. 38)

The act of touching as moving or affecting is linguistically performed by verbs such as leaning (ακουμπώ), put the hand on (βάζω το χέρι) or spread with (αλείφω). The organs of touching include the body, your little hand (το χεράκι σου) or the little nails (τα νυχάκια του). The objects of touching are abstract concepts or psychological states: frozen time (του χρόνου η παγωνιά), pride (περηφάνια), where it hurts (όπου πονεί) and concrete entities and their properties: the chest (τις ροζ πλατείες του στήθους), hardness (τη σκληράδα), the air (αέρας). The quality of touching in this type of metaphor is beneficial, healing, experiential, and affective. In our material the touching as moving/affecting metaphor signifies an affective psycho-physical influence of touch on another person, the Other.

### Metaphors of smell

In our data conceptual metaphors of smell had fewer occurrences than those of touch, but significantly more occurrences than those of taste. Conceptual metaphors of smell did not meet most of the mappings of everyday language as listed previously (see Table 1) in our paper. Most of the metaphors of smell performed the SMELLING IS EXPERIENCING A FEELING or SMELLING IS A VOLUPTUOUS FEELING mapping, indicating that



the act of smelling is mainly a pleasant or unpleasant experience, an experience of feeling, of intuitive knowledge or of recognizing a characteristic feature of something (Clas-sen, 1993; Ibarretxe-Antuñano, 1999).

Table 7. SMELLING IS EXPERIENCING A FEELING

Linguistic realization \ Conceptual mapping	SMELLING IS EXPERIENCING A FEELING
The act of touching	Sense (νιώθω), smell (μυρίζω), faint (λιποθυμώ)
The organ of touching	(Nose) (μύτη)
The object of touching	Rose (τριαντάφυλλο), rank smell of goats (τραγίλα), thyme's scents (οσμές του θυμαριού), anxiety (άγχη), magnolias (μανόλιες), perfume (άρωμα) evening fragrances (ευωδιές των δειλινών) Pride (περηφάνια), where it hurts (όπου πονεί), hardness (σκληράδα), chest (στήθος), the frozen time (η παγωνιά του χρόνου), air (αέρας)
The quality of touching	Awareness (συνειδητοποίηση), voluptuousness (ηδονισμός), psychic pas-sion (ψυχικό πάθος), horror (τρόμος)
	Smelling = experiencing a positive or negative feeling

### Examples

1. "...τόσες μανόλιες μας λιποθυμούν" (Chatzilazarou, 1989, p. 20)
2. "Θρηνώ τις χაίτες των κοριτσιών που' ναι ριγμένες επάνω στα μαξιλάρια του συμβα-τικού έρωτα / Θα τους δώσω μέσα στην ποδιά μου ένα άσπρο τριαντάφυλλο / κι ένα κόκκινο –ίσως τα δούνε, ίσως τα μυρίσουνε" (Chatzilazarou, 1989, p. 25)
3. "Όμως τα άλλα άγχη ... / ακόμα με τρομάζουν απαίσια / η μυρουδιά τους η σιχαμερή κόντεψε πολλές φορές να μοιραστεί το κρεβάτι μου" (Chatzilazarou, 1989, p. 167)

The act of smelling as experiencing a feeling is linguistically performed by verbs such as sense (νιώθω), smell (μυρίζω), faint (λιποθυμώ). The organ of smelling is the nose (μύ-τη). The objects of smelling are roses (άσπρο τριαντάφυλλο), rank smell of goats (τραγί-λα), thyme's scents (οσμές του θυμαριού), anxiety (άγχη), magnolias (μανόλιες), a per-son's identity (το πρόσωπο ... ένα άρωμα), evening fragrances (ευωδιές των δειλινών). The quality of smelling in this type of metaphor is passionate, erotic, perceptual, evalua-tive, defensive, horrifying, and consciousness raising. In our material the smelling as ex-periencing a feeling metaphor signifies the experience of unpleasant feelings (disgust, fear, anxiety) and the experience of erotic attraction, passionate love or a pleasant mood, the process of becoming aware of something, of realizing a hidden truth or of trans-gressing temporal boundaries by evoking memories of the past.

## Metaphors of Taste

The conceptual metaphors of taste were the rarest in our data. The sense of taste is characterized by its discriminatory character (Ong, 1991, p. 28) and its four properties (sweet, sour, bitter, salty). In our data conceptual metaphors of taste meet partly the mappings as shown in Table 1. Thus, conceptual metaphors of taste correspond to the TASTING IS FEELING, TASTING IS EXPERIENCING SOMETHING, TASTING IS KNOWING SOMETHING mappings.

Table 8. TASTING IS FEELING

Linguistic realization \ Conceptual mapping	TASTING IS EXPERIENCING A FEELING
The act of touching	Taste (γεύομαι), sweeten (γλυκαίνω/-ομαι), embitter (πικραίνω/-ομαι), feel a sweetness (νιώθω μια γλύκα, γλυκό σιρόπι δένει μέσα μου).
The organ of touching	Mouth (στόμα), lips (χείλη), tongue (γλώσσα)...
The object of touching	The body (το σώμα), the blood (το αίμα), you (εσένα), me (εμένα), fear (φόβος, τρόμος,) melancholy (μελαγχολία), forbidden fruit (απαγορευμένο καρπό)...
The quality of touching	Loving (ερωτική, αγαπτική), scaring (φοβιστική), fearful, consoling, negative...
	Tasting = experience of loving or “dark” feelings

### Examples

1. “η παράδοση της καρδιάς μας φέρνει έναν τρόπο γλυκύτερο μα ίδιο με τη συσπείρωση που γίνεται των μυών μπροστά σε απειλή” (Vakalo, 1995, p. 65)
2. “Κάτι γλυκό / σαν σιρόπι δένει μέσα μου / είναι ο φόβος για τη μαύρη τρύπα που από πάνω της σα μυγίτσα κρέμομαι” (Rooke, 2014, p. 315)
3. “μαζί γευόμαστε την μελαγχολία του χρόνου” (Rooke, 2014, p. 477)
4. “στη γλώσσα μια γεύση προδοσίας” (Rooke, 2014, p. 199)

The TASTING IS FEELING metaphor is less frequent in our data, and it is realized by a set of corresponding lexical items (verbs, nouns, adjectives such as sweet, bitter etc.). The act of tasting is linguistically performed by verbs such as taste (γεύομαι), sweeten (γλυκαίνω/-ομαι), embitter (πικραίνω/-ομαι) or even by descriptive expressions such as I feel sweet/ sweetness (ένιωθα μια γλύκα). The organ of tasting is the mouth (στό-

μα), the lips (χείλη), the tongue (γλώσσα). The object of tasting is both concrete (the body, the blood, you, me) and psychologically abstract (happiness, fear, melancholy, sins, forbidden fruits, etc.). Sweet and bitter designate pleasant or unpleasant feelings, whereas taste words when used in more abstract ways mean daring, risking, or producing feelings of danger or fear. The quality of tasting is tender, loving, consoling, but also saddening, fearful, negative. In general, tasting is an experience of loving or negative feelings.

### **Metaphors of the lower senses without an agent**

In our data, a distinct category of lower senses metaphors belongs to those which do not have a specific actor or agent performing the act of touching, smelling or tasting. In this case metaphors of touch, smell or taste appear as agent-less events (Ibarretxe-Antuñano, 2006). For example, touch, smell and taste (with their properties, pleasant or unpleasant, etc.) are the source domains in the following metaphors:

- LANGUAGE IS A TOUCH (Λέξεις που ... μας χαιδεύουν, Rooke, 2014, p. 38),
- LOVE IS A PERFUME (άρωμα έρωτα, Chatzilazarou, 1989, p. 179)
- LIFE IS AN OINTMENT (το μύρο της ζωής, Rooke, 2014, p. 423), and
- POETRY IS A SMELL (είναι λοιπόν η ποίηση / η μυρωδιά που στο δωμάτιο / άφησαν φεύγοντας οι αγγέλοι, Rooke, 2014, p. 424)
- TASTES ARE MYTHS (Μυθολογία των Γεύσεων, Vakalo, 1995, p. 44), and SEASONS ARE TASTES > TIME IS A TASTE (ένα φθινόπωρο γλυκό, Rooke, 2014, p. 254).

### **Synaesthetic Metaphors**

We explored the lower senses based metaphors separately. However, in the poems we examined, the domains of the different senses are interrelated, even more so since the body, the physical body, remains at the centre of the poetic universe of all three women poets. There are cross domain mappings between the different senses and one sensory modality as the primary sense can be evoked by another sensory modality; such mappings are realised through synaesthetic linguistic expressions; in particular, synaesthetic metaphors. In synaesthetic metaphors a term expressive of one sense transfers its meaning to another sense with a variety of extensions as far as the organ, the act or the agent is concerned (Cacciari, 2008; Yu, 2003; Ullmann, 1945). Since synaesthetic metaphors do not constitute the main focus of this study, we will only briefly indicate some examples (Table 9).

Table 9. Synaesthetic metaphors

Matsi Chatzilazarou (1989, p. 172)	vision → touch	το βλέμμα σου χαϊδεύει την κοιλιά μου
Katerina Anghelaki-Rooke (2014, p. 216)	touch → taste	Αγγίζω και σε γεύομαι
Matsi Chatzilazarou (1989, p. 67)	touch → smell	τα χάρδια σου μυρίζουνε γαρύφαλλο
Katerina Anghelaki-Rooke (2014, p. 328)	smell → taste	άρωμα γλυκούτσικο

The crossmodal nature of sensory experience occurs in the SEEING IS TOUCHING metaphor: “το βλέμμα σου χαϊδεύει την κοιλιά μου” (Chatzilazarou, 1989, p. 172). When touch words are transferred to taste we have the TOUCHING IS TASTING metaphor as in “Αγγίζω και σε γεύομαι” (Rooke, 2014, p. 216). Moreover, touch words are also shifted to denote smell, as in the TOUCHING IS SMELLING metaphor (“τα χάρδια σου μυρίζουνε γαρύφαλλο”, Chatzilazarou, 1989, p. 67). Also, the close interrelation of taste and smell gives metaphors such as SMELLING IS TASTING as in “άρωμα γλυκούτσικο” (Rooke, 2014, p. 328).

Even though synaesthetic metaphors, and the interchangeability of senses in the target and source domains, are not part of our main focus in the present study, there is great potential for further research in the field of modernist poetry, because cross-sensory correspondences create new meanings or point out unfamiliar relationships.

## Conclusions

In our data we came across various modes (literally, metaphorically, metonymically) of representation of the lower senses (actions, organs, object, quality, etc.) in the poems of the surrealist Matsi Chatzilazarou (1914-1987), the modernist Eleni Vakalo (1921-2001) and the late modernist Katerina Anghelaki-Rooke (1939- ). Our study traced only the lower senses metaphors and their linguistic realizations through their poems.

We focused on the way lower sense metaphors conceptualize the experience of abstract entities such as feelings, ideas, thoughts, other bodily experiences, emotions, spatial relationships, etc. The relationship between the lower senses and the linguistic metaphors in Greek modernist poetry had rarely, if at all, been explored. The re-examination of the three authors’ poems through the perspective of sensory metaphors gave us many wonderful examples of linguistic metaphors of the lower senses, some of which we referred to as examples of the relevant mappings (Tables 1-9).

Among the senses considered in our study, the sense of touch predominated in all collections of poetry with a variety of mappings and through an overabundance of touch

words (soft, hard, etc.) and tactile imagery; the sense of smell had less frequent occurrences while the sense of taste significantly fewer. The TOUCHING IS FEELING metaphor was the most frequent mapping in our material - compared to others such as TOUCHING IS AFFECTING, TOUCHING IS KNOWING, and TOUCHING IS PRESSING / HURTING.

Some further yet partial conclusions can be also drawn concerning differences between the three authors in the use of lower senses metaphors. Sensory metaphors of smell were significantly more frequent in Chatzilazarou's poems rather than in Vakalo's or Rooke's who had an equal proportion of them, whereas sensory metaphors of taste were hierarchically more frequent in Anghelaki-Rooke's poems, secondly in Vakalo's poems and last in Chatzilazarou's poems. For both the senses of smell and taste the dominant mapping was SMELLING IS EXPERIENCING A FEELING and TASTING IS FEELING. In other words, all three poets explored the sense of touch as another way of knowing, 'seeing', and feeling things, and the senses of smell or taste as parts of the physical universe that indicated a relationship between smell or taste and emotions (positive or negative), memory or nostalgia. Moreover, in our data there is a numerous presence of synaesthetic metaphors with a rich potential for further research.

Conceptual metaphors of the senses typically draw from the "higher" senses of vision or hearing (source domain) in order to describe (target domain) non sensory experience (abstract concepts). In our data, however, consisting of women's poetry with a distinct emphasis on the physical body, a diverse phenomenon is observed: the lower senses of touch, smell and taste create the metaphorical bridge to abstract notions such as knowledge, life, love, intellectual or affective processes (for instance TOUCHING IS KNOWING). The corporeal, 'practical' (Hegel) senses of smell, taste and touch affirm the embodiment of the perceiver; affirm a move from the abstract, disembodied senses of vision or hearing to an embodied "aisthesis" (smell, touch, taste) that is better connected to "noesis", to mental or emotive experiences. The poems, thereby, suggest that true and deep knowledge or emotions can be reached by attending to senses other than only vision: touching, smelling, tasting.

The lower senses metaphors are strongly related to the quest for an alternative way of perceiving and understanding the world in the poetry of all three Greek modernist poets we studied.

## Endnotes

1. Already in early modernism as, for instance, in the poems of the symbolists Stéphane Mallarmé and Charles Baudelaire, there are many synaesthetic transpositions to be found.
2. Dallas (2000) correctly considers Vakalo's poetry as closely related to that of M. Sachtouris and E. Gonatas and not strictly belonging to a specific post-war poetic movement.

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