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SYNAESTHETIC METAPHORS IN THE ENGLISH AND LITHUANIAN LANGUAGES

RESEARCH WORK FOR MASTER OF ARTS

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INTRODUCTION

The evolution of language started since the creation of human race. During the process of history it has changed from grammatical, syntactical, and lexical point of view. The language has acquired many stylistic devices which help to convey the information in a variety of ways: more detailed, figurative, and exact ways. On the one hand, the frequency of the usage of some stylistic devices often depends on the historical period, i.e. the popularity of one or another genre that requires an appropriate stylistic device, a particular style of writing. On the other hand, the author's personality has also a great impact on the means of expressions. However, some of the tropes like synaesthetic metaphor have been identified only recently and that is why it requires more precise investigation.

The present research analyses metaphor as a stylistic device. It has been used in communication as well as in literary works. People use metaphors in every day life spontaneously while writers introduce them in literary works intentionally. According to Galperin the term **metaphor**, "as the etymology of the word reveals, means the transference of some quality from one object to another" (Galperin, 1981:139). Metaphors were used in ancient Greek and Roman rhetoric to describe "<…> the transference of meaning from one word to another" (Ibid.). When a person has in mind two different phenomena (things, events, ideas, actions) and finds one or more features subjectively, then one has a metaphor. Some of them become popular and are so often and widely used that they transform into so called trite or dead (e.g. *silver hair, sharp voice*). However, the creation of new metaphors is still a continuing process "Lived experiences in our bodies inspire and constrain the way we conceive and articulate many of our other experiences. That is exactly what metaphor is based on, i.e., on experiential, body-linked, physical core of reasoning abilities" (Lakoff and Johnson, 1999 cited from Bretones 2001:1). Some writers create innovative and daring expressions that cause absolute unexpectedness. Such metaphors are not based on similarity but they are created when two incompatible phenomena are joined together, i.e. "the transfer of information from one sensory modality to another" (Bretones 2001:1). This is called a **synaesthetic metaphor**. According to Collins English Dictionary synaesthesia "is subjective sensation of a sense other than the one being stimulated" (Collins English Dictionary 2003: 1634). The origin of this term **synaesthesia** (**synesthesia** in American English) "is a blend of the Greek word for "sensation" (*aesthesis*) and "together" (*syn*), implying the experience of two, or more, sensations occurring together." (Harrison 2001:3). In other words, when a certain sense is evoked by a stimulus, then

another unrelated sense is activated simultaneously. For example, when a person sees a letter or a number at the same time one sees a colour or hears a sound in one's mind (e.g. *8 is blue*). Those people who experience it are called **synaesthetes**. The degree of synaesthesia manifests differently in a synasthete as some of them may experience two senses mixture while the others have the combination of more senses. The latter occur more rarely and are called **pure synaesthetes** (e.g. artists Scriabin (1872-1915), Nabokov (1899-1977), Rimbaud (1854-1891), Baudelaire (1821-1867)).

Thus, different opinions are encountered towards synaesthesia and synaesthetes. There are two main approaches that are most popular: some scientists consider synaesthesia to be caused by using drugs and alcohol while the others consider it as an inborn feature. But despite the fact that the spheres are interrelated and linguistics is closely interrelated with psychology, this is the object of psychology.

The nature of synaesthesia makes an impression that synaesthetic metaphors are used only by a small number of people who experience it but the analyses carried out by linguists show that this stylistic device is employed in various contexts. Synaesthetic metaphors are encountered in everyday speech and some of them are already trite. As a consequence they are employed by artists. Besides widely used syneasthetic metaphors, writers create new and unexpected ones. Then the features of two domains seem incompatible and motivation to join them can not be explained but the tendencies may be distinguished comparing metaphors.

The issue of metaphors has been discussed by foreign authors in various aspects and in various contexts (Bretones, Danesi and Perron, Day, Galperin, Lakoff, Martin, Nida, Ulman). Lithuanian authors have also investigated metaphors different points of view (Gudavičius, Kanišauskaitė-Medonienė, Vaičenonienė).

Thus, the peculiarity of the phenomena of synaesthesia, synaesthetic metaphors are liked by the artists no matter they have syneasthesia or not. It belongs to linguistics and has to be given an appropriate attention.

Synaesthetic metaphors are not widely investigated in the Lithuanian language and this stylistic device of Lithuanian poets *Žemininkai* has not been analyzed yet. Therefore, the **novelty** of the research is the analysis of the synaesthetic metaphors of this poetry and their comparison with synaesthetic metaphors of the works of English romanticists.

The **subject** of the present research is synaesthetic metaphors in the English and Lithuanian poetry.

The **aim** of the research is to investigate synaesthetic metaphors in the English and the Lithuanian languages in the aspect of comparative analysis.

The work seeks to achieve the following **objectives**:

1. To discuss metaphor and to define the concept of synaesthetic metaphors;
2. To analyze and compare the most common cases of the English and Lithuanian synaesthetic metaphors picked out from dictionaries;
3. To analyze and compare the most common cases of the English and Lithuanian synaesthetic metaphors picked out from poetry.

The present research employs the following **methods**:

1. **Theoretical analysis** helps to overview the particularities of metaphors and to understand the role of synaesthetic metaphors on colloquial and literal levels.

2. **Contrastive method** has been used to compare the main differences of synaesthetic metaphors between the languages.

3. **Statistic method** is used when presenting the results of the investigations of the researchers in tables.

Concerning the structure of the research it consists of three parts: the first part provides the theoretical background of synaesthetic metaphors, the second part presents the occurrence of synaesthetic metaphors in the works of English romanticists and Lithuanian *žemininkai*.

The **practical value** of the present research is a thorough presentation of manifestation of synaesthetic metaphors in the English and Lithuanian poetry. Therefore, this research and the collected data might be useful for the students conducting their research in comparative linguistics or translation, as well as for foreign language learners/teachers and translators.

Data sources:

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Percy Bysshe Shelley

John Keats

Samuel Taylor Coleridge

William Wordsworth

George Gordon Byron

THE PRINCIPLES OF METAPHOR

1.1. The Conception of Metaphor

Metaphorical expressions are so widely used that people usually do not notice their frequency and importance when talking in an ordinary conversation or especially when explaining abstract concepts.

This phenomenon of figurative means was observed in ancient times but the enthusiasm about it was aroused only in the middle of the 20th century. The first philosopher who turned his attention towards a metaphor was Aristotle. Despite the fact that he understood its role to express the thinking he emphasized its importance in embellishing the speeches or literary works. He also noted that compared images are like an analogous form of a metaphor when the word of comparison is exactly indicated, i.e., it is an extended metaphor while Cicerone and Quintillian counterchanged the model and stated that metaphor is a contracted comparison. The ancient scientists considered metaphors as stylistic devices. Besides metaphor other tropes (figures of speech) are used such as: climax, anticlimax, antithesis, apostrophe, euphemism, exclamation, hyperbole, litotes, simile, metonymy, conceit, irony, onomatopoeia, oxymoron, paradox, personification, rhetorical question, and synecdoche that were liked by orators at that time. The aim of tropes is either to fill in the semantic gap of the lexical code or to embellish the speech by which it is usually intended to impress the listeners and to convince them. The understanding of metaphor as an embellishment of a language was not criticized many years and only recently an additional attention has been paid towards such tropes as metaphor, metonymy, synecdoche, and irony because of the popularity of cognitive linguistics. The earlier opinions were met with disapproval: "<…>metaphor can no longer be viewed as verbal ornamentation. On the contrary, it is the sum and substance of abstract thinking" (Danesi and Perron 1999:162). Scholars Lakoff and Johnson also emphasized that metaphor is not only employed as a stylistic device that embellishes the language in literary works but it is encountered in everyday life language, thoughts, and action. Thus, metaphor expresses not only denomination or the change of signification of words but it is "the result of the influence of the creation of meaning on a word" (Ricoeur 2000:63). It is related with the semantics of a sentence and only afterwards with the semantics of a word and as a consequence it is meaningful only in predication. The scholar Ricoeur presents an example *blue angel*, he calls the elements of which topic and vehicle referring to scholar Richards. The metaphor consists of two elements and if they are interpreted word for word separately, they cause conflict between interpretations that may be called the absurd. Hence metaphor exists not by itself but in the interpretation and as an

interpretation (Ibid.). However, two different elements are joined not accidentally but by similarity which softens the discrepancy of the two elements but which may be unnoticed from the first sight.

However people relate phenomena evidently or unexpectedly and as a result have more thoughts than words to express them, meanings of words are extended behind the borders of their usual usage. Thus, scholars analyzing the purpose of metaphors and their occurrence in certain contexts noticed that they are manifestations of separate cognitive processes as distinct from other tropes, i.e. they express the abstract concepts through other words.

Metaphor shows the tendency of people to think of some referents in terms of other referents. For example, metaphor *Life is a drama* consists of two referents which are related to each other: the primary referent is *life* which is known as the *topic* (or *tenor*) of the metaphor. The second referent is *drama* which is known as the *vehicle* of the metaphor. They two joined together create a new meaning, called the *ground,* which is not the simple sum of their meanings.

Although two referents seem to be unrelated with one another from the first sight, people tend to find similarities in their thoughts or their so-called mind-space. This makes evident that metaphor is not in language as it was thought earlier but it is created in one's mind. Previously it was considered that two things are interconnected by analogy and if they are connected in some ways consequently they are connected in the other but later scholars made a conclusion that it is not the analogy that metaphors are based on but they reveal how people create analogies. Thus, it is not enough to consider metaphor to be only literary. First of all the perception of the world comes to one's thought and people have generalizations in their minds that apply to abstract concepts. Different objects are interrelated among each other, therefore, they make the whole system of cross-domain mappings. Literary metaphors are the realization of everyday metaphors and that is why they can be understood only having experienced them. This made change the attitude towards the theory of metaphor that was taken for granted for many years. The first scholar who noticed it was Reddy who emphasized that it is not the language but the thought where metaphor is encountered and that it helps to conceptualize the world (Reddy cited from Lakoff 1992:1). This new discovery (but not a new phenomenon) aroused especially the interest of the representatives of cognitive linguistics who developed their theory on contemporary metaphor.

1.2. Image Schema Theory

Cognitive linguistics has a great impact on the theory of metaphor. However, this is not the only branch of science that influences the study of metaphor. Psychology is also known as an

important factor in understanding it. Scholars interested in linguistics invoked psychology in order to ground their hypothesis of the reasons of language formation. Therefore, scientists (e.g. Max Wertheimer (1880-1943), Wolfgang Köhler (1887-1967), Kurt Koffka (1886-1941), Karl Bühler (1934, 1951), Staehlin (1914), Ogden and Richards (1923)) became interested how signs are produced and understood and what is the relation between form and content. Then the trend of Gestalt (German for *configuration*) psychology appeared with the objectives "1) to unravel how the perception of forms is shaped by the specific contexts in which the forms occur; and 2) to investigate how forms interrelate with meanings" (Danesi and Perron 1999:56). Some concepts are physical while the others are abstract and as a result the reason is abstract. Lakoff explains how abstract concepts and abstract reasons can be based on bodily experience. From their point of view, it happens because of "the convergence of our gestalt perception, our capacity for bodily movement, and our ability to form rich mental images. Image schemas are relatively simple structures that constantly recur in our everyday bodily experience: containers, paths, links, forces, balance <…>" (Lakoff 1985:267). However, they are not created on arbitrary convention but on a motivated one. Since the perception of the surrounded world depends on ones experience, then image schemas may be called *mental maps* as they convey much sensory information into general patterns. This is how *conceptual metaphor* is formed. Certain features of one phenomenon are referred to another and that is why metaphors often produce aesthetic or synaesthetic effects. Because of this reason metaphors become more noticeable and memorable.

As image schema is not formed exactly, it is closely interrelated with *Gestalt structure,* "a kind of "mental icon" of experience" (Danesi and Perron 1999:168). This means that the image schema is not conveyed directly but they can be associative, fictitious, or narrative. For example, *war* implies an associative image schema (a gun, a soldier); *flying carpet* implies a fictitious schema that is easy to imagine; a photograph implies a narrative image schema, i.e. the memories of the event and its background.

Image schemas can express not only picturable mental icons of experience but also icons of any sensory modality. Danesi and Perron illustrate it by the following schema:

"1. the sound of thunder

2. the feel of wet grass

3. the smell of fish

4. the taste of toothpaste

5. the sensation of being uncomfortably cold

6. the sensation of extreme happiness

The image schema associated with (1) has an auditory quality to it, rather than a picturable *Gestalt*. Similarly, the schema associated with (2) has a tactile quality, the one with (3) an olfactory quality, the one with (4) a gustatory quality, the one with (5) a kinesthetic quality, and the one with (6) an emotional quality" (Danesi and Perron 1999: 168).

Thus, image schemas are very automatic and the consumer does not analyze when using them but they can be easily elicited. For example, the statement *I'm feeling up today* does not force the speaker to make a study of it. But if the same person is asked *How far up do you feel?* then one certainly would imagine a schema in the head.

Scholars Lakoff and Johnson indicated several basic types of image schemas. Mental orientation belongs to the first one, i.e. it includes physical experiences of orientation – *up vs. down, back vs. front, near vs. far,* etc. The same statement *I'm feeling up today* well illustrates this kind of image schema. The second type of image schema involves ontological thinking, i.e. when activities, emotions, ideas, etc. are associated with entities and substances. For example, *time is money.*

However, some image schemas are so often used that their presence is not detected. For example, the word *see* is not interpreted in sentences such as *I don't* see *what you mean, Do you* see *what I'm saying?* for their repetition in everyday speech. This conceptual metaphor is derived from the metaphor *understanding/believing/thinking is seeing* because of the association between biological act of seeing outside the body and the imaginary act of seeing within mind-space.

Thus, abstract conceptual structures are understood as the indirect meanings make a systematic relationship with directly meaningful structures.

1.3. Conceptual Metaphor

The frequent encounter of conceptual metaphors aroused the interest to linguists to investigate this trope thoroughly. Image schemas or various mappings helped them to base their theories on conceptual metaphor.

Modern researchers state that metaphor helps to reveal the abstract thinking while Lakoff and Johnson say that metaphors are especially present in everyday thought and discourse but not only in literary works. This changed the traditional view when having heard the sentence the literal interpretation is invoked and only if it is not possible metaphorical one is chosen. It was already known in ancient times that there are two types of concepts: concrete and abstract. According to contemporary theory abstract concepts are built up systematically from concrete ones through metaphorical reasoning. Then these kinds of metaphors are called **conceptual metaphors**, which are

defined as "generalized metaphorical formulas that characterize specific abstractions" (Danesi and Perron 1999:166). For example, *Life is a drama* can be understood as mapping. Conceptual metaphors consist of two parts that each of them is called a **domain**. The first domain *life* is called the **target domain (topic)** that is abstract while the second one *drama* is the **source domain** which represents the class of vehicles called the **lexical field** that delivers the metaphor. Scholars Danesi and Perron proposed the schema illustrating the conceptual metaphor:

Mapping=Metaphor

Target domain   Source domain

(topic)   (vehicles)

Thus, it is seen that abstract concepts are formed systematically by mapping one domain onto another when certain correspondences of the source domain are attributed to the target domain. This means that the mapping consists of set of conceptual correspondences. *Life* is conceptualized as *drama* and the correspondences of *drama* (e.g. acting, pretending, playing, enjoying, requiring effort to cope with the role, etc.) are attributed to *life*. Metaphoric expressions are often used in everyday life situations but the exact understanding the correspondences (positive (enjoying, exhilaration) or negative (pretending, unnatural way of speaking)) of which are being disclosed comes when the expression is in a certain context. "The role of the speaker is to encode his or her meaning in words whereas the addressee's task is to decode it by unwrapping the package or words" (Vaičenonienė 2002:153). Therefore, experience plays an important role in understanding and interpreting the message properly.

However, it would be mistakable to consider all expressions to be metaphorical. Simple phrases (e.g. *the balloon went up, the cat is on the map*) are not metaphorical as they are understood directly while metaphors involve conceptual meaning and individual linguistic expressions and as a result are understood via correspondences based on similarities as well as differences.

Thus, Lakoff gives three main characteristics that best describe metaphor primarily as a matter of thought and only later on made as a stylistic figure. They are as follows: "The systematicity in the linguistic correspondences. The use of metaphor to govern reasoning and behavior based on that reasoning. The possibility for understanding novel extensions in terms of the conventional correspondences" (Lakoff 1992:4).

However, metaphor as a mapping is a fixed pattern of conceptual correspondences across conceptual domains. Therefore, despite the fact that mappings are intertwined, they are not produced mechanically, but certain correspondences across domains may, or may not, be applied as lexical items that are conventional in the source domain are not always conventional in the target domain. If

they are, then "they have an extended lexicalized sense in the target domain, where that sense is characterized by the mapping. If not, the source domain lexical item will not have a conventional sense in the target domain, but may still be actively mapped in the case of novel metaphor." (Lakoff 1992:5). Thus, the two words (*life* and *drama*) are used together not because of their conventionality but because of the associations occurring in one's thoughts which are motivated.

1.4. Cultural/Cognitive Models

The analyzed examples show that associations between different phenomena cause the creation of conceptual metaphors, i.e. they help to verbalize abstract thinking. Abstract concepts involve different kinds of emotions, special relations, social relations, language, etc. Several of them (e.g. when metaphor is expressed in terms of food, people, or fashion) coincide among cultures as people from all over the world usually have similar or slightly different expressions but easily understandable. However, metaphors (e.g. when they are expressed in terms of geometrical figures) do not always coincide among cultures as the particular culture has its own thinking which is also revealed in metaphor. The perception of the world comes not only in terms of individual things but also in terms of categories of things. Therefore, to change the category would mean to change the understanding of the world. The associated meanings are interconnected with one another in the culture, i.e. "as target domains are associated with many kinds of source domains (oriental, ontological, structural), the concepts they underlie become increasingly more complex, leading to <…> cultural and cognitive models" (Danesi and Perron 1999:172). Thus, anything cannot stand for anything as transference of certain features of one domain has to be chosen considering a particular context which differs among the languages. The language is separate from the reality and the language is created on the basis of human experience. Cultures have their own system of categorization but this does not enable one to make exact predictions of it seeing that subjective experience, i.e. different people will see the same object in a different way as it depends on what they know about it, has to be taken into account. "What concepts are structured metaphorically depends not only on cultural but also on personal values" (Kanišauskaitė-Medonienė 2002:26). Synaesthesia is very individual, therefore, sense mixtures do not repeat although they may coincide. However, synaesthetic metaphors are created not only by synaesthetes but by everyone on the basis of various associations. Usually such metaphors become trite. Analyzing the types of sense joinings in language (e.g., when examples are taken from dictionaries or everyday speech is recorded and then synaesthetic metaphors are picked out), the main tendencies of two different phenomena may

be distinguished. Literary works also contain this stylistic device but apart from widely used metaphors writers usually create unexpected sense collocations, where tendencies can also be distinguished. Since metaphor in general has specific features in different cultures, synaesthetic metaphors reflect cultural peculiarities as well. Thus, metaphors reveal the way people think, act, and perceive themselves. Despite the fact that reality is universal among languages, the perception of it may be influenced by metaphors as it is understood via metaphor.

1.5. Synaesthetic Metaphor as a Type of a Metaphor

1.5.1. Historical Underpinnings of Synaesthesia

The phenomenon of synaesthesia did exist in ancient times but it "<…> has only received acknowledgement as a legitimate field of study in the last seventeen years and its corollary in some branches of cognitive science has been to modify extant models of cerebral activity" (Martin 1997:1). The researcher Tornitore looks through the history of manifestations of synaesthesia. According to him, Pythagoras "drew sustenance from the harmony of the spheres" (Tornitore 1999:7).

Another philosopher that encountered synaesthesia was Aristotle who discovered the relationship between taste and color. He reckoned that "just as the colors are the result of mixing black and white, so the flavors derive from sweet and sour, and each one of them exists in a relationship of more or less <…> the mixtures that produce pleasure are however only those with a definite numerical proportion" (Ibid.). They both colours and sounds manifest themselves in seven types.

However, the physician Isaac Newton (the second half of the 17th century) introduced the spectrum of colors of heptachromatic scale (earlier a pentachromatic scale was adopted by his friend Boyle) analogous to the musical octave. Despite this fact, Isaac Newton offered a capital innovation: "the chromatic bands stand in a precise mathematical relationship to the harmonic tones: sounds and colors are equipollent size" (Ibid.). This discovery should have been materialized in "clavesine oculaire" but because of technical and political reasons it did not come out. Later on in the period of Romanticism objective synaesthesia reconverted into subjective synaesthesia. Researchers (Grimms) analysed the language of romantics and noticed *esoteric meanings* (Novalis works), correspondence between the arts, while the physicist-mathematician Johann Leonhard matched the "parallel … phenomena":

"Indigo…… Cello

Ultramarine …… Viola and Violin

Green … … Human Voice

Yellow … … Clarinet

Bright red … … Trumpet

Red-pink … … Oboe

Red-crimson … … Flute

Purple … … Hunting Horn" (Ibid.)

Later on performances were staged on the basis of "clavesine oculaire", i.e. sounds, colours, perfumes, dances were harmonized and presented simultaneously.

1.5.2. Synaesthetic Metaphors

Having discussed the history of manifestations of synaesthesia, it is easier to understand its complicated nature. Despite that fact this phenomenon is encountered in everyday speech and literature and form the subgroup of metaphors the so-called synaesthetic metaphors. Thus, synaesthesia is "the involuntary physical experience of a cross-modal association, because the stimulation of one sensory modality causes a perception in one or more different senses" (Cytowic 1995 cited from Bretones). Since metaphors help to reveal abstract concepts in the terms of concrete ones that are understood through one's individual experience, synaesthetic metaphors express one's thoughts through crossed modalities. However, they manifest not only among senses when the features of one sense are attribute to another sense (e.g., *strong colours, harsh voice*) but also when certain qualities of specific objects are attributed to abstract concepts (e.g., *golden thoughts, sweet memories*).

Despite the fact that real (clinical) synaesthesia manifests only in synaesthetes, the analyses of synaesthetic metaphors in language (e.g., from dictionaries) and literary works carried out by different scientists show that they are also used by artists who do not experience it or at least they say themselves so. However, no one can check whether the artist is a synaesthete or not but the metaphors used are analyzed. As a consequence, in literary works the transition occurs, for example, from touching to hearing, or from hearing to seeing. However, scientist Ullman notices that the modern and fashionable treatment of synaesthesia should not prevent noticing the fact that it has an old widely spread and perhaps universal form of metaphor (Ullman 1970:279). It was encountered in the works of Homer and Eschiles and in many common Greek expressions. For example, *baritone* from the word *barys* (English *heavy*) and *oxytone* from the word *oxys* (English *acute*). The same

phenomenon is encountered in the Latin words *gravis* and *acutus* (English *grave* and *acute*), from which stresses originated. Aristotle wrote about the origin of stresses in his work *About Soul* where he says that in the expressions such as *acute* and *grave* there is a metaphoric transition from one sphere, i.e. from touching, to another one. Parallelism is established between two stresses perceived by hearing and features of *acute* and *blunt* perceived by touching. Synaesthesia is encountered in the Chinese, Japanese, Indian, Arabic, Egyptian, old Babylonian, and Palestinian languages. Modern languages have a considerable amount of metaphors that become already trite, for example *cold voice, piercing sound, loud colors, etc.*

Two contradictory opinions are encountered regarding the phenomenon of synaesthetic metaphors. Scholar Grey (he can be the representative of the first group of scientists who cannot give any reason for synaesthetic metaphors) analyzes metaphor but when he comes to the explanation of this subgroup of metaphors he cannot explain it in a scientific way. Grey does not deny the existence of synaesthetic metaphors but consider them to be completely incomprehensible: "this shift of sense modality of hearing to sight is one which leaves me bewildered and I am completely at a loss to provide any sort of paraphrase. And the fact that I can provide no sort of restatement whatever is, I have suggested, an indication of absence of understanding." (Grey 2000:6). The explanation of a synaesthete what he or she experiences may seem strange to one who has never heard about it. For instance, synaesthesia concerning a blind man and his conception of the colour scarlet (the quote is taken from the philosopher John Locke (1632-1704):

"A studious blind man who had mightily beat his head about a visible object, and made use of the explications of his books and friends, to understand those names of light and colours, which often came his way, betrayed one day that he now understood what scarlet signified. Upon which, his friend demanded what scarlet was? The blind man answered, it was like the sound of a trumpet." (Harrison 2001:32).

However, Grey finds it possible to explain not so intractable synaesthetic metaphors which are already considered as dead or trite ones. For example, *cold voice*, when kinaesthetic temperature is applied to hearing. Although it is a mixture of two senses, it can be interpreted without difficulty. Grey interprets this voice "rather unattractive, uninviting, unemotional, detached, stand-offish,…" (Grey 2000:6).

Thus, the first group of researchers considers the phenomenon of synaesthesia as incomprehensible or sometimes as abnormality but on the other hand as a psychological fact.

Therefore, in contrast to this opinion another one is proposed, i.e. there are scientists who analyze synaesthetic metaphors. Their theories are often based on psychology. Scholar Martin

explains this that "positron emission tomography has revealed that during synaesthetic experiences there is greater activity in the limbic system, at the base of the temporal lobe. This biological positioning would implicate the involvement of a more emotive influence on the perspective functioning of synaesthetes (as the temporal lobe is responsible for emotion and memory), a hypothesis which is supported by the further discovery that during synaesthesia bloodflow (and hence neural activity) in the left hemisphere is greatly reduced" (Martin 1999:1). Bretones gives an example so as to illustrate possible connections between sensory modalities. When one hits his or her thumb with a hammer, one usually apart from pain feels a particular taste, smell, sees or hears something for one or two seconds. One can see a certain colour (white or maybe bright white, or yellow, or white with stripes, or black, etc.), hear a certain noise at the same time or birds chirping like in cartoons, taste a certain and distinctive flavour (bitter, sour, etc.) (Bretones 2001:3). Naturally, every case is individual but the experience proves that it happens when one sensory domain is felt through another one. Then the notion synaesthesia is used. Despite the fact that very rarely people feel this kind of reaction in shocking situations but some people, i.e. synaesthetes, feel this kind of experience all the time, i.e. when certain senses call other senses. However, synaesthetes differ among themselves as the number of the mixture of senses differs as well. Thus, the occurrence of this phenomenon to some level is felt in everyday life and the analysis shows the manifestation of synaesthesia in language and literature works through synaesthetic metaphors.

This can be illustrated by the interpretations made by scientist Odin (1986) in the case of the Japanese *haiku* poetry of Basho (1644-1694), concerning the transitions made in Basho's work from one sense modality to another. For instance, 'an intensely synaesthetic experience of nature' (Odin cited in Harrison 2001:135) is revealed in the following poem:

As the bell tone fades,

Blossom scents take up the ringing,

Evening shade.

Scientist Harrison explains it as "the gradual progression from the ringing of the bell tone to the 'ringing' of blossom scents suggests that Basho is using *metaphor* rather than actually experiencing synaesthesia. This does not necessarily mean that Basho did not have synaesthesia; simply that there is no conclusive evidence either way" (Harrison 2001:135).

The primary synaesthetic senses are as follows: touch, vision, hearing, taste, and smell – the five senses. However, some scientists divide sensations into six: hearing, vision, smell, temperature, taste, touch. Therefore, in various fields there have been attempts to bring these senses together. Composers such as Alexander Scriabin (1872-1915) (he is one of the historical figures most often

described as a synaesthete) have deliberately sought to create a visual impression through their music. Apart from Scriabin other artists are referred as experiencing synaesthesia: Vladimir Nabokov (1899-1977), Sergei Einsenstein (1898-1948), David Hockney (1973-). Charles Baudelaire (1821-1867) and Arthur Rimbaud (1854-1891) both suggested a mixing of sensation in their poetic works. In his poem *Le sonnet des voyelles* Rimbaud links sound and colour:

A black, E white, I red, U green, o blue;

Some day I'll crack your nascent origins.

Although it is like an evidence of synaesthesia, Rimbaud says that vowel-colour associations are only his inventions. Baudelaire revealed his synaesthesia in his works and is often referred to as having synaesthesia. "His poem *Correpondances* suggests a link between sound and colour, as illustrated in the second stanza of this piece" (Harrison 2001:116):

Comme de longs échos qui de loin se confondent

Like long echoes which from a distance mingle

Dans une ténébreuse et profonde unite

Into a shadowy and deep unity

Vaste comme la nuit et comme clarté

As vast as night and light

Les parfums, les couleurs et les sons se respondent

Perfumes, colours and sounds reply to one another

After many tests it was noticed that in most cases synaesthesia occurs within the same modality, i.e. achromatic colours or letters are perceived as colourful. While other sources state that the most common case is a visual sensation caused by auditory stimulation. The latter observation is broadly consistent with the historical literature, as reflected in the use of another popular term for the condition of *Audition Colouree* (French for coloured hearing) and *Farbenheren* (the German term). But with reference to scientists' descriptions, other forms of the condition have been reported.

1.5.3. The Types of Synaesthetic Metaphors

Various types of synaesthetic metaphors are created joining different senses. Therefore, synaesthetic metaphors need an analysis in order to reveal the perception of the world through them.

The great amount of synaesthetic metaphors is met in literary works but they are usually analyzed in different ways in order to show more its exact nature and characteristics under certain circumstances. Scholar Erszébet distinguishes three ways of analyzing them: 1. The analysis of

synaesthetic metaphors in the works of one poet considering his or her individual style. For example, works on Oscar Wilde by Ullman. 2. The study of synaesthetic metaphors in the works of different poets. For instance, in the work on Keats and Byron by Ullman. 3. The analyses of synaesthetic metaphors reviewing characteristics of a particular period of time. For example, the Renaissance or the Romanticism period (Erzsébet 1974 cited from Bretones).

From the linguistic point of view, synaesthetic metaphors are also treated in different ways. Firstly, "taking interest in the acoustic synaesthesia, conferring sensorial properties to the sounds of speech, to the names of the days and the months and so on" (Slawson 1968, 1985 cited from Bretones). Secondly, sensorial fields are prescribed to synaesthetic metaphors and sensorial combinations proper as well as abstract notions combined with the attribute of a different sense (e.g., *tender words, soft life*). Thirdly, apart from the expressions consisting of two incompatible elements, some oxymorons are attributed to synaesthetic metaphors the elements of which belong to the same sensorial fields (e.g., *gentle heat*). Some scientists consider the expressions the components of which are semantically compatible as not synaesthetic, and synaesthetic metaphors are only those the elements of which are semantically incompatible and from different sensorial fields (e.g., *sharp knock*). Thus, in spite of the variety of opinions two big groups of synaesthetic metaphors are distinguished: proper synaesthetic metaphors and cognitive or categorial synaesthetic metaphors.

Proper synaesthetic metaphors are made on the basis of proper synaesthesia, i.e. when one sense induces another sense. Despite the fact that scientists have differentiated clinical synaesthesia from metaphor, literary tropes, sound symbolism, and deliberate figurativeness, they often use the term *synaesthesia* to describe multi-sensory joinings. It is believed that synaesthesia is genetically inherited but differs according to the number of sense mixture. People can be basic synaeshtetes (two sense mixture) and pure or multiple synaesthetes (multiple synaeshtetic experience). Therefore, that makes the basis for the division of synaesthetic metaphors. If an artist being a synaesthete uses metaphors with the sense mixture then one has proper synaesthetic metaphors. Therefore, they are individual and may be unexpected to a reader.

The other group is cognitive synaesthetic metaphors. Certain groups of things usually have additional characteristics that are perceived by different senses and may differ among the cultures. For example, certain names, letters or numbers may have associations with smell, colour or flavour (e.g., *blue names, sweet letters*).

Synaesthetic metaphors were used in everyday speech as well as introduced in literary works, which during the time process became so often met that are called dead or trite metaphors. Therefore, one applies certain features of a different sense field to a phenomenon that can not have

this sensorial perception without hesitation. This happens because of the associations caused by similarity of particular things. For instance, *hot colours* (bright yellow, red, orange may have the characteristics as hot because of the associations with the sun, fire, etc) or *sharp voice* (sharpness in the voice may be associated with a sudden and strange sound that arouses pain in the head like a sharp thing crosses the material destroying it). Apart from trite metaphors that are mostly common among the cultures, different authors like to create their individual synaesthetic metaphors. For example, some of them take one colour that is attributed to various objects or concepts which usually do not have it (Lithuanian writer Nagys uses colour *blue* in various conjunctions) or a particular period has its "fashionable" attributes used in various collocations. Therefore, many scientists analyzed the manifestations of synaesthetic metaphors in various texts of different authors from different historical periods to see the tendencies of sense joinings.

1.5.4. The Most Frequent Cases of Sense Mixture

The process of creation of metaphors may seem to be accidental from the first sight but the analyses show that it is possible to show its tendencies. Since metaphor is a means to convey the meaning, there should be a shared common ground and agreement on the rules as the aim of using it is to make the meaning understandable to the reader or listener. However, Day contradicts this point of view stating that two people cannot have totally the same meaning of metaphor and that some metaphors are created spontaneously and perhaps do not follow exactly the rules of metaphor formation. Still he approves that "they are not wholly random in construct but rather follow patterns and rules which may be discovered and determined" (Day 1996:3). Since two items are put together on the basis of associations, they vary from culture to culture. After investigating synaesthetic metaphors it was noticed that their movement is also not haphazard but conforms to a basic pattern. However, the conclusions proposed by different scientists may prove out or differ on some points as the tendencies of movement depend upon the period of the analyzed author, the number of the writers because of the difference of their individual styles.

Linguist Ullman notices that synaesthetic metaphor has tendentious character but not an accidental one. He analyzed the lower and upward points of the French, English, and American poetry of 19th century. He discovered three tendencies that manifested very clearly. Firstly, transitions from the lower to the more differentiated senses (hearing, sight) than those in the opposite direction: more than 80% from 2000 examples. Secondly, touch is the source of metaphors. Thirdly, sound is the largest recipient (Ullman:279). Similar tendencies were noticed in the Hungarian poetry of 20th century. He emphasized that the primary principle is hierarchical principle

which corresponds to the data of experimental psychology. However, the written language is not enough to make generalizations but the spoken language should be taken into account as well. The tendencies also are only statistical and may vary under certain circumstances. For example, Ullman finds variations in the poetry of Hugo, where there are a great number of synaesthetic metaphors the first point of which is seeing and only the third tendency is noticed. The perception by hearing is also the final point. However, the first point is the perception not by touching but by seeing, nevertheless the difference of quantity between metaphors with the transition from the lower to upward and vice versa is inconsiderable.

Linguist Day affirmed the second and the third conclusions of Ullman while the first statement was a contradictory one. He refers to the pattern proposed by Classen in 1993 which is based on cross-cultural ethnological study of sensory ranking systems. Although she does not base her pattern on calculations of synaesthetic metaphors but on intuition and anecdotal information, the pattern coincides with Day's pattern. The pattern is as follows:

Hearing – vision – smell – taste – touch

Day only inserts *temperature* between *smell* and *taste*:

Hearing – vision – smell – temperature – taste – touch

Day collected the examples from English printed texts and electronic texts (from sources including World Library's *Greatest Books Collection* (1991) CD-ROM (DOS format), the Oxford Text Archive, and Project Gutenberg. The time-range includes books from Chaucer's *Canterbury Tales*, written in 1387; Shakespeare; 19th century novelists such as Melville; and currently popular novels such as those by Michael Crichton.

The linguist presents his conclusions in the table:

Table 1: Rates of Occurance for Synaesthetic Metaphors in Various English Texts	
Type of Metaphor	**Rate (%)**
hearing-->touch	42.6%
hearing-->taste	11.7%
vision-->touch	10.6%
hearing-->temperature	6.8%
hearing-->vision	6.3%
smell-->taste	4.7%
vision-->temperature	3.3%

vision-->taste	3.0%
smell-->touch	2.7%
vision-->hearing	2.0%
temperature-->taste	1.5%
smell-->vision	1.1%
touch-->taste	0.8%
smell-->hearing	0.6%
temperature-->touch	0.6%
taste-->touch	0.5%
temperature-->vision	0.3%
smell-->temperature	0.2%
touch-->hearing	0.2%
touch-->vision	0.2%
hearing-->smell	0.1%
taste-->temperature	0.1%
vision-->smell	0.1%
Total	100.0%

Presenting the results of his investigations Day draws the conclusion that for clinical synaesthesia, colored sounds are highly common (colored letters and numbers are most common) while for synaesthetic metaphors in English tactile sounds are most common: "hearing in terms of touch is almost four times as common as the next most common form, accounting for 42.6% of all instances of synaesthetic metaphors in English" (Day 1996:11). He gives examples such as *hash sound* or *soft word*. *Smell* seems to be the least met sense. Nevertheless, Day presents sense pairings that he did not encounter in the collected examples:

"temperature --> hearing
temperature --> smell
taste --> hearing
taste --> vision
taste --> smell
touch --> smell

touch --> temperature" (Day (1996:10).

In order to have a more precise view of the tendencies of sense mixture, the results of scientist Bretones are presented as well. She analyzed synaesthetic metaphors in a corpus of 50 poems chosen randomly from the complete poetic work of Heaney up to 1996. She found 33 cases of synaesthetic metaphors The tendencies are as follows:

"Hearing is seeing (21%);

Hearing is touching (21%);

Seeing is touching (12%);

Tasting is touching (6%);

Hearing is tasting (6%);

Hearing is feeling (6%);

Seeing is hearing (6%);

Touching is feeling (3%);

Smelling is feeling (3%);

Hearing is smelling (3%);

Feeling is smelling (3%);

Touching is seeing (3%);

Feeling is seeing (3%);

Touching is tasting (3%)" (Bretones 2001:4).

Thus, *hearing* seems to be the most common, which coincides with the earlier statement of Day. However, Bretones emphasizes that *smell* (*cold smell, sour smell, inhale the absolute weather*) goes equally: "the sense of smell is not weaker than that of the other perception domains like hearing or vision" (Bretones 2001:4).

The results of the analyses made by the linguists allow one to notice the main tendencies of mixture pairings and reiterates not to rely on them completely simultaneously.

2. THE REFLECTION OF SYNAESTHETIC METAPHORS IN THE ENGLISH AND LITHUANIAN LANGUAGES

2.1. The Reflection of Synaesthetic Metaphors in Dictionaries

Contenporary situation of the world is not stable but changing constantly. Therefore, new features of different objects are perceived in one's mind. People gain new experience analyzing the surrounding world which is perceived by means of five senses: seeing, hearing, smelling, taste, and touching. Thus, the main source of cognition is sense. According to Kaffemanas sense "is a psychic process the essence of which is the reflection of objects of material world and phenomena as well as the inner state of an organism when concrete stimuli affect sense organs directly" (Kaffemanas 2002:7). However, sense is only the first step of cognition of the world as the information got by senses is processed in the brain. Certainly, a person reflects the reality and the features of the phenomena subjectively. Senses process the information only of an adequate modality. For example, eyes process optical stimuli. However, sensations are not perceived isolated from one another as they are based on many sensations. Nevertheless, when one sense modality is transferred to another modality, then one has synaesthetic experience. Although it happens involuntarily, people tend to create different sense joinings voluntarily. Therefore, such synaesthetic metaphors manifesting in everyday life reflect the main tendencies of the perception of the world through sense mixture. In order to disclose the nature of synaesthetic metaphors in language, linguists have analyzed their main cases, types, and manifestations in certain contexts. The results of the analyses of synaesthetic metaphors carried out by different scientists show that this stylistic device is often encountered in language as well in literary works and consequently makes a certain system of sense mixture combinations. However, the results of one scientist may confirm some conclusions and may simultaneously be contradictory as the joining depends on various factors. The present analysis investigates the most common cases of manifestations of synaesthetic metaphors taken from dictionaries and literary works. The English synaesthetic metaphors are chosen from Oxford Advanced Learner's Dictionary in order to reveal the sense mixture collocations in the English language used by native speakers while the Lithuanian synaesthetic metaphors are taken from *Dabartinės lietuvių kalbos žodynas* so as to show the most frequent cases in the Lithuanian language. Usually five senses are distinguished such whereas some scholars distinguish temperature as the sixth sense. The chosen words are those that are considered to be typical to represent a particular sense. For example, *taste* includes different kinds of taste (*sour, bitter, sweet, and salty*). The five senses have been taken and their various combinations are presented in this work. The

synaesthetic metaphors are arranged according to generally accepted order of five senses and their combinations according to the number of their manifestations. The number in brackets next to the metaphor indicates the page of the dictionary from which a metaphor has been taken (e.g., *lengva bausmė (361)*) and if it is not indicated then the example has not been taken from a dictionary but is implied (e.g., *lengvas miegas*). The main structure of synaesthetic metaphors in all four chapters is *adjective + subject* and it is not indicated next to the metaphor; the others may be *verb + adverb, subject + verb*, which are indicated after the example as they are used seldom. Since metaphors reflect one's perception of the world that is based on a particular culture, one's experience, and knowledge, then the manifestation of one or another synaesthetic metaphor in a particular context enables one to see cultural tendencies to join the senses under certain circumstances. Different cultures are not separated from one another but interrelated, therefore, some synaesthetic metaphors have exact equivalents in the English and Lithuanian languages, others are similar in their meaning and context, some of them are similar in their meanings of components but may be used in different contexts, and there are many cases when specific metaphors are typical only to a certain language. It indicates that the features of source domain mapped to target domain may or may not have similar associations in different languages. The following cases reveal the similarities and differences of synaesthetic metaphors between the English and Lithuanian languages.

Seeing is touching

Seeing is one of the most important senses that provides the biggest amount of information. It enables a person "to orientate oneself in space, to size up the distance, direction, the special relations of things; it follows dynamic changes of processes and phenomena, controls and regulates its movements, perceives artworks, observes the changes of weather" (Kaffemanas 2002:25). Therefore, in order to gain an exact perception of seeing one has to observe the surrounding world actively: "to draw the contours of things with one's eyes, to follow moving objects, as if "to touch with eyes" the main elements of objects" (Navickas 1990:12). Seeing is related with other senses and consequently the activity of other functions depends on the function of seeing. Thus, it becomes natural that many touching features are invoked because when an object or a phenomenon is seen one compares it with other things both consciously or subconsciously.

Since there is much information around, the sensations of seeing intertwine between each other and lights, colours, and forms provide more information about the object observed. Despite this fact people still add some features from other modalities. It is not surprising that the collocations when the objects or phenomena usually understood by seeing are perceived by touching outnumber

other sense mixtures. Thus, the qualities of touching are attributed to seeing. The most commonly encountered structure of synaesthetic metaphors in English and Lithuanian is *adjective + subject* (e.g., *heavy features, aštrus žvilgsnis*). Other structures are used more rarely. They may be *verb + adverb* (e.g., *a light shining strongly, šaltai į ką žiūrėti*) or *subject + verb* (e.g., *saulė duria akis*).

Three sensations of light, colour, and space belong to seeing. They all have attributed qualities of touching in English and Lithuanian. Comparing the number of these English and Lithuanian synaesthetic metaphors it is evident that the English language tends to have more such metaphors.

 Light contains different kinds of brightness and it acquires the characteristics that usually belong to objects or phenomena understood by touching. On the basis of the main structure of metaphor (*adjective + subject*) *light, glow, glare* acquire attributes generally describing surface in the English language. *Light* is associated with *softness* (e.g., *there was a soft light in her eyes as she looked at him* (744)) as well as with temperature that cannot have it in reality (e.g., *clear cold light* (231)) as some linguists consider some oxymorons as synaesthetic metaphors. The Lithuanian dictionary also presents an example of an oxymoron *šalta saulė* (799) but it does not give such examples although it is known that such metaphors as *švelni šviesa* and *šalta šviesa* exist in the Lithuanian language. *Glow* is joined with *soft* (e.g., *the soft glow of candlelight* (1227)) and *glare* acquires *harshness* (e.g., *harsh glare of the headlights* (590)) which is not specific in Lithuanian. However, the Lithuanian language has *lengva ugnelė* (361) but *lightness* meaning weight is not presented with *light* in the English dictionary. *Light* has specifics of *strength* meaning intensity in both languages:

> A light *shining strongly* (1290).   *Stipriai šviesti.* (*verb + adverb*)

It is typical to call something intensive as if hurting one (e.g., *saulė duria akis* (139) in Lithuanian.

There are seven fundamental colours: red, orange, yellow, green, bluish, blue, purple and the others are considered to be their shades. Often they are "touched" with one's eyes and as a result described by touching adjectives. The English language has a tendency to describe *colours* as having *strength* (e.g., *strong colours* (1290)) or harsh surface (e.g., *harsh colours* (590)). Separate colours acquire depth (e.g., *a rich deep red* (327)), softness (e.g., *a soft pink* (1227)) or temperature (e.g., *a room painted in cool greens and blues* (276), *ice-blue* (641)). Sky is usually understood through colour and it also acquires this quality (e.g., *cold grey skies* (231) while in Lithuanian only temperature is added to the word *spalvos 'colours'* (e.g., *šiltos spalvos* (807) (yellow, red, orange), *šaltos spalvos* (799) (blue, green)), this may be originated from what associations objects having

particular colours arouse. For example, yellow is associated with the sun which gives heat and warmth whereas blue or its specific shade associates with sea or ice. Colours joined with temperature seem to be similar in English and Lithuanian.

Space sensations give information about special peculiarities such as deepness, size, form, spatial relations, distance, direction of movement, and speed. Therefore, objects or phenomena generally having these qualities are understood through adjectives of touching. Strength or heaviness is attributed when something is intensive (e.g., *the noise of heavy traffic* (602)) or is wider than usual (e.g., *strong winds and heavy seas* (603)). A certain form or direction acquires sharpness (e.g., *a sharp bend to the left* (1178)), harshness (e.g., *the harsh lines of concrete buildings* (590)), temperature (e.g., *the room was decorated in warm shades of red and orange* (1457)), softness (e.g., *the moon's pale light cast soft shadows* (1227)). Various objects generally understood by seeing also get different qualities. For example, features (e.g., *he was tall and strong, with heavy features* (602), *a man with a thin face and sharp features* (1178), *a face with strong features* (1290), photograph (e.g., *the photograph is not very sharp* (1177)), smile:

His *smile* was *warm* and friendly (1457).   *Šilta šypsena.*

The process of seeing may be characterized as tender:

Tender looks (1339).   *Švelnus žvilgsnis* (823).

Cold:

My eyes met his icy gaze (642).   *Šaltai į ką žiūrėti* (799). (*adverb + verb*)

To give sb a cold look/stare (231).

However, these features are not very popular in the Lithuanian language as the dictionary indicates fewer similar examples. Still *look* is characterized as *aštrus 'sharp'* (e.g., *aštrus žvilgsnis* (43)) when it is concentrated. One more example is indicated with typical adjectives of touching in Lithuanian (*lengvas stilius* (361)) while some similar cases that are often used in the Lithuanian language are not given in the dictionary although they are implied in this research.

Seeing is hearing

This type of synaesthetic metaphors is more typical to the English language for only some similar examples could be known in the Lithuanian language. The English tend to characterize things as *sound* when they think that the object has a good condition if not perfection (e.g., *a sound piece of writing* (1234), *the house needs attention but the roof is sound* (1234). *Pure* is considered to be without any addition and the phenomenon described as *pure* is without any negative qualities:

A pure tone/voice (1028).   *Tyras balsas.*

However, this example is not so frequently used in the Lithuanian language.

Seeing is taste

The metaphors with *sour* coincide between the languages by their meaning (dissatisfied) and context (face). The examples are as follows:

A sour face/smile (1235).   *Rūgštus veidas* (666).

However, *sweet* describes something as very nice (e.g., *she gave him the sweetest smile* (1315) while in Lithuanian it means nice but unpleasant in this case (e.g., *saldi šypsena* (672)).

Hearing is touching

Although hearing is considered to be the second sense after seeing comparing their dominance, but more synaesthetic metaphors of *hearing is touching* but not *seeing is touching* were found in this research. The majority of adjectives of touching (e.g. *heavy, deep, harsh, soft*) are attributed the phenomena perceived by hearing. The spread of structures is a little wider. The main structure remains the same *adjective + subject* (e.g., *hash voice*), the others are *verb + subject* (e.g., *to break a word*), *subject + verb* (e.g., *the voice broke*), and *verb + adverb* (e.g., *said icily*).

Perhaps the most common phenomenon of hearing that acquires various adjectives of touching is voice in both languages. Metaphors containing *voice* have exact equivalents when a speaker wants to contradict to someone else or sounds rude to a listener it is *harsh* and *šiurkštus*:

Harsh voice (590).   *Šiurkštus balsas* (811).

When it is peaceful it is *gentle* and *švelnus*:

A gentle voice (536).   *Švelnus balsas* (823).

Other adjectives such as *soft, thick, heavy* are typical only to the English language (e.g., *a soft voice* (1227), *his voice was thick with emotion* (1348), *his voice was heavy with sarcasm* (602)) while the Lithuanian language may have a metaphor *aštrus balsas* (43). However, some description may have equivalents in the Lithuanian language although they are not presented in the dictionary:

A strong voice (1290).   *Stiprus balsas*.

The voice on the phone was clear and strong (216).

Another word that is related with voice and speaking is *word*. It can have equivalents in both languages. The following examples illustrate three cases when something said is rude, pleasant to hear, and expressing criticism:

Harsh words (590).	*Šiurkštus žodis* (811).
Tender words (1339).	*Švelnūs žodžiai* (823).
Sharp words (1177).	*Aštri kalba* (43).

Temperature is characteristic to both languages as well but *warm* is more often found in English and *šaltas 'cold'* in Lithuanian although they may have equivalents of *cold* and *warm* (e.g., *I heard his deep warm voice filling the room* (327) and *jis kreipėsi į kaimyną šaltais žodžiais* (807), *šaltas atsakymas* (799)). *Cold* causes emotions of indifference while *warm* affects positively but when one wants to emphasize indifference and angriness then *ice* is used in English (e.g., *"I have nothing to say to you," she said icily* (641), (structure *verb + adverb*). However, in some contexts *break* is typical only to the English language (e.g., *her voice broke when she told us the dreadful news* (142), *she broke the silence by coughing* (141) or *there was a public outcry when the scandal broke* (142)) while it could be used in both languages when some one does not keep a promise or a word:

To break as agreement/promise/word	*Sulaužyti pažadą/žodį.*

(141).

Accent joined with *strong* (*strong accent* (1290)) has a Lithuanian equivalent *stiprus akcentas* when it manifests very clearly and evidently while *thick* is specific only to English (*a thick Brooklyn accent* (1348)). Other phenomena related with saying are something that produces a certain sound. There may be found exact equivalents in both languages describing breathing and laughing:

Heavy breathing/snoring (603).	*Sunkus kvėpavimas* (768).
Alec laughed harshly (590). (*verb +*	*Šiurkštus juokas* (811).

adverb)

Something heard may be characterized as *deep* and *gilus* when it is not high-pitched:

A *deep roar/groan* (327).	*Gilus garsas.*

Lengvas and *light* describe some sounds too. An example *lengvas kosulys* (361) is presented just in the Lithuanian dictionary. *Tone* is often met in English and is described by *light* and *sharp* (e.g., *she kept her tone light* (744), *she read out the list in sharp, clipped tones* (1177)). The process of touching itself is used when something heard affects the listener:

Her *story touched us all deeply* (1374).	*Pasakojimas giliai ką nors palietė.*
What he said really touched my heart (*subject + verb*)	

(1374).

However, having the same structure *touch* may get different meaning used in another context in the Lithuanian language (e.g., *paskaitos lietė įvairias sritis* (365)).

A certain kind of music may have equivalents of terms in English and Lithuanian:

A concert of <u>light</u> classical <u>music</u> (744).   *<u>Lengvoji muzika</u>* (361).

And only English (e.g., *<u>soft</u> background <u>music</u>* (1227)) and Lithuanian *lengva 'light'* when something is easily understood or gives relaxation (e.g., *<u>lengva lektūra</u>* (361)). The Lithuanian speakers add a word *hot* when emotions and energy are emphasized (e.g., *<u>karšti ginčai</u>* (286), *jis dirba, kalba <u>su</u> dideliu <u>karščiu</u>* (287)) but *heavy* is specific only to English (e.g., *the <u>discussion</u> got a little <u>heavy</u>* (603), *we found the <u>play</u> very <u>heavy</u>* (603)) when something heard causes tiredness or the feeling of pressure while *hot* acquires the meaning of *newness* (e.g., *I've got some <u>hot gossip</u> for you!* (629)). Unoffending remarks or questions may be called *painless* (e.g., *the <u>interview</u> was relatively <u>painless</u>* (912)).

Thus, different phenomena understood by hearing frequently acquire characterizations of touching that enables one to provide more exact information about it.

Hearing is seeing

The main senses have a great number of synaesthetic metaphors when they have the adjectives of touching but there are only some metaphors when the qualities of seeing are attributed to hearing in the English and Lithuanian languages. The contexts differ between the languages as well. The English tend to say *see* when they hear something instead of *understand* (e.g., *he <u>didn't see the joke</u>* (1156), *I don't think she <u>saw the point</u> of the story* (1156) (*verb + subject*) while the Lithuanians do not use *see* in such situations. The voice heard easily is described as *clear* and *aiškus*:

His <u>voice</u> on the phone was <u>clear</u> and   *<u>Aiškus balsas</u>.*
strong (216).

The adjectives *aukštas* and *žemas* characterize the mode, which became very trite and is often used (e.g., *dainuoju <u>aukštu balsu</u>* (63), *užtraukė <u>žemu balsu</u>* (952)). The English tend to attribute colour to *noise* (e.g., *<u>white noise</u>* (1477)), which would sound bizarre in the Lithuanian language. It is typical to say *wide* to describe the popularity of a person (e.g., *<u>plačiai išgarsėti</u>* (563)).

Hearing is taste

The synaesthetic metaphors of the type hearing is taste usually are trite and widely used. Usually something said is joined with adjectives of taste and they often acquire similar connotations that certain food has. For example, *bitter* is used when one does not want to listen to what is said because it is irritating and tiring but the Lithuanians join it with *words* (e.g., <u>*kartūs žodžiai*</u> (288)) while the English apply it in more contexts (e.g., *they <u>complained bitterly</u>* (114) (*verb + adverb*) and *a long and <u>bitter dispute</u>* (114)). The English also describe annoyance with the word *sour (e.g., "Who asked you?" he <u>said sourly</u>* (1235) (*verb + adverb*). However, the meanings of *sweet* and *saldus* vary in some contexts when they are attributed to something heard. Generally *sweet* taste is accepted as delicious to eat but it becomes negative when is used with *voice 'balsas', talking* and *kalbėti* (e.g., a <u>*sweet-talk*</u> (1315) and <u>*saldus balsas*</u> (672), <u>*saldi dainelė*</u> (672), <u>*saldžiai kalba*</u> (672) (*adverb + verb*)). Then it means sly and cunning, usually when a speaker wants to make use of that. Despite this, *sweet* may have the meaning of loveliness when it is used with *voice* (e.g., <u>*a sweet voice*</u> (1315)) in the English language. Although *sweet, sour,* and *bitter* are used in transferred meaning to describe something said, *salty* was encountered neither in English nor in Lithuanian languages.

Smelling is taste

Smelling is the third sense according to sense order. Smell "does not exist apart from the material spreading. The smell of a material depends on its chemical structure and volatility of material particles" (Kaffemanas 2002:43). Since various kinds of smells are multiple, they cause complex sensations and as a result they are described by adjectives of other senses. The most popular adjective of taste attributed to smell is *sweet* in the English and Lithuanian languages. *Sweet* joined with smelling has positive (good, nice, pleasant) connotations and is used in similar contexts in both languages:

<u>*The sweet smell*</u> *of success* (1315).   <u>*Saldus kvapas*</u> (346).

A <u>*sweet-smelling*</u> *rose* (1315). (a compound adjective)

The <u>air</u> was <u>sweet</u> with incense (1315).

The English examples show that *sweet* is used in more widely while the Lithuanian example indicates the only general case.

Smelling is touching

Usually smell is specific and impossible to describe, therefore, one uses adjectives referring to touching. If it is lovely to smell and can be breathed for a long time then it is *švelnus 'tender'* (e.g., <u>*švelnus kvapas*</u> (823)) and if smell is unexpected and can not be inhaled many times, it is called *aštrus 'sharp'* (e.g., <u>*aštrus kvapas*</u> (43)) in the Lithuanian language. Whereas the English tend to describe very intensive smell as *strong* and the Lithuanian equivalent may be stiprus *'strong'*:

<u>Strong smell</u> (1290).   <u>Stiprus kvapas</u>.

Thus, the adjectives indicating smell are not diverse but the same adjectives are often used and became trite.

Taste is touching

There are four fundamental kinds of taste: bitter, sour, sweet, and salty. A man perceives taste with taste receptors which most often are in taste-buds. According to Kaffemanas "taste-buds are joined with particular nervous fibre from which taste senses in the shape of nerve impulses go to the brain. Alimentary consistence, temperature, "sharpness" or "tenderness" are perceived in the centers of cortex" (Kaffemanas 2002:47). Thus, it is not surprising that taste is often described using various adjectives of touching in English and Lithuanian.

Taste itself characterized as *sharp* and *aštrus* have exact equivalents:

The cheese has a distinctively <u>sharp taste</u>   <u>Aštrus skonis</u>.
(1177).

Hot may also describe the same taste as having a lot of spicery that cause irritation of mouth and make an impression of piercing or burning (e.g., <u>*hot* spicy <u>food</u></u> (629) in English while the Lithuanian equivalent may be implied not *karštas 'hot'* but *deginantis 'burning'* or a verb *degina 'is burning'*. The opposite meaning of spicy taste is characterized as *švelnus 'tender'* (e.g., <u>*švelnus skonis*</u> (823)) in Lithuanian. Food qualified as *light* and *lengvas* is used in both languages meaning easy to digest and the portion is not big:

<u>A light supper/snack</u> (744).   <u>Lengvas valgis</u> (361).

The Lithuanian dictionary presents food as *sunkus 'heavy'* (e.g., <u>*sunkus maistas*</u> (768)). Different kinds of food are also described with adjectives of touching. A Lithuanian phrase *sunki duona* (768) acquired an idiomatic meaning comparing with the other phrases. It is not related with digestion but means difficulties to earn enough money for basic needs while an English metaphor <u>*strong cheese/mustard*</u> (1290) means having a specific taste. Drinks may have the same adjective but then they acquire different meaning, i.e., not containing much alcohol:

<u>A light beer</u> (744).   <u>Lengvas gėrimas</u>.

Drinks containing much caffeine are joined with the antonym of *light,* i.e., *strong* and *stipri* (e.g., *strong* black *coffee* (1290) and *stipri kava*) in the English and Lithuanian languages.

Taste is seeing

Food is generally understood by tasting but if it is undercooked it is characterized as *žalias* (e.g., *žalia mėsa* (949), *žalias ragaišis* (949)) or drink gets the same adjective if it is not ready for use (e.g., *žalias vynas* (949)) in the Lithuanian language while the English dictionary does not indicate this meaning. Such characterizations may come from analogy with the colour of immature fruit.

Touching is seeing

Stimulation is perceived by seeing, hearing, smelling, and taste, but there are a lot of objects around the qualities of which such as weight, temperature, features of surface can not be perceived by them but touching is needed. "The sense of touching is caused by stimulation of touching receptors (tactile, temperature, pain) that are in skin" (Kaffemanas 2002:53). Touching helps one to orientate in space and to estimate the size of an object, the qualities of surface, temperature, position in space, etc. Generally it is perceived by touching the surface with a hand, an instrument or an object touches a person. As a consequence, the adjectives of touching are the most popular to describe objects or phenomena of other senses, but the number of synaesthetic metaphors when touching is perceived through other senses is much smaller in English and Lithuanian.

Temperature is widely characterized by *low* (e.g., *žema temperatūra* (952)) when cold weather is indicated and *high* (e.g., *aukšta temperatūra* (63)) indicates warm weather. Both are very widely used by the speakers of Lithuania because they are terms. It is typical only to the English language to attribute colour to *heat* (e.g., *white heat* (1477)).

Touching is taste

The English describe intensive and extreme weather phenomena as *bitter* (e.g., *bitter cold* (114), *bitter wind* (114), *bitter frost* (1177)) while it is alien to in the Lithuanian language.
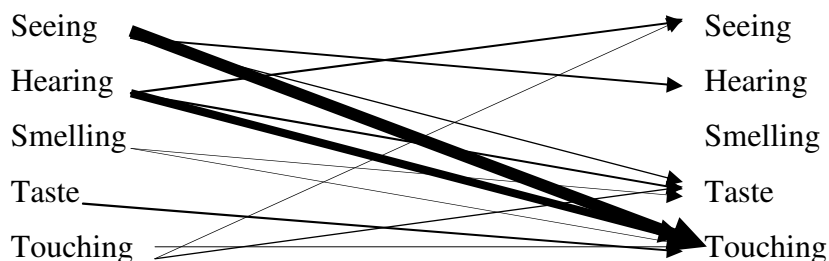
Some cases of synaesthetic metaphors manifest in the same modality. For example, *prick* is characterized as *hot* (e.g., *he could feel the hot prick of tears in his eyes* (1002)) or cold weather (frost) *touches* the ground when it becomes frozen (e.g., *there could be a touch of frost tonight*
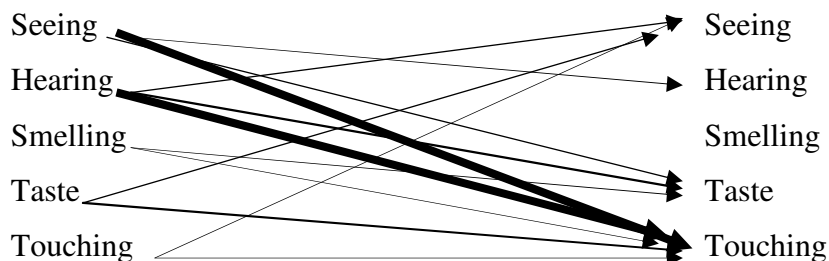
(1374) while the Lithuanian language describes it as *aštrus* 'sharp' when it is colder than usual (e.g., *aštrus šaltis* (43)).

Thus, the collected and analyzed data show that some synaesthetic metaphors may be universal, therefore, their exact equivalents may be translated without distorting the meaning; others are similar or may be alien to one or another language. The popularity of certain types of syneasthetic metaphors may be seen from the table below. The arrows indicate the direction of source domain towards target domain and the thickness show the frequency of their manifestations. The first table illustrates the tendencies of the English cases:

Seeing   Seeing

Hearing   Hearing

Smelling   Smelling

Taste   Taste

Touching   Touching

The second table illustrates the tendencies of the Lithuanian cases:

Seeing   Seeing

Hearing   Hearing

Smelling   Smelling

Taste   Taste

Touching   Touching

Thus, the tables show that there are various kinds of sense mixture presented in the dictionaries. The manifestations of certain cases of synaesthetic metaphors prove that the adjectives of touching are the most often attributed to seeing and hearing but such cases when touching is understood through other senses are not frequently met in both English and Lithuanian. This research shows that smelling and tasting are also transferred to touching however such cases are less encountered. Other types of sense mixture are not used or popular between the languages.

2.2. The Reflection of Synaesthetic Metaphors in Poetry

The synaesthetic metaphors encountered in language show that sense mixture is a phenomenon characteristic to everyday life while their examples picked out from poetry say that it is liked by poets too. English synaesthetic metaphors have been picked out from the poems of the period of Romanticism. The poems have been taken from the book *Immortal Poems of the English*

Language of Percy Bysshe Shelley (1792-1822), John Keats (1795-1821), Samuel Taylor Coleridge (1772-1839), William Wordsworth (1770-1850), and George Gordon Byron (1788-1824). The English Romanticism takes place after the period of Classicism as a reaction to ideological attitudes, aesthetic canons and dogmas of Classicism and Enlightenment. Romanticists paid attention to imagination, personal experience, spiritual reality, the relation between feelings and nature stimulating contemplation. Traditional literary forms, plot, and style were influenced by innovation, i.e., Romanticists encouraged to write about everyday life in simple phrase but not elevated style. They tried to get into transcendental sphere, elaborated symbolism which comes from a specific outlook where things acquire an exclusive meaning outreaching its physical features and substance. Romanticists emphasized the importance of spontaneity and instinct and they stated that youth has more wisdom and deeper insight than old age. "The main conflict of the literature of Romanticism is between high ideal and deterrent reality the solution of which is the withdrawal into one's inner world and nature" (Rudaitytė 2000:118). The negative attitude towards reality influenced the fact that the poets refused to write about everyday life, but chose special events and unusual personalities. Lyric subject is often lonely individualist, pessimistic and skeptic, sorrowful and egocentric, having conflicts with the world and trying to run away from it, therefore, different emotions and feelings dominate in the poems. The poets aimed for universality, i.e., to convey universal ethical values: good, beauty, truth, and justice. As a result the works of the 19th century revived with figurative adjectives to which sense mixture is characteristic.

Lithuanian synaesthetic metaphors have been picked out from the works of *Žemininkai,* the 20th century. The name *Žemininkai* comes from the period when their poetry formed as many people emigrated after World War II. Although the poetry of *Žemininkai* is very different and deeply individualistic in its character, it is joined by a common theme: lost land and its sublimation, transformation of consciousness of a sufferer into creator's word not necessarily releasing from pain or searching human happiness but also the meaning of existence. The experienced exile (except Mačernis) made the poets long for their home. Longing not only penetrated into a simple place but also made it sacred. The poets stressed the significance of the relation with one's home and ancestors. Faithfulness to one's native land defeated loss. Lyric subject is a young man that searches the meaning of life in the world, which helps to understand himself in the surrounding things and people. When he finds it he compares it with the meaning of his antecedents and understands that it is the same as theirs: the meaning is at home and everyday life. The existence of a man is conveyed using symbols that connect existential loneliness of man's consciousness in the presence of world with existence of other people's works. Thus, "the poetry provides a deep understanding of

Lithuanian identity as the poets pervaded into the origins of mythological state of nation and brought it to the culture of that period" (Šilbajoris 1997:344). The poems of Vytautas Mačernis (1921-1944) (*vėl žemės ilgesy*), Nyka-Niliūnas (1919) (*Būties erozija*), Henrikas Nagys (1920-1996) (*Grįžulas*), and Kazys Bradūnas (1917) (*Sutelktinė*) contain a great amount of authorized synaesthetic metaphors.

A page number and the surname of the author are indicated next to the metaphor. The synaesthetic metaphors are presented in the same order as their manifestations in language. The number of metaphors shows that the Lithuanian synaesthetic metaphors from poetry outnumber the English ones in most cases because of the particularity of language and its period, i.e., the English Romanticists tend to attribute similar adjectives that repeat among the writers while the Lithuanian poets *Žemininkai* use various adjectives unexpectedly adding them to the objects or phenomena of different modalities.

Seeing is touching

This kind of synaesthetic metaphors is numerous in poetry. Their most common structure is *adjective + subject* and the others are not so often encountered, for example, *verb + adverb, adverb + adjective.* Many trite synaesthetic metaphors found in dictionaries are transferred to poetry. However, poets create new metaphors that convey their thoughts in a more exact way and may be understood by readers but that are not usually used in everyday language.

Lengvas 'light' shows that something is gentle and delicate or not intense:

> *Gracija ir lieknumu užbūręs,*
> *Judesių ir eismo lengvumu.* (Mačernis:73)

The English and the Lithuanians use the words *tender* and *švelnus* when they describe something as pleasant to see, metaphors have exact equivalents:

Thus mellowed to that <u>tender light</u>	*Tenai*
Which heaven to gaudy day denies. (Byron:291)	*plūsta <u>švelni šviesa</u> iš ugniakuro.* (Nagys:160)

The English word *soft* is used in alike contexts as *tender*, therefore, the English metaphors *soft light* is a similar equivalent to *švelni šviesa 'tender light'* and is used in equivalent contexts. Similar Lithuanian equivalent to *tender light* may be *švelnus žėrėjimas 'tender sparkle'.* Comparing it with *soft light* it is a further equivalent but it is used in similar contexts, i.e., when *žėrėjimas 'sparkle'* is enjoyable to look at it is characterized as *švelnus 'tender'*:

In its stream immersed,	*Palieka*
The lamps of Heaven flash with a <u>softer light</u>.	*ant mano delno*

(Shelley:311)

    Or *softly lightens* o'er face. (Byron:291) (*adverb*

+ verb)

tiktai švelnus

drėgnos žolės

ir tavo

varinių plaukų

žėrėjimas. (Nagys:235)

The Lithuanians tend to call *šviesa 'light', švytėjimas 'glow'* as *aštri 'sharp'* or *duriantis 'piercing'* when it is very bright and it is complicated for a man to open one's eyes as they start hurting:

> *Aštrioj pavasario šviesoj*
> *Upė kilo vis aukščiau.* (Nyka-Niliūnas:201),
> *Tamsus jos kūnas,*
> *Aštriu švytėjimu nuplieskęs blyškų*
> *Ir liūdną nelaimingo pažo veidą,*
> *Skambėjo kaip tyli daina.* (Nyka-Niliūnas:182)
> *Per naktį apsnigtus laukus regėdamas:*
> *Asla ir sienos spindi duriančia akis šviesa.* (Nyka-Niliūnas:55)

The antonym of *light* is *dark. Tamsybė 'darkness'* is described as *gaivi 'refreshing'* in Lithuanian. The context of this metaphor show that *gaivi tamsybė 'refreshing darkness'* means that such darkness will have positive consequences in future:

> *Ten, kur tamsybė gaivi viešpatauja,*
> *Vėlei, būties pradmenų pašvęsta,*
> *Gims ji ateinančiam rytui iš naujo.* (Mačernis:57)

Colours may also be discerned by seeing. However, it is not characteristic to describe colours by adjectives of touching in English poetry while in the Lithuanian poetry colours acquire different adjectives of touching. Temperature, in this case *šaltas 'cold'* is used when the colour arouses the feeling of something uncomfortable or gaunt as it is associated with a concrete object, for example, snow:

> *Nudažo dangų mėlynai,*
> *O žemę padengia baltai,*
> *Bet šaltas jos paveikslo koloritas.* (Mačernis:100),
> *klausiausi*
> *Tavo nuostabaus buvimo*
> *Prie metalinio ežero su paukščių*
> *Šešėliais, slystančiais ledu,*
> *Su tavo veido, tavo žingsnių šaltu baltumu,*
> *Kurį aš glostydavau tau pareinant*
> *Dėmėta Mėlynos žolės gatve.* (Nyka-Niliūnas:171)

Another adjective of touching referring to surface *švelnus 'tender'* is added to colour. *Melsvuma 'bluishness'* is described as *švelni 'tender'* when it covers all surface without bright spots:

> *O melsvuma švelni,*
>
> *Liūdna kaip dieviškasis Niekas.* (Mačernis:44)

On the other hand, colours are defined as *aštrios 'sharp'* when they are very bright:

> *Aš atsisėdu ant šaltos kapų tvoros, kaip mokinys prie knygos*
>
> *Su iliustracijom aštrių pavasario spalvų.* (Nyka-Niliūnas:140)

And when they are extremely bright they are called *skaudžios 'painful'* as the brightness may cause pain to one's eyes:

> *Vakaro akys liūdnos ir skaudžiai mėlynos.* (Nagys:166) (*adverb + adjective*).

The phenomenon described by colour (*pilkuma 'grey' or 'drab'*) may acquire weight when it is compared to the burden of life:

> *Kasdienybės pilkuma kaskart sunkėja.* (Mačernis:71)

Or *depth* when it is dark as darkness optically obtains depth or distance:

> *Dangūs apsidengia pilkumu giliu.* (Mačernis:171)

Apart from *colour* and *light* the Lithuanian poets describe some objects or phenomena that are in space and they are perceived by seeing with the adjectives of touching. Usually artists have their own favourite language, therefore, many synaesthetic metaphors repeat in their works. For example, *šešėlis 'shadow'* is joined with *gilus 'deep', aštrus 'sharp', sunkus 'heavy'* on the basis of how dark it is, what shape a shadow casts, and how big it is:

> *Yra pasauly moteris, kurion jos visos tilpo*
>
> *Giliam šešėlyje vaikystės sodų geltonų.* (Nyka-Niliūnas:33)
>
> *Poetai girti deklamuoja kavinėse – aštrūs šešėliai*
>
> *legendarinių paukščių plonais sparnais*
>
> *sukapoja ūžiančią dūmų uždangą.* (Nagys:187)
>
> *Nes šešėlis*
>
> *buvo didelis, klastingas ir sunkus.* (Nyka-Niliūnas:163)

The face features or profile usually are characterized as *aštrus 'sharp'* if the profile has sudden lines or *švelnus 'gentle'* if the lines are round:

> *Prisiminė namų šešėly galvą tamsiaplaukę,*
>
> *Jos aštrų profilį, jos lūpas ir žodžius.* (Nyka-Niliūnas:154)
>
> *Kilmingi, aštrūs profiliai ir ilgas*
>
> *Koridorius su aukštu*
>
> *Safyro mėnesienos langu.* (Nyka-Niliūnas:236)
>
> *Liūdnais aristokratiškos galvos bruožais švelniais,*

Jis loja praeity, kuri verandoj miega. (Nyka-Niliūnas:118)

When the face is considered to be ugly then wanting to emphasize that *skaudžiai 'painfully'* is added whereas one's smile is described as *šilta 'warm'* or *švelni 'tender'* if it is good-natured:

> *Sausom lyg vabzdžio rankom ir be lūpų*
> *Klastingu hieroglifo veidu cello*
> *Ir <u>skaudžiai negražus</u>, bet <u>šilto šypsnio</u>,*
> *Juodais dvasiškio rūbais kontrabosas.* (Nyka-Niliūnas:182)
> *Tu išlenkei <u>švelnią</u> lūpų <u>šypseną</u> Mona Lizai.* (Nagys:198)

Tears usually are joined with *sunkios 'heavy'* as generally they appear because of difficult circumstances:

> *Kažin kur krūtinė atsidūsta,*
> *Kažin kur nupuola <u>ašara sunki</u>.* (Bradūnas:206)
> *Tavo <u>ašaros</u> būtų <u>per sunkios</u> –*
> *Neišlaikyčiau.* (Bradūnas:337)

The process of seeing or look may be defined as *degantis 'burning', šaltas 'cold'*. The first indicates concern of much emotions of the observer while the second case emphasizes indifference of the looker:

> *Žiema tapytojas kaip niekas kitas:*
> *Kaip pavasario audra iš pumpurų lapus*
> *Tavo <u>žvilgsnių degančių</u> lietus iš mano sielos*
> *Išskleidė pirmosios meilės žiedlapius gležnus.* (Mačernis:108)
> *Ir <u>žvilsniu aiškiu, šaltu</u> ir niūriu*
> *Jie regi ribotumą žmogiškųjų pastangų.* (Mačernis:160)
> *Bet nesiguosdamas, kaip man sunku,*
> *Save papuošęs amžinu šypsniu,*
> *<u>Šaltai stebėjau</u> žmones ir save*
> *Nežinomo likimo žaidime.* (Mačernis:205) (*adverb + verb*)

The phenomena of nature commonly are described as *šiltas 'warm'* or *šaltas 'cold'* because of the impression their colours make or they are compared to *cold* as difficulty or *warm* as enjoyment:

> *Ir kasdienybės <u>šaltas spindulys</u>*
> *Vėl atitolino legendų ir svajų šalis.* (Mačernis:33)
> *Juodam danguj, pavargusių didžiulių žvaigždžių*
> *<u>šalti, lediniai atspindžiai</u>.* (Nagys:16)
> *<u>žvaigždynai</u>*
> *tokie <u>šalti</u> šią naktį.* (Nagys:19)
> *Derlium vežimai apsunkę,*

Grįžta ramiai į namus,

Ir šiltas saulėleidis sunkias

Į padangę, girias, arimus. (Bradūnas:131)

Miega žiedelis ramus,

Pieva atplaukia naktis,

Kalnelyje per arimus

Ritas šilta pilnatis. (Bradūnas:181)

Šaltas gamtovaizdis bėga

Tolyn ir aukštyn lig dangaus. (Bradūnas:464)

Fire is *aštri 'sharp'* compared to pain that may give a sharp thing pierced to body:

Krūtinėje vėl įsidegs aštri ugnis. (Nyka-Niliūnas:76)

If something seems to be very wide then it is characterized as *skausmingai platus 'painfully wide'* (*adverb* + *adjective*) and if the colour, the phenomenon having this colour or something perceived by seeing is very bright or conspicuous that seems to cause pain to the eyes, it is *skausmingas 'painful'* or an adverb *skaudžiai 'painfully'*:

Po rudenio skliautais naktis rugsėjo

Ir liūdesį lieją laukai skausmingai platūs. (Nyka-Niliūnas:61)

Aš nežinau, ko toks skausmingas

Be krašto mėlynas dangus rugsėjo. (Nyka-Niliūnas:61)

Šalia,

Kur buvo Sorelinos foto, -

Skaudžiai balta dėmė. (Nyka-Niliūnas:321)

Sausom lyg vabzdžio rankom ir be lūpų

Klastingu hieroglifo veidu cello

Ir skaudžiai negražus, bet šilto šypsnio,

Juodais dvasiškio rūbais kontrabosas. (Nyka-Niliūnas:182)

Usually Lithuanians tend to describe something pleasant to look at as *švelnus 'tender'*:

Tu eitum pro žvaigždes kaip neregys

Ir neregėtum, kaip švelniai pražydę gėlės goži. (Mačernis:159)

If emptiness grows unbearable, it is defined as *sunki 'heavy'* as something heavy to carry prevents one from normal functioning while highness of sky covered by pleasant blue colour is called *švelnus 'tender'*:

Man buvo toks sunkus namų tuštumas

Ir kvapas vaisių, vėjo nuskintų,

Ir mėlyno dangaus švelnus aukštumas

(Man rodės, kad aš pats į jį krintu). (Nyka-Niliūnas:39)

When a man is wounded seriously, he or she has *sunkią žaizdą 'a heavy wound'* as heavy is compared to the burden that has to be carried and that cause some difficulties:

Ir pirmąkart pajutę, kad širdy atsiveria <u>sunki žaizda</u>. (Nyka-Niliūnas:58)

If a phenomenon has been left not long time ago, it is *warm* comparing it with food that has been cooked not long ago and is still warm, i.e., very fresh:

Ir užliejo visą kraštą ir nuplaus

Paskutinį <u>šiltą pėdsaką</u> žmogaus

Amžinos nakties srovė šalta. (Bradūnas:199)

The analyzed examples show that the type seeing is touching is various and more characteristic to the Lithuanian language then to English.

Seeing is taste

There are four main adjectives of taste (sweet, sour, bitter, salty); however one kind of taste, i.e., sweet, seems to be much more characteristic to the English language as synaesthetic metaphors one component of which is *sweet* outnumber the Lithuanian ones. Despite the fact that the Lithuanian language only seldom attributes *saldus 'sweet'* to the objects or phenomena, it obtains the meaning of something pleasing to the eye and the metaphors containing it are used in similar contexts in both language:

(Driving <u>sweet buds</u> like flocks to feed the air). (Shelley:297)

All overgrown with azure moss and <u>flowers</u>
<u>So sweet</u>, the sense faints picturing them! (Shelley:298)

Odours, when <u>sweet violets</u> sicken,
Live within the sense they quicken. (Shelley:302)
Seem'd taking flight for heaven, without death,
Past the <u>sweet</u> Virgin's <u>picture</u>, while his prayer
he saith. (Keats:333)

Kai <u>saldi</u> kaip vynas <u>forma</u> bus tave nugirdžiusi
Ir atpalaidavusi nuo išgyvenimų sunkių. (Mačernis:195)

Iš namo muša <u>saldūs</u> tirpstančių vaškinių žvakių <u>dūmai</u>;

Ir moterų giesmė, skaudi kaip gervių klyksmas rudenį. (Nagys:109)

The process of looking may also be *sweet* in the English language.

To one who has been long in city pent,
'<u>Tis very sweet to look</u> into the fair
And open face of heaven. (Keats:330)

However, *karti 'bitter'* is attributed to *migla 'mist'* which can not have characteristics of any taste. The context indicates that bitterness reflects unavoidable situation that is painful to experience.

Ir žiūri, kaip <u>karti migla</u> ir dūmai dengia
žaizdotą žemės veidą, grimzdantį naktin. (Nagys:95)

The instances prove that the English tend to attribute *sweet* almost to everything understood by seeing whereas the Lithuanian language does not restrict only to one type of taste.

Seeing is hearing

The synaesthetic metaphors when the features of hearing are attributed to seeing do not often manifest in both languages. Only several such metaphors have been encountered in the Lithuanian poetry. Certain objects (*leaves* and *bed of the river*) generally do not produce sound but the poets describe them as sounding:

> *Skambančius lapus.* (Nagys:95)
>
> *Ir drieksis žolės susipynę –*
>
> *mano žali plaukai – upelio skambančiu dugnu...* (Nagys:99)

Usually the trees in the gardens do not make any sound but when the auhor says that they *silently are in blossom* makes an impressionof unexpectedness:

> *Nutildyk, Viešpatie, ledinį šiaurės vėją,*
>
> *Težydi tyliai sodai prie namų.* (Bradūnas:44) (*verb + adverb*)

Hence, this type is not typical to the poetry of Romanticists and it is seldom met in the Lithuanian language but it provides the phenomenon with a specific meaning.

Hearing is touching

The English and Lithuanian poetry have plenty of synaesthetic metaphors when the adjectives of touching are attributed to objects or phenomena perceived by hearing. Many of examples may have similar equivalents especially if the phenomena are widely used in both languages. An ear may discern many different sounds, therefore, it is complicated to divide exact groups of something heard. Perhaps the main sound that is heard is voice the examples with it have been presented and analyzed firstly and afterwards the cases containing words have been investigated. Then the instances with music and its components, and later on sounds produced by different objects or phenomena have been analyzed, finally the cases with silence have been compared between the languages. This enables one to see what adjectives of touching most often coincide or differ between the languages and what figurative meaning they usually acquire.

The English and the Lithuanians tend to join *voice* with the adjectives of touching. However, bigger variety of them was encountered in the Lithuanian language while romanticists seem to use only *soft*. This kind of adjective characterizes a voice when it seems pleasant to the listener's ear like a surface is pleasant to touch when it is soft. Similar equivalent may be found in the Lithuanian

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language when the adjective is *švelnus 'tender'* but not *minkštas 'soft'*. Although the first meaning of *soft* does not correspond to *tender*, it is often encountered in the contexts where *tender* may be used:

The other was a <u>softer voice</u>,
As soft as honey-dew. (Coleridge:281)
Music, when <u>soft voices</u> die,
Vibrates in the memory. (Shelley:302)
What <u>soft voice</u> is hushed over the dead?
(Shelley:315)

Ir šaukė <u>balsas</u>, nesulaukdamas, kad atsilieptų, -
Toks tyras, toks <u>švelnus</u> ir jaunas. (Nyka-Niliūnas:73)

Similar contexts may have different descriptions of voice in the Lithuanian language. A pleasant voice is defined as *šiltas 'warm'* when not only the sound of voice is considered but also how a speaker is in regard to a listener. In this case *šiltas 'warm'* requires friendly relationship as warmth is thought to do good:

Ir šaukė balsas nesulaukdamas, kad atsilieptų, -
O vėjas tąsyk gedulingą fūgą ūžia
(Gerai atsimenu: jo <u>balsas šiltas</u> ir be galo nuostabus). (Nyka-Niliūnas:62)

And a contrary voice when it sounds indifferent, unfriendly, angry, or perturbing is characterized as *šaltas 'cold', aštrus 'sharp', skaudus 'painful'* or *veriantis 'piercing'* in Lithuanian:

Ir šauksmo sukrėsti peizažo šio gyventojai
Nebus, net nežinodami, kieno tas <u>balsas, šaltas</u> ir gūdus,
<u>Aštrus</u> lyg durklas, kaip daina <u>skaudus</u>. (Nyka-Niliūnas:75)
Kaip <u>širdį veriantis</u> varinis rago <u>balsas</u>,
Ištryškęs lyg fontanas, aidi po miškus,
Sužeisdamas medžiotojus ir skalikus,
Kol girių lūžtvėse raudodamas nualpsta. (Nyka-Niliūnas:119)

A specific sound of voice is called *deep* when it is makes an impression that it comes deep from one's body:

Gal tik todėl <u>balsu</u> džiaugsmingu ir <u>giliu</u>
Tarei. (Mačernis:189)

The words are positively characterized as *švelnūs 'tender'* when their meaning calms down a man to whom they are addressed and another description is *karšti 'hot'* when they are fresh and effective:

Nerado jis šaly aristokratų,
Kurie kalbėtų jam protingus ir <u>švelnius žodžius</u>... (Mačernis:185)
<u>Karštą žodį</u> po žodžio atrasdamas,
Ridinėji delnuos kaip kaštoną,

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Čia pat iš tų žodžių iškepdamas

Šiltą hegzametro duoną. (Bradūnas:506)

If the meaning of words hurts or depresses a man in that case they are described as *sunkūs 'heavy'*, *aštrūs 'sharp'* or may *žaloti 'damage'*:

<u>Sunkūs</u>, akmeniniai vyrų <u>žodžiai</u>

Kaip audros dudenimas nukrinta. (Bradūnas:207)

Raudonas burlaivio šešėlis laukė,

Atnešęs <u>sunkų</u> pasmerkimo <u>žodį</u>. (Nyka-Niliūnas:204)

<u>Žodžiai</u>, netekę prasmės, - vidudienis, vėjas ir šventė, -

Skamba tušti ausyse, <u>aštrūs</u> kaip smėlio pūga. (Nyka-Niliūnas:161)

Kodėl dar vis neišmokom

Vieno <u>žodžio</u>, kurio <u>smūgis</u> atvertų ausis

Tavo siaubingos tylos. (Nyka-Niliūnas:162)

A speech pleasant to a listener is characterized as *gentle* in the English language:

-Thus plaining, doth she bring

<u>A gentler speech</u> from burning Porphyro. (Keats:337)

Response is encountered in both languages but they are used antonymic contexts. In English it is joined with *soft* meaning a positive answer and *sunkus 'heavy'* in Lithuanian meaning an answer hard to bear. However, a similar Lithuanian equivalent may be *švelniai pasakyti 'to tell softly'* in Lithuanian used in a different word structure: *verb + adverb*. However, this Lithuanian example means not the content of the response but more the process but they both are related:

"But tell me, tell me! Speak again,

Thy <u>soft response</u> renewing. (Coleridge:281)

Balsai, kurie neklausia ir neieško

<u>Atsakymo sunkaus</u>, ir jų kiekvieno žodžio

Prasmė yra gyventi su tavim. (Nyka-Niliūnas:188)

Prie mano smilkinio pridėki savo ranką

Ir <u>pasakyk švelniai</u>, nerūpestingai. (Mačernis:109)

Moans or *complains* are generally excepted as reflection of difficult life but the poetry of both languages present them as *švelnūs 'soft'* thereby softening the pain of complaints:

Close to her ear touching the melody

Wherewith disturb'd, she utter'd a <u>soft moan</u>. (Keats:341)

Tau jausmų viršūnėm aidi

Tie išblėsę, <u>švelnūs skundai</u>. (Mačernis:87)

Other phenomena such as *breath or murmur* found in the English poetry are also characterized as *soft* when it makes the impression that the sound is produced at ease:

These waters, rolling from their mountain-springs

With a <u>soft</u> inland <u>murmur</u>. (Wordsworth:255)

And again I hear

While one, with <u>soft</u> enamored <u>breath</u>,

Rekindled all the fading melodies. (Shelley:306)

Commands are met in the English poetry that are characterized as *cold* expressing negative instructions by strangers:

And he scare could brook

Tears, at the thought of those enchantments cold,

And Madeline asleep in lap of <u>cold commands</u>. (Keats:336)

Half sunk, a shattered visage lies, whose from,

And wrinkled lip, and sneer of <u>cold command</u>. (Shelley:295)

While other phenomena such as *juokas 'loughter', šauksmas 'outcry', švilpimas 'whistle'* , *baubimas 'bellow'* are encountered in the Lithuanian poetry that has not been met in the English poetry. They are described as *šiurkštus 'harsh'* (angry)*, aštrus 'sharp'* (sudden and unexpected)*, gilus 'deep'* (strongly manifesting)*, šaltas 'cold'* (uncosy) or the sound may *smigti 'prick'* (to cause compassion):

Ir staiga mane pasiekė slėny susirinkusios minios

<u>Šiurkštus</u> ir piktas <u>juokas</u>. (Mačernis:143)

Dažnai klausydavaus <u>šiurkštaus jų juoko</u>. (Nyka-Niliūnas:190)

Paukščio <u>riksmas aštrus</u> mane vis šaukia

Grįžti tavo dainom. (Nyka-Niliūnas:156)

Kalnuose

Aidėjo šauksmas ir <u>aštrus švilpimas</u>. (Nyka-Niliūnas:206)

Išgirst pavasarį ir jo <u>šauksmus gilius</u>. (Nyka-Niliūnas:29)

Akmuo į vėsų upės

Vandenį ir <u>šaltas</u> paukščio

<u>Klyksmas</u>. (Nyka-Niliūnas:281)

Alkano jaučio pavargęs <u>baubimas</u>

<u>Sminga</u> keleiviui į širdį. (Bradūnas:195) (*subject + verb*)

Various sounds produced by some objects or nature phenomena are often encountered in the Lithuanian poetry that are defined as *sultingas 'luscious', vėsus 'cool', sunkus 'heavy', šelnus 'tender', šiltas 'warm', or lengvas 'light'*:

Nuo jų <u>šnerėjimo sultingo</u>

Svaigsta žemė lyg moteris nuo mylimojo kuždesių. (Mačernis:113)

Nuo jūros girdisi <u>vėsus ošimas</u>. (Nyka-Niliūnas:138)

Ir paskutiniai spinduliai, sukniubę

<u>Švelnaus tiksėjimo</u> agonijoj. (Nyka-Niliūnas:204)

Mano mintys – bitės audroje sulytos, -

Supasi akių žieduos, <u>dūzgendamos švelniai</u>. (Mačernis:60) (*verb + adverb*).

Ji plaka vis garsiau ir vis garsiau aplink –

aš jau girdžiu lyg <u>sunkų</u> varpo dūžių <u>aidą</u> –

tamsa pro langą srūva kambarin. (Nagys:11)

Kaip <u>sunkus</u> griaustinio

<u>dundėjimas</u> jo eisena. (Nagys:25)

Vilgomas <u>šilto šiušenimo</u>

šakos šnabždėdamos šneka. (Nagys:126)

O suskamba džiaugsmas,

<u>Šiltas</u> Velykų <u>griaustinis,</u>

Ir pirmas lašas krinta

Į urnos pelenus. (Bradūnas:435)

Veidai suodini, pakelti į <u>šiltą šniokštimą</u>. (Nagys:173)

Giesmė suskambo ... lengvą aidą

Dangop nusineša skliautai. (Bradūnas:106)

Another generalized group of something heard may be those metaphors one component of which is *music, melody, prelude,* or *sounds* because of their frequent manifestations in poetry. As a result different adjectives of touching are attributed to them in both languages. *Music* or its components are described as *soft* in the English poetry and its similar equivalent may be found in the Lithuanian poetry as *švelnus 'tender'*.   Such synaesthetic metaphors are used in very similar contexts when the sound is liked by a listener:

That ancient beadsman heard the <u>prelude soft</u>. (Keats:333)

Varpų <u>garsai</u> mieguistai <u>švelnūs</u>

Klajoja po laukus. (Mačernis:46)

Tolimųjų horizontų pilkuma

Kalba jam lyg muzikos <u>švelniausias sakinys</u>. (Mačernis:94)

<u>Švelni daina</u> pavasario lietaus,

Atplaukusio staiga su kovo vėjais,

Iš mėnesio spalvos vandens šniokštimas

Gleivėtais pirštais gniaužė kraują. (Nyka-Niliūnas:147)

It is also characteristic to the English poetry to say that *melody* may be *touched* when a listener is concentrated only on music and any other occupations do not disturb, which is not encountered in Lithuanian:

Close to her ear <u>touching the melody</u>

Wherewith disturb'd, she utter'd a soft moan. (Keats:341) (*verb + subject*)

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However, the Lithuanian poetry characterizes a number of other adjectives attributed to music. For example, *lengvas ritmas 'light rhythm'* refers to such rhythm when it is not complicated or easy to follow; *gaivios melodijos 'refreshing melodies'* correspond to melodies that associate with renovation of nature and fill the inner world with harmony; *aštrus 'sharp'* indicates the sound to be unkind or expressing anger; *ledinis 'icy'* convey the meaning of fear and apprehension:

> *Jums rimų-sąskambių simfoninis orkestras gros*
> *Aiškaus ir <u>lengvo ritmo</u> melodingą maršą.* (Mačernis:69)
> *Jau kuždasi beržai, ten slėniuose sumigę,*
> *Laukuos jau švilpauja <u>gaivias melodijas</u>.* (Mačernis:217)
> *Aš nežinau ar vėl tu nebijosi mano balso*
> *<u>Aštraus skambėjimo</u>.* (Nyka-Niliūnas:179)
> *<u>Aštrus</u> žiogų <u>čirškimas</u> subraižo iki kraujo*
> *Gelsvą mėnulio pergamentą.* (Nyka-Niliūnas:267)
> *Bet štai atėjo paskyrimo valanda:*
> *Kurčioj tyloj nuaidi laikrodžio <u>lediniai dūžiai</u>.* (Mačernis:36)

Metaphors containing *tyla 'silence'* describe it by *sunki 'heavy', šalta 'cold'* or *ledinė 'icy'* in the Lithuanian poetry while this has not been encountered in English. These adjectives express negative feelings that silence may cause when it is unbearable, uncomfortable or causing apprehension:

> *Palenkęs galvą įžengiau į didelių namų <u>ledinę tylą</u>.* (Mačernis:30)
> *Mes nuėjome į mano <u>šaltą tylumą</u>.* (Mačernis:143)
> *<u>Sunki</u> bizantiška puošni <u>tyla</u>,*
> *Kaip milžiniška amarilio kekė,*
> *Jau skleidėsi virš kiparisų girios.* (Nyka-Niliūnas:183)

Something heard is often described as painful in the Lithuanian poetry. The adjectives *skaudus, skausmingas, geliantis 'painful'* or an adverb *skaudžiai 'painfully'* attributed to something heard which talks about painful experience (e.g., a song, a religious song), having severe consequences (e.g., a scream), causes fear (e.g., a voice, sky, bells, silence):

> *Jog nejučiom iš lūpų tau prasiveržė <u>daina</u>,*
> *Tokia <u>skausminga</u> ir liūdna.* (Mačernis:196)
> *Ir šauksmo sukrėsti peizažo šio gyventojai*
> *Nebus, net nežinodami, kieno tas <u>balsas</u>, šaltas ir gūdus,*
> *Aštrus lyg durklas, kaip daina <u>skaudus</u>.* (Nyka-Niliūnas:75)
> *Dabar jūs plazdate baugščiai*
> *pilkais sielvartingais sparneliais –*
> *ir padangė <u>skamba</u> taip <u>skaudžiai</u>*
> *kaip stiklo varpeliai.* (Nagys:54) (*verb + adverb*)

Iš tolo ataidi <u>skausmingi</u> koplyčių <u>varpai</u>... (Nagys:105)

Iš namo muša saldūs tirpstančių vaškinių žvakių dūmai;

Ir moterų <u>giesmė, skaudi</u> kaip gervių klyksmas rudenį. (Nagys:109)

Mano draugo <u>geliantis riksmas</u> nukrito ant jų kaip rankos. (Nagys:111)

Šiaurė yra

balta ir <u>skaudi</u>

<u>*tyla*</u>

Ir baltas riksmas. (Nagys:232)

Thus, the analyzed synaesthetic metaphors show that metaphors containing *soft* widely used in the English poetry whereas the variety of Lithuanian synaesthetic metaphors is richer and the main adjectives are *šiltas 'warm', aštrus 'sharp'* or *skaudus 'painful'*.

Hearing is seeing

This type of synaesthetic metaphors is more characteristic to the Lithuanian poetry although some cases were encountered in the English poetry. Something heard acquires different and unexpected adjectives of seeing in poems that are complicated to explain. For example, *voice* is joined with *grey* in English. Perhaps the reason for such choice may be explained that grey is a dark colour and darkness associates with negative feelings, for instance, fear in this case:

The sea-blooms and the oozy woods which wear

The sapless foliage of the ocean, know

Thy <u>voice</u>, and suddenly grow <u>grey</u> with fear. (Shelley:298)

However, the Lithuanian case *aukštas balsas 'high voice'* is generally accepted and often used in language meaning high-pitched voice while *aiškus 'clear'* indicates melodious but not hissing voice:

Jos <u>balsas, aukštas ir skaidrus</u>,

Pavasario dienos galerijose šaukia: Veronese! (Nyka-Niliūnas:176)

Dainuoja dyvinai <u>aukštais balsais</u>

Apie menus, jų riterius žavingus. (Mačernis:74)

Žodžiai 'words' are also defined as *skaidrūs 'clear'* having similar meaning as *skaidrus balsas 'clear voice'*:

Iš jo burnos pasipila <u>skaidrieji žodžiai</u>,

Artyn atskambantys tartum bičių auksinių spiečius,

Ir jų melodija pavergia širdis vargo ir kančios žmonių

Slaptuoju neramumo troškimu. (Mačernis:33)

Žodis 'word' may be seen in the Lithuanian language, which means a sudden and unexpected perception of some truth:

Tąnakt regėjau žodį įkvėpimo liepsnose lyg naują saulę žėrint,

Su juo ritmingai plakė visatos širdis. (Mačernis:24)

It is typical to attribute colour to various sounds that are complicated to motivate in the Lithuanian poetry. For example, *riksmas 'outcry'* is characterized as *geltonas 'yellow'* and *baltas 'white':*

Medis, pririštas prie knygos,

Supančiotas anemonas auga ir skleidžiasi

Su paukščių geltonais riksmais. (Nyka-Niliūnas:178)

Šiaurė yra

balta ir skaudi

tyla

Ir baltas riksmas. (Nagys:232)

And *išblėsę 'fading'* to *skundai 'complaints'* which means that they are ceasing to be said:

Tau jausmų viršūnėm aidi

Tie išblėsę, švelnūs skundai. (Mačernis:87)

Music, melodies, songs are characterized in a different way comparing the languages. Such adjectives as *deep, fading,* or the phenomenon has a *shadow* are added in English. *Deep* expresses intensity; *fading* acquires the same meaning as it has in the Lithuanian metaphors *išblėsę skundai 'fading complaints'; shadow* indicates the mixture and unclearness of all sounds:

The tumult of thy mighty harmonies

Will take from both a deep autumnal tone,

Sweet thought in sadness. (Shelley:299)

While one, with soft enamored breath,

Rekindled all the fading melodies. (Shelley:306)

Since she can mimic not his lips, more dear

Than those for whose disdain she pined away

Into a shadow of all sounds: - a drear

Murmur, between their songs, is all the woodmen hear. (Shelley:310)

Whereas the Lithuanian language attributes such as adjectives as *sodrus 'dark', juodas 'black'* in order to express certain feelings that cause a certain music:

Kažkur toli girdėjosi žemdirbių sodri daina. (Mačernis:27)

Ir laukdamas, kol tau, sūnau, kris ant krūtinės lapai

Ir juoda lopšine migdys nakčia. (Nyka-Niliūnas:85)

Whereas positive feelings are expressed with such adjectives: *geltonas 'yellow', šviesus 'bright'* or *saulėtas 'sunny'* in Lithuanian:

Mėlyni strazdai

Švilpauja geltoną dainą. (Nyka-Niliūnas:269)

> *Juodų arklių su mėnesienos nimbais,*
> *Šviesių dainų apie žvaigždėtą dangų*
> *Ir žingsnių einančia šilta žeme.* (Nyka-Niliūnas:153)
> *Ten juos šaukia, vilioja nepaprastos platumos, toliai,*
> *jie norėtų klajoti, užmiršę širdgėlą karčią,*
> *klajoti ir pritarti vėjų saulėtoms giesmėms.* (Nagys:135)

Žema gaida 'low tune' and *aukšta gaida 'high tune'* define musical terms in Lithuanian:

> *Man patinka jo balse žema minorinė gaida.* (Mačernis:75)
> *Močia paėmė staiga pačias aukščiausias gaidas.* (Mačernis:95)

Silence is often characterized as having colour in the Lithuanian poetry:

> *Taip viskas ten gyveno ir kalbėjo:*
> *Ant užlų pamestas medžioklės ragas,*
> *Pietų Ašigalio kelionėje pašautas albatrosas,*
> *Margasis dvaro laikrodžio heroldas*
> *Ir mėlyna kaip vyturėlio akys vasaros tyla.* (Nyka-Niliūnas:27)
> *Kas išbraižė rožės spygliu tokį trapų piešinį*
> *ant horizonto ledinio, pačiam dangaus pakrašty,*
> *kur atverti į mėlyną tylą stikliniai vartai?* (Nagys:163)
> *Pareina vaikai*
> *priemiesčio gatvėmis, mėlyną tylą alsuodami.* (Nagys:220)
> *Šiaurė yra*
> *balta ir skaudi*
> *tyla*
> *Ir baltas riksmas.* (Nagys:232)
> *Teneužgriūva, kartu su Sibiro vėju,*
> *tamsioji tyla.* (Nagys:257)

The English describe *names* as *dark:*

And many more, whose *names* on earth are *dark.* (Shelley:317)

Aidai 'echoes' are defined as having colours which may be compared to green plants presenting nature and blue sky in the Lithuanian poetry:

> *Ir, krauju susimaišius su pavasarios girtuokliais vėjais,*
> *Žaliems ir mėlyniems aidams erdves užliejus,*
> *Ateis, lyg Botticelli, nuostabi gimimo šventė.* (Nyka-Niliūnas:75)

Thus, the main features of touching attributed to something perceived by hearing remain the same: *soft, gentle* (English), *šiurkštus 'harsh', šiltas 'warm', šaltas 'cold', skaudus 'painful'* (Lithuanian) in order to prescribe sensations similar to touching to something heard.

Hearing is smelling

The type *abstract is smelling* of synaesthetic metaphors can be illustrated only by two Lithuanian examples. *Sudie 'goodbye'* is *kvepiantis 'smelling'* when it is intuited and soon will be heard:

> *Ir vėjas dvelkia <u>kvepiančiu sudie</u>.* (Mačernis:44)

The other is about *šniokštimas 'murmur'* as it is said to have smell:

> *Lietaus <u>šniokštimo kvapas</u>*
> *Buvo pasmerktas kartu su ja.* (Nyka-Niliūnas:165)

However, no examples of this type were found in the English language.

Hearing is taste

Synaesthetic metaphors when something heard is characterized as having taste or produced with a certain taste is typical to the English and Lithuanian languages. The most frequent structure is *adjective + subject.* Only once the structure *verb + adverb* has been encountered. The English tend to attribute just one kind of taste *sweet* which may also be encountered in the Lithuanian language but not so often. For example, *voice* and something said is *sweet* in English defining it as pleasing while the Lithuanian language tends to use more antonymic cases therefore a produced sound or something said is characterized as *kartus 'bitter':*

> *How loudly his <u>sweet voice</u> he rears!* (Coleridge:285)
>
> *Who canst thus <u>express</u>*
> *A flowery tale more <u>sweetly</u> than our rhyme.* (Keats:325) (*verb + adverb*)
>
> *Around, around, flew each <u>sweet sound</u>,*
> *With their <u>sweet jargoning</u>.* (Coleridge:280)

> *Ir tu budėtum,*
> *Žiūrėdama į nuogą kovo vandenį,*
> *Paukščių pilnos akim,*
> *Klausydamasi nepalaidotos žolės <u>kartaus šiurenimo</u>,*
> *Ir vėl išgirstum mirusįjį ryšį su žeme.* (Nyka-Niliūnas:172)
>
> *Pasiimsim tiktai su savim <u>karčią pasaką</u>*
> *apie našlaitę, kuri*
> *laukė pralaukė jauniausiojo brolio*
> *(brolį pakorė miške), kai namolio*
> *Pasikelsime grįžti.* (Nagys:248)

The next two examples illustrate antonymic cases of English and Lithuanian. One component of this metaphor is *priesaika 'vow'* but it is joined with *sweet* in English as Romanticists tend to consider phenomena from positive side while *Žemininkai* emphasize life difficulties expressing it with *kartus 'bitter':*

> *"Ah, Porphyro!" said she, "but even now*

> *Ar tai tu kartojai, Imre, kartu vėliau su minia*

Thy voice was at sweet tremble in my ear,   *ir žeme, ir vėju, ir vandeniu šitą <u>karčią</u> laisvės*

Made tuneable with every <u>sweetest vow</u>."   *priesaiką.* (Nagys:186)

(Keats:341)

Music and its components are characterized as *sweet* in both languages. However, the English cases outnumber the Lithuanian ones. The meanings are similar in all cases: produced music is lovely to listen to, cozy, and bringing harmony and peace:

Heard <u>melodies are sweet</u>, but those unheard   *Mergaitė skambina pietums varpeliais,*

Are <u>sweeter</u>; therefore, ye soft pipes, play on.   *O jų <u>skambėjimas</u> toks linksmas ir <u>saldus</u>.*

(Keats:325)   (Mačernis:15)

Sweet sounds rose slowly through their mouths.   *Įsiklausau:*

(Coleridge:208)   *Iš ten, kur šviečia vaiskios tolumos,*

Around, around, flew each <u>sweet sound</u>,   *<u>Saldus traliavimas</u> atklysta į mane.*

With their <u>sweet jargoning</u>. (Coleridge:280)   (Mačernis:17)

Thy memory be as a dwelling place

For all <u>sweet sounds</u> and harmonies.

(Wordsworth:259)

When the lute is broken,

<u>Sweet tones</u> are remember'd not. (Shelley:301)

Soothing her love-laden

Soul in secret hour

With <u>music sweet</u> as love, which overflows her

bower. (Shelley:304)

Our <u>sweetest songs</u> are those that tell of saddest

thought. (Shelley:305)

All he had loved, and molded into thought,

From shape, and hue, and odour, and <u>sweet

sound</u>,

Lamented Adonais. (Shelley:309)

Tyla 'silence' gets taste itselt, which may be presumed that it has certain associations to the author:

Tu man sakai: žiema yra pelynų ir <u>tylos</u>

<u>Skonis</u> gomury. (Nyka-Niliūnas:249)

The adjective of taste *sweet* is often used to define various beautiful sounds in English and only seldom in Lithuanian but some other cases were found in the Lithuanian poetry.

Smelling is touching

The metaphors when smelling is perceived by touching are more typical to Lithuanian as no such examples were found in the English poetry. *Kvapas 'smell'* itself is characterized as *šiltas 'warm'* and which means pleasant as well as filling everything around:

> *Saulėtekio šviesos legendose ir žalio džiaugsmo*
> *Viršūnių katedrose aš gyvenau kaip Dievas*
> *Žydinčios mergaitės Partenone, kur skroblai augo*
> *Tik man <u>šiltas</u> uogienojų <u>kvapas</u>*
> *Buvo savimi būties prasme.* (Nyka-Niliūnas:175)
> *O tolumos, kur miega*
> *Lentynoj <u>šiltas</u> cinamono <u>kvapas</u>,*
> *Nykus vidudienis.* (Nyka-Niliūnas:201)

However, *šaltas 'cold'* expresses emptiness or despair as frost may be associated with wasteland and no expectancy:

> *Ir <u>kvapas šaltas</u>: neįpūs kaitrių*
> *ugnies lašų šaltoj angly...* (Nagys:13)

When *kvapas 'smell'* is intensive it is defined as *aštrus 'sharp'* or *stirpus 'strong'* as only a particular kind of smell may be felt then:

> *Mano diena – <u>aštrus</u> alyvų <u>kvapas</u>*
> *Žaliam inde.* (Nyka-Niliūnas:176)
> *Jos sukasi ir šnibžda, ir <u>stipriu kvepėjimu</u>*
> *Svaigina lyg vynu mane.* (Mačernis:27)

Thus, smell is usually characterized as having the features of temperature in order to convey sensations that a certain temperature gives and its intensity may be described.

Smelling is taste

One manifestation of type *smelling is hearing* has been encountered in the Lithuanian poetry as well. *Kvapas 'smell'* is characterized as *saldus 'sweet'* in Lithuanian:

> *<u>Saldų kvapą</u> pušinių lentų*
> *Geriu kaip užnuodytą korį,*
> *Ant strėnų, naštos išlenktų,*
> *Laikau šaltą mirusių svorį.* (Bradūnas:332)

Hence, smelling is not often used to create metaphors.

Touching is taste

Synaesthetic metaphors of the type *touching is taste* manifest in both English and Lithuanian and as a result they have similar equivalents. The phenomena of the weather that generally are

perceived when they touch a man are characterized as *kartus 'bitter'* in both languages. Although weather phenomena differ (*wind* and *lietus 'rain'*) but their characterization coincide *kartus 'bitter'* and express similar connotations, i.e., bitterness may convey disgrace, pain or despair:

From the world's <u>bitter wind</u>

Seek shelter in the shadow of the tomb.

(Shelley:319)

Paaukok

Akis ir gerk teberaudodama

<u>Kartų</u> išnykimo <u>lietų</u>. (Nyka-Niliūnas:164)

Tu mums buvai kaip jaunas, nuogas medis,

Rausvos žievės, didžiuliais pumpurais,

<u>Kartaus</u> pavasario <u>lietaus</u> nuplautas. (Nyka-Niliūnas:136)

Such phenomena as *drėgmė 'humidity'* and *žemė 'ground'* are defined as *saldi 'sweet'* in Lithuanian expressing them as familiar and treasured:

Godžiai

Gerdamos <u>saldžią drėgmę</u>, švebeldžiuoja laimingos lūpos. (Nagys:173)

Šilai, pušynai,

Trakai, beržynai,

<u>Saldi</u> šaknų <u>žemelė</u> –

Ąžuolai garbuonėliai. (Bradūnas:457)

Tremble (in English) and *šiurkštumas 'roughness'* (in Lithuanian) are thought to be *saldus 'sweet'*. Despite the fact that the phenomena are different they both convey similar meaning. Either *sweet tremble* or *saldus šiurkštumas 'sweet roughness'* is pleasant and liked by a person:

"Ah, Porphyro!" said she, "but even now

Thy voice was at <u>sweet tremble</u> in my ear,

Made tuneable with every sweetest vow."

(Keats:341)

Nuplaukite smėlį nuo kojų, kad pėdos pamirštų

Žemės gaivų ir <u>saldų šiurkštumą</u>. (Nagys:163)

When a person embrases one sweetly then *saldžiai 'sweetly'* acquires the meaning of well-wishing in Lithuanian:

Tu sušuksi: - Grįžo štai sūnus paklydęs –

Ir ilgai, <u>saldžiai priglausi</u> prie širdies. (Mačernis:97) (*adverb + verb*)

Sweet and *saldus* remain the most frequent descriptions of pleasant phenomena.

Touching is seeing

This type *touching is seeing* is encountered only in the Lithuanian poetry. The phenomena of nature (wind, humidity, frost, and coolness) are described as having colours: *mėlynas 'blue', gelsvas 'yellowish', juodas 'black'* according to the analogy with the associations of dominating colour during a certain season:

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Vandens, kurio ji parnešė vaikams, namie palikusiems,

Kad ilgesiu užnuodytų akis su vėjais mėlynais. (122)

Šviesiai žalsvos žievės drėgmė

Ir gelsvas kovo šaltis

Nebežada man nieko, kaip pernykščiai

Lizdai. (Nyka-Niliūnas:346)

Kūrenu nakčia

didžiulį laužą, kad atitolintų

nuo manęs ir mano genties

juodąją vėsumą amžinosios nakties. (Nagys:279)

Skausmas 'pain' is said to have a shadow, which may be explained as manifesting and darkening one's life:

Motina, mano kartaus likimo ir skausmo šešėli. (Nyka-Niliūnas:161)

It shows that something perceived by touching may acquire colours or shadows in the Lithuanian metaphors which become unexpected and not encountered in everyday life.

Touching is hearing

This type of metaphors is not widely used by English and Lithuanian poets. One example was met in the English poetry. *Pain* is said to be *melodious*:

Thy spirit sister, the lorn nightingale

Mourns not her mate with such melodious pain. (Shelley:310)

And the other in the Lithuanian poetry: *skausmas 'pain'* is thought to be *tylus 'silent':*

Bet greit įsižiebė ilgai laukta

Nuožmių kovų ir žygių epopėja,

Papuošusi legendom įstabiom

Achilo pyktį, hektoro narsaus

Žaizdas ir tylų Andromachos skausmą. (Nyka-Niliūnas:191)

Some cases are encountered in the Lithuanian poetry when two elements of the same modality are joined unexpectedly. For example, *karštis 'heat'* is *tirštas 'thick' šaltis 'frost'* is *dygus 'prickly'* when they both are intensive:

Suklumpa jis ir saujom smėlį žarsto,

O vietoj vyno geria kaitrą tirštą. (Mačernis:175)

Ir kaip skaudu, iš melo malonaus

Nubudus, jaust visatos šaltį dygų. (Mačernis:200)

Svoris 'weight' is *šaltas 'cold'* when it refers to death:

> *Saldų kvapą pušinių lentų*
> *Geriu kaip užnuodytą korį,*
> *Ant strėnų, naštos išlenktų,*
> *Laikau <u>šaltą</u> mirusių <u>svorį</u>.* (Bradūnas:332)

Skaudėjimas 'ache' is *aštrus 'sharp'* when it becomes intense from time to time. It is described as *šaltas 'cold'* and means causing fear and uncertainty:

> *Dabar aš nieko nežinau, <u>aštrų</u> sąnarių <u>skaudėjimą</u>,*
> *Kuris stipriai pririšo prie mįslingos žemės.* (Nyka-Niliūnas:120)
> *Džiaugsmo ontologijoj nėra vilties, tik vienas*
> *<u>Šaltas</u>, epiderminis ir nesibaigiąs <u>skausmas</u>:*
> *Žinoti, kaip yra, bet nežinoti kas.* (Nyka-Niliūnas:267)

Thus, the collected examples of synaesthetic metaphors from poetry show that some cases coincide between the languages while the others are typical to a certain language as it may be felt analyzing their manifestations in dictionaries. The first table below demonstrates possible cases of sense mixture in English poetry:
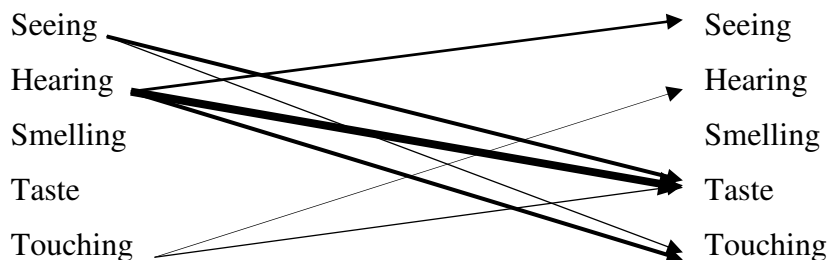
The second table shows sense mixture met in the Lithuanian poetry:
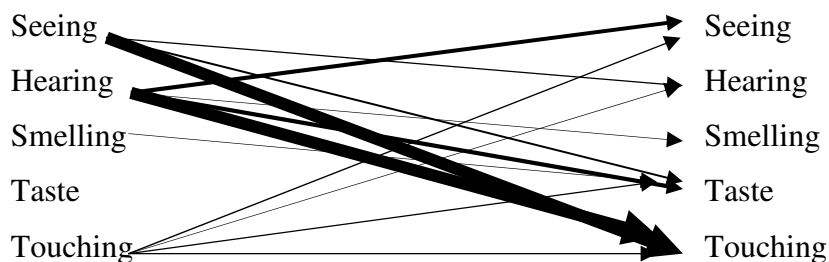
The tables prove that poets concentrate on their own style: they use metaphors that they like best and that help to express their thought in the most exact way. The variety of arrows show that poets do not try to use various examples of synaesthetic metaphors while it has to be done in the dictionaries and this may be seen from the tables illustrating sense mixture from dictionaries. Despite these facts the main descriptions remain those perceived by touching and attributed to the first two senses seeing and hearing in the Lithuanian poetry but not in English. The main characterizations are expressing taste (especially *sweet*) in the English poetry. However, taste is not

described through other senses in both languages while smell is encountered only seldom in Lithuanian and no such cases have been met in English.

2.3. The Reflection of Abstract Notions Joined with Different Senses in Dictionaries

Different senses are mixed not only among themselves or unusually joined in the same modality but they are also attributed to abstract notions which usually are not perceived with the five senses. This kind of combinations met in language, i.e. picked out from dictionaries in this case, as a rule are often used and easily understood by language users. Despite the fact that these metaphors may be already trite, some time ago they came into usage when concrete qualities were ascribed to abstract concepts and nowadays usually no one analyzes or wonders at two incompatible phenomena joined together. In addition to this, new synaesthetic metaphors are being created and come into usage as the world is changing every day and as a consequence new features are attributed to some phenomena. Furthermore, some concepts (e.g., a day, a year) are usually perceived by all senses but people tend to emphasize attributing one adjective of concrete objects. The types of synaesthetic metaphors are presented according to the order of five senses when they are ascribed to abstract concepts and the number of the page of dictionary is given next to the metaphor. Abstract notions are very different in their meanings and because of this reason are complicated to divide them into separate groups. Therefore these synaesthetic metaphors are grouped according to attributed adjectives, verbs or adverbs of a particular sense.

Abstract is seeing

Synaesthetic metaphors of the type *abstract is seeing* are widely used in both English and Lithuanian languages.

Such collocations when different adjectives convey different shades of light seem to be typical to the English language but not to Lithuanian. However, some examples may be implied. For example, *bright* shows something clever and intelligent (e.g., *Do you have any bright ideas?* (146)); likely to be successful or hopeful in English (e.g., *a bright start to the week* (146) *prospects for the coming year look bright* (146)) and in both languages:

This young musician has a bright future   *Šviesi ateitis*.
(146).

Or optimistic in spite of difficulties:

Look on the bright side (147).   *Šviesesnioji pusė.*

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Another adjective *shining* attributed to an abstract notion expresses something as excellent (e.g., *she has set a <u>shining example</u> of loyal service over four decades* (1181)).

Opposite adjectives of *bright* and *shining* are *dark* and *dim*. *Dark* expresses something mysterious or hidden (e.g., *there are no <u>dark secrets</u> in our family* (317)) or evil:

The <u>dark forces</u> of the imagination (317).	*<u>Tamsiosios jėgos.</u>*

It also expresses disappointment and a historical term:

Her <u>mood darkened</u> at the news (317).	*<u>Nuotaika aptemo.</u>* (*subject* + *verb*)
The <u>dark ages</u> (317).	*<u>Tamsieji amžiai.</u>*

This may have similarities with being no light when it is complicated to orientate oneself, to discern objects or it becomes darker before the storm.

Dim is used in such contexts when there is not enough light or it is not bright causing bad seeing in its direct meaning while in figurative meaning *dim* conveys as not clearly remembered or dim (e.g., *<u>dim memories</u>* (350), *she had a <u>dim recollection</u> of a visit to a big house* (350), *in the <u>dim and distant past</u>* (350)) or hardly giving any hope (e.g., *her future career <u>prospects</u> look <u>dim</u>* (350)).

Pure shows the object having no mixed addition and when it is joined with *joy* it indicates that there is no other emotion:

She laughed with <u>pure joy.</u> (1028)	*<u>Tyras džiaugsmas.</u>*

Or complete (e.g., *they met by <u>pure chance</u>* (1028)).

Clear and *aiškus* show that something is remembered or understood well:

My <u>memory</u> is <u>not clear</u> at that point.	*<u>Aiški atmintis.</u>*
(216).	*<u>Aiškus supratimas.</u>*
We need a <u>clear understanding</u> of the problems involved (216).	

There are presented more types when colours are attributed to abstract notions in the English dictionary comparing it with the Lithuanian one. For instance, the word *to colour* means to give a specific colour to an object, however, it is used to express that some event may add interest and excitement (e.g., *this incident <u>coloured</u> the whole <u>life</u>* (235) (*verb* + *subject*); oneness (e.g., *her acting added warmth and <u>colour</u> to the <u>production</u>* (234) or to affect something especially in a negative way (e.g., *Don't let your <u>judgement be coloured</u> by personal feelings.* (235)) or it expresses a number of events having influence on the phenomenon. This may have predictable equivalents:

A <u>colourful history/past/career</u> (235).	*<u>Spalvinga istorija/praeitis/karjera.</u>*

The types of particular colours manifest in English and Lithuanian although there are characterizations to a certain language. *White* joined with *hope* expresses someone who is expected

to bring success to a team or group (e.g., _white hope_ (1477)). _White_ symbolizes innocence in both languages and it is not surprising that defining unoffending _melas_ and _a lie_ is called _baltas 'white'_:

White lie (1477).   _Baltas melas._

The Lithuanian language has a term containing _baltas 'white'_ (e.g., _baltoji karštligė_ (71)) and means _delirium tremens_.

The main characterizations of _juodas_ and _black_ coincide between the languages and usually they express negative associations. It typical to the English language to use _black_ instead of depressing (e.g., _She's been in a really black mood all day_ (114)) or evil (e.g., _Rory shot her a black look_ (114)).

Some examples may be used in both languages. For example, _juodas 'black'_ is used when there is no hope in future or the presence seems to be full of sad and terrible events:

The future looks pretty black, I am afraid   _Juoda ateitis._
(114).   _Juoda diena._

It's been another black day for the north-   _Juodas gyvenimas_ (270).
east with the announcement of further job losses
(114).

The darkest days of Fascism (317).

The following collocations indicate something to be very bad or evil:

Black deeds (114).   _Juodi darbai,_

Black lies (114).   _Juodas melas._ (only singular)

If humour is intended to be funny but is about tragic it is said to be _juodas_ and _black:_

"Good place to bury bodies," she joked   _Juodas humoras._
with _black humour_ (114).   _Juodoji komedija._

The play is a black comedy (114).

The Lithuanian language attributes _juodas 'black'_ to hard manual labour (e.g., _juodas darbas_ (270)), depressing thoughts (e.g., _juodos mintys_ (270)), difficult presence (e.g., _juodos valandos_ (270)) or a term _black exchange_ (e.g., _juodoji birža_ (270)).

Žalias and _green_ are associated with environment and if one wants to refer to it or its problems then add _žalias_ or _green_ depending on the language but only _green_ to _lifestyle_ (e.g., _Try to adopt a greener lifestyle_ (563)) and _žalia 'green'_ to _jaunystė 'youth'_ or _'green'_ (e.g. _žalioji jaunystė_ (949)):

Green politics (563).   _Žaliųjų politika._

Green tourism (563).	*Žaliasis turizmas.*
Green Party (563).	*Žaliųjų partija.*

If life is considered to be boring and having no exciting events, it is called *pilkas* and *grey:*

Life seems grey and pointless without him (564).	*Pilkas gyvenimas* (555).
	Slenka pilkos dienos (555).
	Pilka kasdienybė (555).

It is typical only to the English language to use *blue* to describe fear or sadness (e.g., *he'd been feeling blue today* (123)).

Apart from colours various shapes can characterize different notions. For example, *deep* shows extension but used in a figurative way it may express that a person is thinking hard about something or is concentrating on something (e.g., *to be deep in thought/prayer* (328), *he is often so deep in his books that he forgets to eat* (328), *he pondered, as if over some deep philosophical point* (328)), serious (e.g., *he's in a deep trouble* (327)), not superficial (e.g., *a place of great power and of deep significance* (327)) or extreme (e.g., *a deep economic recession* (327), *the affair had exposed deep divisions within the party* (327)) in the English language.

The following cases may manifest in both languages. *Gilus* and *deep* are used when it is hard to wake someone, when something is strongly felt or intense, and when showing intelligent awareness:

To be in a deep sleep/trance/coma (327).	*Gilus miegas.*
Deep concern/regret/affection/respect (327).	*Gilus rūpestis/ įsitikinimas/ gili pagarba.*
	Gilus jausmas.
A deep sense of loss (327).	*Gilus supratimas/gili įžvalga/analizė.*
A deep understanding/insight/analysis (327).	

An adverb *giliai* and *deeply* describes a certain adjective as intensive or great in English and Lithuanian. However, something *deeply held* is encountered in the English language (e.g., *deeply held* beliefs/convictions/views (328)):

She is deeply religious (328).	*Giliai religinga.*
Deeply rooted customs/ideas (328).	*Giliai įsišaknijusios tradicijos/idėjos.*

The earlier adjectives of metaphors of this type seem to be more characteristic to the English language but the adjectives describing shape, for example, *narrow, wide, low or high*, are more typical to the Lithuanian language.

Siauras 'narrow' is used to show the limits of something (e.g., *pažiūrų siaurumas* (689), *siaura specialybė* (689), *siaura tema* (689), *siaura žodžio reikšmė* (689), *siauras protas* (689)) while *platus 'wide'* means including variety of people, things or phenomena (e.g., *plataus vartojimo prekės* (563), *platus protas* (563), *plačios masės* (563), *plati giminė* (563), *platus veikalas* (563), *platus mastas* (563), *platus planas* (563), *platūs užmojai* (563)) or someone lives uneconomically (e.g., *plačiai gyvena* (563) (*adverb + verb*)).

Aukštas 'high' is used in terms indicating qualitative features: high-grade (*aukštos rūšies prekės* (63)), high tension (*aukštosios įtampos elektra* (63)) or gentility (*aukštos kilmės žmogus* (63)). *Žemas 'low'* is also used in terms but showing more negative qualifications: humble origins (*žema kilmė* (952)), low pressure (*žemas oro slėgis* (952)), low-grade (*žemesnė rūšis* (952)), low figure (*žemos kainos* (952)). *Žemas 'low'* applied in collocations indicates deprecative occupation, motives or behaviour (e.g., *žemas darbas* (952), *žemi motyvai* (952), *žemas elgesys* (952), *meluoti žema* (952) (*subject + verb*)).

Abstract phenomena are thought to be seen in English and Lithuanian but it is more typical to the English language to use *see* instead of understand (e.g., *I don't think she saw the point of the story* (1156), *I can see both sides of the argument* (1156), *Make Lydia see the reason, will you?* (1156)) while in the Lithuanian language *matyti 'see'* is used instead of *experience* (e.g., *vargo matęs žmogus* (385)).

The following cases express specific characterizations about an emotional state of a person or a person himself. For example, *žalias 'green'* that generally expresses the kind of a colour added to a man acquires the meaning of unexperiented or young and naïve in English and Lithuanian:

The new trainers are still very green (563).   *Visiškai žalias atvykau į miestą* (949).

However, it may not coincide between the languages as in English the verb *to green* expresses *to deceive* (e.g., *an attempt to green industry bosses* (564)) and in Lithuanian the adjective *žalias 'green'* may indicate youth and strength (e.g., *žali vyrai, o išmirė karščiais ir gana* (949)).

Clear and *aiški* joined with *head* and *galva* expresses sobriety:

Clear head (216).   *Aiški galva.*

Grey or *pilkas* conveys boredom and monotony like overcast weather causing passivity:

The company was full of faceless grey men who all looked the same (564).   *Pilkas žmogus.*

Bright is associated with positive feelings and if it is joined with one's eyes it expresses vitality in English (e.g., <u>bright-eyed</u> (147)) and in Lithuanian *šviesti 'to light'* means to infect with positive behaviour (e.g., <u>jis visiems šviečia</u> *savo pavyzdžiu* (825)).

Colourful and *spalvingas* describing a person means that a personality had much different experience in life, therefore, is a versatile man:

*One of the books <u>most colourful</u>   <u>Spalvingas personažas.</u>
characters* (235).

In the Lithuanian language the following types of colours may express the following figurative meanings: *baltas 'white'* conveys purity (e.g., *O ko verki, <u>dukrele, o ko verki, baltoji.</u>* (71)); *siauras 'narrow'* may indicate limited viewpoint (e.g., <u>*siauras žmogus*</u> (689)); *žemas 'low'* is used in terms showing something of a lower rank (e.g., <u>*žemesnieji organizmai*</u> (952), <u>*žemesnysis personalas*</u> (952)); *aukštas 'high'* shows high position (e.g., <u>*aukštas svečias*</u> (63)).

The analyzed examples show that this type is very productive in both language but the features of brightness in more typical to English while the features of different forms and contours to Lithuanian.

Abstract is hearing

Synaesthetic metaphors of the type *abstract is hearing* is much more frequently encountered in the English language than in Lithuanian. Different notions are thought to be *sound* which acquires the meaning of perfection or very good but not a sound. For example, sobriety (e.g., *to be of <u>sound mind</u>* (1234)), good quality of something (e.g., <u>*a sound piece*</u> *of writing* (1234), *to give sb <u>a sound beating</u>* (1234)), good rest (e.g., *to have a <u>sound</u> night's <u>sleep</u>* (1234)), capability (e.g., *a person of <u>sound judgement.</u>* (1234), *to reach <u>a sound conclusion</u>* (1234), *he gave me some very <u>sound advice</u>* (1234), <u>*a sound knowledge/understanding of*</u> *sth* (1234), *this gives the design team a <u>sound basis</u> for their work* (1234), *he has <u>a sound grasp</u> of the issues* (1234)).

Another audible description of abstract concepts is *an echo* of some phenomena which means that it is still being talked over it (e.g., *yesterday's crash has grim <u>echoes of</u> previous <u>disaster</u>* (399)).

Even people are characterized as *sound* in the English language if they want to described one as smart or skilled in his sphere (e.g., <u>*a sound sleeper*</u> (1234), *a <u>sound</u> tennis <u>player</u>* (1234)).

Thus, *sound* acquired the meaning of perfection in English and may be attributed to different phenomena, however, this type *abstract is hearing* is not typical to the Lithuanian language.

Abstract is smelling

This type of synaesthetic metaphors is not often met in both languages except some examples. When it is possible to foresee plans or some other activity then it is called *to smell* in English and Lithuanian:

The odour of suspicion (877).   *Užuodžiu jo kėslus* (899).

The Lithuanians also use *smell* instead of experience (e.g., *uostęs vargo* (871)).

Abstract is taste

Abstract notions acquire taste characteristics in particular contexts. The main kinds of taste are *sweet* and *bitter* in both English and Lithuanian languages and only one case was encountered when another kind of taste *sour* was joined with an abstract notion. Some contexts coincide between the languages. For example, *sweet dreams* or *saldus miegas 'sweet sleep'* express the same meaning of a good rest which is a necessary condition for *sweet dreams.* Nevertheless, the Lithuanian language calls a good rest itself as *saldus 'sweet'*. *Sweet dreams* may have predictable exact equivalent *saldžių sapnų* while *saldus miegas 'sweet sleep'* is a similar equivalent presented in the Lithuanian dictionary:

Good night. Sweet dreams (1315).   *Saldus miegas* (627).

                                                 Po darbo saldus poilsis (672).

Other phenomena joined with *sweet* are *victory, time, way, air* in the English language. This adjective conveys pleasant unexpectedness, convenience or good smell (e.g., *I can't tell you how sweet this victory is* (1315), *in your own sweet time/way* (1315), *he always does the work but in his own sweet time* (1315), *the sweet air of the mountain village* (1315)), which is not used in the Lithuanian language. *Kartus 'bitter'* is used to characterize opposite meaning of *sweet* in both languages. It goes together with the notions expressing negative experience that one has to undergo. *Nusivylimas 'dissapointment'* joined with *kartus 'bitter'* is widely used in English and Lithuanian:

Loosing the match was a bitter   Kartus nusivylimas (288).
disappointment for the team (114).

The rest phenomena joined with *kartus 'bitter'* also describe negative feelings towards a certain situation. In spite of the fact that some metaphors are not presented in the Lithuanian dictionary they may be implied as the English dictionary provides a bigger amount of such synaesthetic metaphors:

To weep/shed bitter tears (114).   *Lieti karčias ašaras.*

I've learnt from <u>bitter experience</u> not to   *Karti patirtis.*

trust what he says (114).

However, some cases are typical only to a certain language. *Bitterness among people* is used when people do not agree among each other (e.g., *the pay cut caused <u>bitterness among the stuff</u>* (114)) while such Lithuanian saying would sound bizarre in Lithuanian. When the English want to say that a person has both positive and negative memories then they join two senses *bitter* and *sweet* together (e.g., <u>*bitter-sweet memories*</u> (114)). *Teisybė 'truth'* which may cause fear to someone who has to hear it is often described as *karti 'bitter'* in Lithuanian (e.g., <u>*karti teisybė*</u> (288)).

When the things get worse and it becomes hard to improve them then such situation is said *to sour* in the English language but not in Lithuanian (e.g., *the <u>atmosphere</u> at the house <u>soured</u>* (1235) (*subject + verb*)).

The types of taste are also attributed to persons. The English tend to characterize nice people as *sweet* (e.g., *a sweet old lady* (1315), *his sister is a sweet young thing* (1315)) and adapting to someone (e.g., *to keep sb sweet* (1315) (*verb + adjective*)), which is would be alien to the Lithuanian language. However, another adjective of taste such as *rūgštus 'sour'* is met in Lithuanian expressing annoyance or bad mood (e.g., *Ko jis toks rūgštus?* (666)).

These cases show that taste is widely used to describe abstract notions and express additional information about these phenomena.

Abstract is touching

Synaesthetic metaphors when different senses are mixed the most frequent cases have been those when seeing, hearing, smelling or tasting are perceived through touching. It is not surprising that these synaesthetic metaphors when abstract notions are understood through touching comprise the biggest amount comparing with the others. Since various abstract concepts are described through concrete features of certain objects, the metaphors are analyzed according to the adjectives attributed to them.

Lengvas 'light' conveys the meaning of something not complicated to do and gives enjoyment (*skaitymas 'reading'*); that does not require hard manual work or that is not serious (*bausmė 'punishment'*) in both languages. The cases have exact or similar equivalents while some of the Lithuanian ones are implied:

<u>*Light reading*</u> *for the beach* (744).   <u>*Lengvas skaitymas.*</u>

You only need to apply <u>light pressure</u>   <u>*Lengvas spaudimas.*</u>

(744).

After his accident he was moved to lighter work (744).

You are probably well enough to take a little light exercise (744).

Some light housework (744).

He was convinced of assaulting a police officer but he got off with a light sentence (744).

Light sleep (744).

Lengvas darbas/uždavinys (361).

Lengvos pareigos (361).

Lengva bausmė (361).

Lengvas miegas.

However, some cases do not coincide between the languages. For example, *lighter side* is typical to the English language when serious problems are not talked about (e.g., *this programme looks at the lighter side of politics* (744)) and this adjective is attributed to *diet* (e.g., *stick to a light diet* (744)). The Lithuanian dictionary presents examples that are not given in the English one. Not complicated *liga 'illness'* is called *lengva 'light'* (e.g., *lengva liga* (361)) and if one does not behave responsibly (e.g., *lengvas elgesys/būdas* (361)) or *gyvenimas 'life'* is not difficult (e.g., *lengvas gyvenimas* (361), *gyvent darosi lengviau* (361) (*subject + verb*) and if a season manifests less than usual (e.g., *lengva žiema* (361)). It is specific to the Lithuanian language to have widely used terms that are synaesthetic and that may not have (e.g., *lengvoji atletika* (361)) or have (e.g., *lengvoji pramonė* (361) (*light industry*) equivalents in the English language.

The antonym of *light* is *heavy 'sunkus'* the examples with which there are more encountered in the Lithuanian dictionary. This adjective expresses complication, seriousness of the matter in English and Lithuanian. *Bausmė 'penalty'* is described equivalently, while *nusikaltimas 'crime'* for an adequate penalty is presented in the Lithuanian dictionary:

The penalty for speeding can be a heavy penalty (602).

Sunki bausmė (768).

Sunkus nusikaltimas (768).

If weather is before the storm and it becomes hard to breath or the air is full of one strong smell, it is called as *heavy weather:*

The air was heavy with the scent of flowers (602).

Sunkus oras.

It's very heavy – I think there'll be a storm (603).

Some cases may be encountered only in the English language. For instance, *heavy schedule* or *day* means that a man who has it is very busy (e.g., *a heavy schedule* (603), *she'd had a heavy*

day (603)). It may also emphasize the amount of something said (e.g., *she spoke with <u>heavy irony</u>* (602)). However, the Lithuanian language characterizes other peculiarities. Usually it has antonymic cases comparing its collocations with *lengvas 'light'* and apart from new ones. Some examples with *sunkus 'heavy'* convey diseased or simply unenergetic walking (e.g., <u>*sunkūs žingsniai,*</u> (768) <u>*sunki eisena*</u> (768)); it may also express something depressing (e.g., <u>*sunkios mintys*</u> (768)) or consequences that anxiety may cause (e.g., <u>*sunkus miegas*</u> (768)); impracticability (e.g., <u>*sunkaus būdo žmogus*</u> (768)); hard economic or psychological circumstances (e.g., <u>*sunkūs metai/laikai*</u> (768), <u>*sunkus gyvenimas*</u> (768)); complication (e.g., <u>*sunkios pareigos*</u> (768), <u>*sunkus darbas*</u> (768), <u>*sunkus uždavinys*</u> (768)); or terms (e.g., <u>*sunkioji atletika*</u> (768), <u>*sunkioji artilerija*</u> (768)).

The following cases are related to tenderness. The English ones include synonymic adjectives such as *tender, gentle, soft* while the Lithuanian equivalent is *lengvas 'light'*. It expresses positives feelings in English and Lithuanian. Although such cases were found in both languages, more English examples could have Lithuanian equivalents containing *lengvas:*

They lived in a <u>gentler age</u> than yours (536).	<u>*Lengvi laikai.*</u> <u>*Lengvas gyvenimas*</u> (361).
<u>*The tender age*</u> *of …* (1339).	<u>*Lengvas pasivaikščiojimas.*</u>
They had not too used to the <u>soft life</u> at home (1227).	<u>*Lengvas darbas/uždavinys*</u> (361).
A little <u>gentle work/exercise</u> (536).	
We went for a <u>gentle stroll</u> (536).	

It is specific to the English language to say *not to become soft* when one does not seem to connive serious problems (e.g., *the <u>government</u> is not becoming <u>soft</u> on crime* (1227)). Whereas the Lithuanian language indicate something not heavy (e.g., <u>*švelni bausmė*</u> (823)); livable with (e.g., <u>*švelnaus būdo žmogus*</u> (823)); positive feelings (e.g., <u>*švelnūs jausmai*</u> (823); but *švelnus darbas 'gentle work'* acquires different meaning comparing with the English one as *variklis 'motor'* specify context of a tender sound (e.g., <u>*švelnus variklio darbas*</u> (823)).

Šiurkštus and *harsh* exaggerate the characterized word adding negative meaning. Similar examples of two languages have not been encountered as the English tend to add *harsh* to *reality, conditions, season* or *criticism* (e.g., *we had to face up to the <u>harsh realities</u> of life sooner or later* (590), *a <u>harsh winter</u>* (590), <u>*harsh conditions*</u> *of poverty* (590), <u>*harsh criticism*</u> (590)), the implied Lithuanian equivalents of which (e.g., *šiurkščios sąlygos, šiurkšti kritika,* but not *šiurkšti realybė, šiurkšti žiema,*) are usually used only seldom while *klaida 'mistake'* or *pažeidimas 'breach'* joined

with *šiurkštus 'harsh'* is widely used by the speakers of Lithuanian (e.g., <u>*šiurkšti klaida*</u> (811), <u>*šiurkštus įstatymų pažeidimas*</u> (811)).

Sharp seems to be more typical to English, however, metaphors containing it may have exact equivalents in Lithuanian. *Aštri 'sharp'* attributed to *kritika 'criticism'* denotes exact but unpleasant criticism in both languages:

<u>*Sharp criticism*</u> (1177).   <u>*Aštri kritika*</u> (43).

The Lithuanian language joins *aštrus 'sharp'* with *protas 'brain'* while a similar English equivalent may be when *sharp* is joined with *intelligence*. Both cases indicate a man of education:

A girl of <u>sharp intelligence</u> (1177).   <u>*Aštrus protas*</u> (43).

Sharp also expresses something very sudden and strong (e.g., <u>*a sharp drop*</u> in prices (1177), <u>*a sharp rice*</u> in crime (1177), <u>*a sharp fall/decline/increase/reduction*</u> in sth (1177), *Polly felt a <u>sharp pang</u> of jealousy* (1177)) or exact and sometimes unwanted (e.g., *to have <u>sharp reflexes</u>* (1177), *a <u>sharp sense</u> of humour* (1177)), cunning (e.g., *the firm had to face some <u>sharp practice</u> from competing companies* (1177)). Besides this, it indicates elegance (e.g., *the consultants were a group of men in <u>sharp suits</u>* (1177)) or makes something more intensive (e.g., *the air <u>sharpened our appetites</u>* (1178) (*verb + subject*)).

Šiltas 'warm' is used in very similar contexts, i.e. it conveys kind and sincere feelings, in both English and Lithuanian:

The speaker was given a <u>warm welcome/reception</u> (1457).   <u>*Šiltas priėmimas*</u> (807).
                                        <u>*Šilčiausi sveikinimai.*</u>

Please send her my <u>warmest congratulations</u> (1457).

The *feeling* itself is joined with *šiltas 'warm'* expressing it as positive (e.g., <u>*šiltas jausmas*</u> (807)) and a term for *South* (e.g., *šiltieji kraštai* (807)) in Lithuanian.

Karštas and *hot* characterize riskiness in English and Lithuanian:

When <u>things</u> got <u>too hot</u> most journalists left the area (629).   <u>*Darosi karšta*</u> (286).

The English metaphors with *hot* indicate more negative connotations such as tension (e.g., *today we enter the <u>hottest phase</u> of the election campaign* (629), <u>*competition is getting <u>hotter</u> day by day*</u> (629)), urgent problem (e.g., *the environment has become a very <u>hot issue</u>* (629)), difficult or unbearable (e.g., *they're making <u>life hot</u> for her* (629)), sudden changes of one's moods (e.g., <u>*hot temper*</u> (629)). However, *karštas 'hot'* express more positive connotations in Lithuanian. It conveys

much positive emotions (e.g., _karštai sveikinti_ (287)), intensive manifestation of a feeling (e.g., _karšta meilė_ (286), _karštas noras_ (286)).

Šaltas and _cold_ or _cool_ characterize contrary meaning of _šiltas 'warm'_ and it means unfriendliness, politeness without sincerity in English and Lithuanian:

They gave the Prime Minister a cool   _Šaltas priėmimas_ (799).
reception (250).

The languages have the same terms:

Cold war (231).   _Šaltas karas_ (799).

Šaltas 'cold' shows not being on friendly terms in Lithuanian (e.g., _jų santykiai gana šalti_ (799)) or rationality (e.g., _šaltas galvojimas_ (799), _šalto proto žmogus_ (799)).

Many examples are presented with the word _strong_ in English and none in the Lithuanian dictionary. However, some cases may have implied equivalents. Usually _strong_ increases conviction of the phenomena it refers to (e.g., _you have a strong case for getting your job back_ (1290), _there is a strong evidence of a link between exercise and a healthy heart_ (1290), _there's a strong possibility that we'll lose the game_ (1290)). It may convey power, intensity or something not easily broken in both languages:

The temptation to tell her everything was   _Stipri pagunda._
very strong (1290).   _Stiprūs jausmai._

People have strong feelings about this   _Stirpūs nervai._
issue (1290).   _Stiprus charakteris/asmenybė._

You need strong nerves to ride a bike in   _Stipriavalis._
London (1290).   _Stiprūs ryšiai._

A strong character/personality (1290).

Strong-minded (1290).

Strong-willed (1290).

Strong marriage (1290).

The college has strong links with the
local industry (1290).

It is frequently used _to touch a phenomenon_ or it may _touch sth_ in the English language. If something contains just a slight quantity then there is a _touch_ (e.g., _there was a touch of sarcasm in her voice_ (1374)) in English and if something makes one feel sympathetic or causes concern:

There are issues that touch us all (1374).   _Problema palietė visus._

The following cases indicate refusal of some activity then a word *break* is used while the implied Lithuanian equivalent would be *sulaužyt/palaužti 'break'*:

To break an agreement/a contract/a promise (141).	*Sulaužyti susitarimą/ sutartį/ pažadą.*
To break sb's morale/ resistance /resolve /spirit (141).	*Palaužti moralę/ pasipriešinimą/ ryžtą dvasią.*

It is typical to use *thick* when the phenomena manifests intensively in the English language (e.g., *the <u>atmosphere</u> was <u>thick</u> with tension* (1348)) whereas in Lithuanian it is specific to describe something as *kietas 'hard'* when one engrosses in the activity or drowns in sleep (e.g., *<u>kieta kova</u>* (303), *<u>kietas miegas</u>* (303)) and *minkštas 'soft'* to describe incapability (e.g., *<u>minkštas protas</u>* (401)).

The following types illustrate emotional state of a person expressed through its body parts or specific characterization of a person himself. These examples often manifest in languages and as a result many cases may have equivalents. For example, *aštrus 'sharp'* describes one as speaking angrily or intending to injure in English (e.g., *Emma has <u>a sharp tongue</u>* (1177), *he was <u>very sharp</u> with me when I was late* (1177)) or a person looks elegant (e.g., *Todd is a really <u>sharp dresser</u>* (1177)). The contexts when a person is quickly aware of things or is alert partially coincide between English and Lithuanian:

To have <u>sharp eyes/ears</u> (1177).	*Aštrus žmogus* (43).
	Aštrios akys (43).

Sunkus and *heavy* acquire different meanings. In the English language it means someone who eats, drinks or smokes a lot (e.g., *<u>a heavy drinker/eater/smoker</u>* (603) or is difficult to wake (e.g., *<u>a heavy sleeper</u>* (603)) while in the Lithuanian language *sunkus 'heavy'* joined with *galva 'head'* expresses worries or tiring thoughts that trouble a man (e.g., *<u>sunki galva</u>* (768)).

However, *lengvas* and *light* joined with *širdis* and *heart* (or with *žmogus 'person'* in Lithuanian) describes one as cheerful and carefree in both languages:

I left the island with <u>a light heart</u> (744).	*Lengvaširdis* (361).
	Lengvas žmogus (361).

Minkštas and *soft* are used to characterize someone as kind, sympathetic, and emotional. This adjective has exact equivalents when it is joined with *širdis 'heart'* and similar ones when it is attributed to a person. Then in English it rather expresses connivance while in Lithuanian it rather expresses weak emotional state:

Julia's <u>soft heart</u> was touched by his	*Minkštos širdies žmogus* (461).

grief (1227).   *Ji minkša: kad tik kas, ir rauda* (401).

        If you are too soft with the kids they'll

never respect you (1227).

        However, *tender,* which is frequently met in synonymic cases with *soft*, joined with *heart* also expresses one as easily moved to pity or sympathy or is kind (e.g., *tender-hearted* (1339)).

        The antonymic Lithuanian example (e.g., *šiurkštus žmogus* (811)) indicates that one has a tendency to be aggressive.

        Warmth conveys sincerity (e.g., *warm-hearted* (231)) while *karštas* and *hot* express that the feeling are very strongly felt in both languages and involving a lot of activity in Lithuanian (e.g., *karštas patriotas* (286)):

    Hot-blooded (629).   *Karštas žmogus* (286).

    Hot head (629).   *Karštakraujis* (286).

    Šaltas and *cold* conveys the absence of emotions. The joinings with it may have exact equivalents:

    Cold-blooded killer/murderer (231).   *Šaltakraujis* (799).

    Cool head (276).

    Or similar equivalents:

    Cold-hearted (231).   *Jis gana šaltas žmogus* (799).

        It is frequently encountered in the Lithuanian language *kietas 'hard'* to describe one's obstinacy, insensibility, strength or difficulty to accept the information like a solid material is complicated to shape (e.g., *kietaširdis* (303), *jis kietas žmogus* (303), *jis buvo kietas savo pavaldiniams* (303), *jis kietas mokytis* (303)). However, nowadays characterizing one as *kietas 'hard'* it acquires opposite meaning, i.e. it associates with smartness, talent or capability.

        The analyzed cases illustrate that abstract notions are widely used when some characteristics of certain senses are attributed to them. A great amount of such synaesthetic metaphors have equivalents as well as different cases in the English and Lithuanian languages. The cases encountered in the English dictionary may be seen in the table bellow:
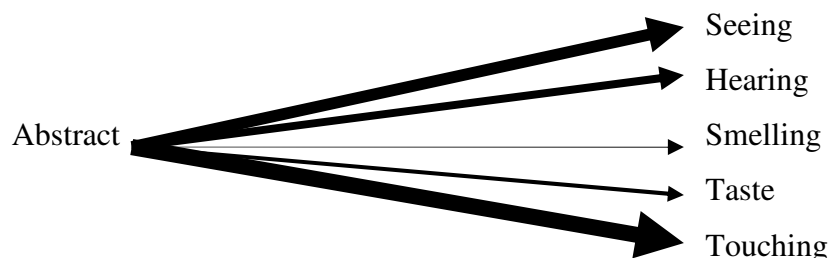
Abstract → Seeing
Abstract → Hearing
Abstract → Smelling
Abstract → Taste
Abstract → Touching

This table illustrates the manifestations of synaesthetic metaphors in the Lithuanian dictionary:

Seeing

Hearing

Abstract → Smelling

Taste
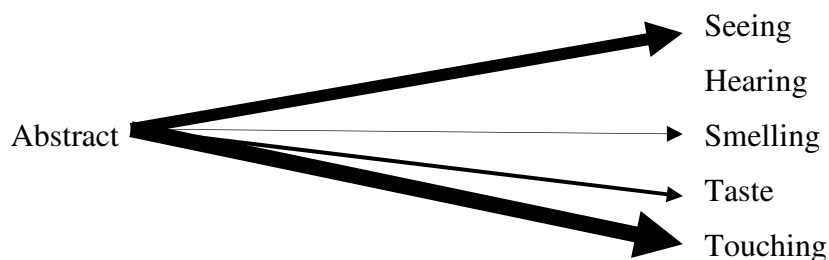
Touching

Thus, the tables show that the main types are abstract is touching and abstract is seeing in both languages, which proved to be the same in earlier observations in this work. However, the type *abstract is hearing* is typical to the English language as *sound* may be attributed to various notions in this language, which is alien to the Lithuanian language. Smelling and taste seem to spread in a similar way in the languages, i.e., they do not manifest often but their amount is similar.

2.4. The Reflection of Abstract Notions Joined with Different Senses in Poetry

Humankind analyzes various problems concerning them and often their subsistence. Especially it is important to poets who present their contemplations into poems. As a consequence, many abstract phenomena are talked over and characterized with different adjectives thus creating synaesthetic metaphors. The metaphors are presented according to the five senses and the order of abstract notions is based on the adjectives characterizing them.

Abstract is seeing

The cases of the type *abstract is seeing* are more typical to the Lithuanian language as the Lithuanian poets tend to characterize different abstract notions by light, colour or a certain shape while the English poets use this kind of description more rarely. Still some metaphors may coincide fully or partially.

The brightness is often used to indicate a positive or negative side of the phenomena. Bright is accepted to express positive and dark negative sides. Thus, *bright* and *šviesus* reflect something optimistic, hopeful or joyful:

And yet a <u>Spirit</u> still, and <u>bright</u>

With something of angelic light.
(Wordsworth:250)

Kaip svečias, pakviestas į <u>šventę šviesią</u>,

Aš paragausiu, vynas ar svaigus. (Mačernis:115)

Tiktai staiga į mano langą krito paukščio išskėstų sparnų šešėlis,

Pridengdamas man <u>šviesų džiaugsmą</u> ir svajas.

70

(Mačernis:20)

Jų rankos buvo grubios, kietos, pajuodę ir suskirdę,

Jų <u>sielos – aiškios, šviesios</u>, lyg mažų vaikų. (Mačernis:22)

Žiūrėjau praeitin... Bet pamažėl sunki galva nusviro ant krūtinės, ir išdrikę mintys

Pasikeitė <u>šviesių sapnų</u> srove. (Mačernis:27)

Paskui lemtis išskyrė mus, ir metai pridavė veidams rimtumo,

Aš knygon įbedžiau <u>šviesias akis</u>. (Mačernis:29)

<u>Širdy šviesiau</u>. (Mačernis:107) (*noun + adverb*)

Kaip lediniai vandenys sustingdo ji širdy

paskutinę dar rusenusią <u>svajonę šviesią</u>...

(Nagys:24)

Šviesa 'light' of something abstract indicates that this phenomenon really exists and brings cause positive feelings:

Jų taip, užgesdama iš lėto,

Išblėso <u>džiaugsmo ir tikėjimo šviesa</u>. (Mačernis:24)

Some Lithuanian cases may have synonymic examples to those containing *šviesus 'bright'*. Something luckier or more hopeful may be expressed by *giedresnis 'less cloudy'* or *'brighter'* or *giedra 'is bright'*:

Ir tenai, pasaulių dirbtinų šviesoj,

Rasti keletą <u>giedresnių valandų</u>. (Mačernis:75)

Kai ėmęs šią istoriją skaitysi,

Ar bus tau <u>giedra ir šviesu akyse</u>? (Mačernis:149)

If something suddenly becomes clear, a verb *sušvisti* or *įsižiebti 'to light'* is used in Lithuanian and if something pleasant stays for a longer time and gives delight, it may be characterized as *blizgantis 'shining'*:

Besvajojant

Kartais <u>sušvinta mintis</u> nerami

Ir degdama kaip anglis žaižaruoja. (Mačernis:57)

Bet greit <u>įsižiebė</u> ilgai laukta

Nuožmių kovų ir žygių <u>epopėja</u>,

Papuošusi legendom įstabiom

Achilo pyktį, hektoro narsaus

Žaizdas ir tylų Andromachos skausmą. (Nyka-Niliūnas:191)

Tos <u>svajonės blizgančios</u> kaip sniegas

71

Manyje kaskart skaisčiau pražysta. (Mačernis:88)

If the thoughts are not already new but repeats, they are called *nublukusios 'faded'* and unclear or not exact are described as *neryški 'indistinct':*

Rodos, minti neryškią dūmoja

Apsiblausę ir tylūs miškai. (Mačernis:42)

Kartodamas nublukusią mintį:

Ar svarbu, kokios mintys tave nukamuos. (Mačernis:42)

Darkness is associated with unnerving feeling experienced when it is dark, therefore, something causing fear, apprehension or showing no recourse of the situation is joined with *tamsus* or *dark.* Despite the fact that the following examples of poetry do not refer to exactly the same phenomena, *tamsus* and *dark* indicate similar description:

Depart not – lest the grave should be,

Like life and fear, a dark reality. (Shelley:300)

Thow wouldst free

This world from its dark slavery. (Shelley:301)

Kodėl aš su tavim, pavasario nuoboduly, juntu

kadien tamsesnį ryšį, -

Kad viskas čia – svaiginanti mus netiesa. (Nyka-Niliūnas:74)

Naktim

dar mus apglėbs sielvartinga, tamsi neviltis –

ir nepakelsime rankos, jos nuo širdies nusiimt. (Nagys:22)

The figurative meanings of different kinds of colours coincide with the meanings that are expressed in the examples taken from dictionaries. Thus, something perceived is colourful or acquires a specific colour when it is thought to be vivid and various in the Lithuanian language:

Aš vėl grįžau į šešėliuotus, pamirštus namus,

Ir lyg spalvotas sapnas dar vaidenasi pasaulis. (Mačernis:126)

Mergaitės yra neprotingi padarėliai, ir jos žaidžia

jaunystės spalvomis... (Mačernis:146)

Vėl sugrįš į žemę margaspalvės dienos. (Mačernis:171)

Amžinybės

Spalvos plaukai ir hiacintai

Skendo tavo kūno vandeny,

Ir viskas buvo balsas. (Nyka-Niliūnas:178)

The colour *juodas 'black'* stands for negative descriptions: depressing thoughts, hopelessness or distress:

Jie paklysta, išsidraiko danguje lyg mano juodos mintys. (Mačernis:144)

Tau visos šviesios dienos –

Viena juoda naktis. (Mačernis:199)

Bet many jis, amžinai spanus išskietęs,

Plasnoja erdvėse virš <u>nebūties juodos</u>. (Nyka-Niliūnas:90)

(Jis nesiskųsdavo, namuose ir duoną valgo, ir gyvena <u>vargas juodas</u>,

Kai miega ir sapnuoja ten su juo visi.) (Nyka-Niliūnas:122)

White and *baltas* are used in different contexts comparing the languages. *White* joined with *death* indicates that it is caused by using drugs:

Within the twilight chamber spreads apace

The shadow of <u>white Death</u>. (Shelley:308)

Baltas 'white' shows that something happens or an event takes place during winter when snow covers the ground:

Tą <u>baltą adventą</u>,

Kai sustojo upeliai,

Ežerą nugrindė ledas,

Atėjo žiema. (Bradūnas:376)

Tą <u>baltą vakarą</u>,

Kai nutilo laukai,

Kritusius pridengėm drobe. (Bradūnas:376)

Usually *pilkas 'grey'* may be explained as boring, monotonous, and tiring but in some contexts it is complicated to explain exact meaning and it only may be guessed, for examples, when it is joined with *mirtis 'death':*

<u>Dieną pilką</u> ir šaltą – nejaukią

Jau vėlyvo rudens baruose. (Mačernis:42)

Moters meile apsvaigimas nuolatinis

Laikui bėgant virsta <u>įpročiu pilkuoju</u>. (Mačernis:71)

Mūsų keliones išpuošdamas lyg pasakoje

<u>Realybės pilkumą</u> fantastiškais vaizdais. (Mačernis:75)

Ji visa džiaugsmu nušvitus...

Pabundu... Žiemos paniuręs, <u>pilkas rytas</u>. (Mačernis:90)

tai mano <u>pilkoji vaikystė</u> –

pageltusio veidrodžio šukė – liūdna ir mažytė... (Nagys:105)

<u>Žalią ir pilką mirtį</u>. (Nagys:183)

Ir aš esu <u>pilkos dienos</u> herojus, šaltas ir ramus. (Nyka-Niliūnas:120)

Ir paskendę rūpesčių tvane,

Nešame <u>dienų pilkųjų</u> naštą. (Bradūnas:207)

Mėlynas 'blue' is added to some phenomena if it has any relation with the sea or ocean and conveys their meaning:

Siūbuoja moterys takais kaip gėlės

Ir kaip laivai <u>kelionės mėlynos</u>. (Nyka-Niliūnas:102)

It may also express sadness in both languages:

– Come away!
Haste, while the vault of <u>blue</u> Italian <u>day</u>
Yet his fitting charnel-roof. (Shelley:308)

O dabar man <u>dienos</u> liūdnos, niūrios, <u>melsvos</u>.
(Mačernis:171)

Varinėm gerklėm rėkia <u>mėlyną liūdesį</u> džiazo
trimitai. (Nagys:187)

krisk,
krisk į atsivėrusią svaiginančią žydrynę,
tegul vėjai ir vaduo tave pasiima ir paskandina
<u>mėlynoj nirvanoje</u> užsimiršimo… (Nagys:288)

Žalias 'green' is often associated with the greenness of nature and when it is joined with *dienos 'days'* it acquires the meaning of young like young green trees:

<u>*Dienų žaliųjų*</u> *ilgesį surinksiu*
Ir išsklaidysiu tėviškės laukuos. (Mačernis:168)

Summers are full of sun and light, which may influence the description of a summer day as *geltona 'yellow'*:

Vasaros <u>diena</u> tvanki, <u>geltona</u>
Geležinio darbo sunkumu
Gula sūrią, prakaituotą žemę. (Bradūnas:318)

Different colour may be seen during autumn when trees change their colour but usually red dominates. *Raudona 'red'* joined to *diena 'day'* emphasizes the colourful autumn days:

Rudenio <u>diena</u> drėgna, <u>raudona</u>
Geležinio darbo sunkumu
Gula sūrią, prakaituotą žemę. (Bradūnas:320)

The contexts of *aukštas* and *high* distinguish between the languages. *Aukštas 'high'* emphasizes perfection in Lithuanian while in English *high* may also intensify negative feeling:

Not cool'd by <u>high disdain</u>,
But she saw not: her heart was other where:
She sigh'd for Agnes' dreams, the sweetest of the
year. (Keats:334)

Ir, savo <u>aukšto idealo</u> nušviesti,
Jie nesiskundžia net mažiausia lemtimi.
(Mačernis:160)

The adjective *gilus 'deep'* means extending a long way from top to bottom and joined with an abstraction it expresses as if deepness of the phenomena, in other words, the phenomena is described as requiring concentration on something, is hard to understand, and profound:

Aš supratau tada žydėjimo ir subrendimo <u>prasmę gilią</u>. (Mačernis:23)

Mes nežinome kaip, kuo būdu:
Bet vien ieškantį glosto švelniai
Po <u>gilių</u> abejonės <u>naktų</u>. (Mačernis:53)

Nors tikrai, nemeluotai turiu

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Sielą liūdną, skausmingą ir gilią. (Mačernis:72)

Žmonės džiaugtųs ja, keliaudami per lygumas plačias,

Jos ženklus, spalvas ir gilią prasmę įsiminę. (Mačernis:80)

Bet štai vakaro gili rimtis ir pavargimas. (Mačernis:94)

Po to, kai tu mirei, aš neradau pasauly nieko,

Kas nesuteiktų liūdesio gilaus. (Mačernis:197)

Giliam sapne

Dabar jis rauda, tavo pėdsakų neradęs,

Ir prašo vėją suieškot mane. (Nyka-Niliūnas:56)

Bet ar tu žinai,

Kad žvilgsniui mylinčiam atsiskleidžia iš karto

Plataus gyvenimo gilieji slėpiniai. (Mačernis:109)

Platus 'wide' denotes a feature to stretch from side to side therefore it indicates that an abstract phenomenon contains various aspects:

Plati jo tyrinėjmų sritis – žmogus,

Ir per visą mano sielos plotį

Liejas akmenuotu upeliu

Skambanti pavasario naktis. (Bradūnas:298)

Žemas 'low' joined with *polinkiai 'likes'* shows that they are morally unacceptable:

Kiek reiškiasi jame jo polinkiai žemieji. (Mačernis:161)

When something abstract is suddenly perceived it may be expressed by *išvysti 'to see'*:

Dar girdžiu priešmirtinį jo šauksmą,

Aidintį iš po vilkų rujos –

Ir išvystu velniškąjį džiaugsmą,

Šokantį ir besiblaškantį kraujuos. (Bradūnas:519)

Thus, these examples show that abstract notions are often understood through the typical descriptions of seeing, but apart from generally accepted cases there are many examples when the same descriptions joined to certain notions create unexpected synaesthetic metaphors.

Abstract is hearing

Metaphors of the type *abstract is hearing* are not frequently encountered in English. It is more characteristic to Lithuanian but not very popular. The English adjective *sound* joined with *asleep* indicates not a sound but that a sleeping person sleeps without any interruption and anxiety:

Or on a half-reaped furrow sound asleep. (Keats:326)

However, something *skambantis 'sounding'* indicates the variety of sounds in Lithuanian:

Ir per visą mano sielos plotį

Liejas akmenuotu upeliu

Skambanti pavasario naktis. (Bradūnas:298)

Silence may cause either peace in one's inner world when it is pleasant not to hear any sounds and have any disturbances that force one to think intensively or disquiet when nothing is heard but evil may be felt, which is indicated in a certain context:

Atėjus tu sugriovei mano sielos tylumą. (Mačernis:143)

Ir tą tylią baimę dar labiau padidini

Svajomis apie laimingas vasaros dienas. (Mačernis:201)

Problems and concerns worry a person and may cause the throbbing of the head. Then not a headache but distress is said to throb:

Kai išbundu vidunaktį klaikiam ir ima širdį plakti,

O smilkiniais tiksent kančia,

Vėl pamiršti vaizdai lyg pelkių šviesos rudeninę naktį

Praeina pro mane. (Mačernis:15)

Different phenomena are said to be heard when they are experienced and understandable to a person:

Nes dabar aš nuolatos girdžiu

Tik lapkritį. (Nyka-Niliūnas:35)

Po to atsiguliau ant priemenės grindų; jos plakė,

Plazdėjo lyg krūtinėje gyva širdis.

Tai nuostabi kalba, nes ją, apkurtęs ir apakęs,

Krauju ir gyslomis girdi. (Nyka-Niliūnas:8)

klausiausi

Tavo nuostabaus buvimo

Prie metalinio ežero su paukščių

Šešėliais, slystančiais ledu,

Su tavo veido, tavo žingsnių šaltu baltumu,

Kurį aš glostydavau tau pareinant

Dėmėta Mėlynos žolės gatve. (Nyka-Niliūnas:171)

Hence, the examples show that the main structure manifesting in this type is not *adjective + subject* but *subject + verb* as the verb *girdėti 'hear'* and other verbs expressing similar meanings are used to indicate the perception of something in the Lithuanian language.

Abstract is taste

The quantity of synaesthetic metaphors of type abstract is taste was found similar comparing English and Lithuanian. Despite some similar equivalents, *sweet* is more typical to the English

language and *kartus 'bitter'* to the Lithuanian language. Thus, *sweet* and *saldus* most often are joined with dreams or sleep in both languages and meaning good and having no worries:

But still will keep	*Kai paskęsit <u>saldžiam snauduly</u>*
A bower quiet for us, and a sleep	*Visu kūnu ir siela rami.* (Mačernis:66)
Full of <u>sweet dreams</u>, and health, and quiet	*Ji patiesė rankutę su gėlėm, jon padeda galvytę;*
breathing. (Keats:331)	*<u>Saldusis miegas</u> užpila žieduos paskendusias*
Not cool'd by high disdain,	*akis.* (Mačernis;120)
But she saw not: her heart was other where:	
She sigh'd for Agnes' <u>dreams, the sweetest</u> of the	
year. (Keats:334)	
I arise from dreams of thee	
In the first <u>sweet sleep</u> of night. (Shelley:296)	

However, some cases do not coincide. For example, *sweet* was found in the collocations with thoughts, time, pain, will, sensations, or the infinitive to walk in the English language, which is not generally used in Lithuanian. This adjective expresses that something gives satisfaction or pleasure:

The Champak odors fail

Like <u>sweet thought</u> in a dream. (Shelley:296)

The tumult of thy mighty harmonies

Will take from both a deep autumnal tone,

<u>Sweet thought</u> in sadness. (Shelley:299)

Oh life, at that <u>sweet time</u> when winds are wooing

All vital things. (Shelley:300)

Teach us, sprite or bird,

What <u>sweet thoughts</u> are thine. (Shelley:305)

And mourn their lot

Round the cold heart, where, after their <u>sweet pain</u>,

They ne'er will gather strength, or find a home again. (Shelley:308)

The river glideth at his own <u>sweet will</u>. (Wordsworth:252)

But oft, in lonely rooms, and'mid the dim

Of towns and cities, I have owed to them

In hours of weariness, <u>sensations sweet</u>,

Felt in the blood, and felt along the heart. (Wordsworth:256)

O <u>sweeter</u> than the marriage-feast,

'Tis sweeter far to me,

<u>To walk</u> together to the kirk

With a goodly company! (Coleridge:287)

Where <u>thoughts</u> serenely <u>sweet</u> express

How pure, how dear their dwelling-place. (Byron:291)

On the other hand, there are cases that are more specific to the Lithuanian language. For instance, *džiaugsmas 'joy'* is characterized as having sweetness, i.e., joy is so pleasant that wanting to emphasize that, a pleasant kind of taste is attributed to it. Another example is used in a diminutive form which is characteristic to the Lithuanian folk tradition:

Džiaugsmo dievišką saldybę
Paragauja vien tik tas,
Kas išmoksta momentą suprast. (Mačernis:45)
O tu, mano sūneli,
Saldusai rūpestėli,
Paviešėjai sveteliu,
Nukritai obuolėliu. (Bradūnas:311)

It is typical to the English language but not Lithuanian to characterize a person or a creature as *sweet* instead of attractive or charming:

Though I have found, I will not rob thy nest
Saving of thy sweet self. (Keats:342)
A cruel man and impious thou art:
Sweet lady, let her pray, and sleep, and dream
Alone with her good angels, far apart
From wicked men like thee. (Keats:337)
From her wilds Ierne sent
The sweetest lyrist of her saddest wrong. (Shelley:313)
And the good south wind still blew behind,
But no sweet bird did follow. (Coleridge:271)

Bitter and *kartus* joined with an abstract notion describes it as very disappointing or unpleasant to accept. It may also express that something is painful or depressive. Though the meaning coincides, exact or similar abstract notions have not been met in poetry:

Cease! drain not to its dregs the urn
Of bitter prophesy. (Shelley:295)

Būk, gyvenime, man neteisingas,
Būk versmė patyrimų karčių
Ir sunkių pralaimėjimų ringas,
Iš kurio grįžčiau pilnas žaizdų. (Mačernis:92)
Ir glosto smilkinius sūnaus paklydusio,
Bijodama šioj šventėj skausmo ašarų karčių.
(Nyka-Niliūnas:49)

Bet niekados taip nejutau būties kartumo, -
Ir man gyvenimas vėl tapo nuostabus
Tiesa dar nepatirtojo lig šiol žinojimo kartumo:
Neprasimušt nei pro dievus, nei pro stabus.

Grįžimą pavertė į karčią išnykimo viltį

Ir uždengė nežinančiai akis. (Nyka-Niliūnas:159)

Motina, mano kartaus likimo ir skausmo šešėli. (Nyka-Niliūnas:161)

Sunki daiktų ramybė beliko tau

Ir fosforiniai žodžiai karčiam sapne. (Nyka-Niliūnas:210)

Abu žinojom, kad laukimas

Bus ilgas ir kartus kaip neišširpę

Gervuogės. (Nyka-Niliūnas:344)

Ir kai pakarsta man visas bekraštis pasaulis. (Nagys:105)

Ten juos šaukia, vilioja nepaprastos platumos, toliai,

jie norėtų klajoti, užmiršę širdgėlą karčią,

klajoti ir pritarti vėjų saulėtoms giesmėms. (Nagys:135)

Mano brolis gyvena kartu su mumis karčią vienatvę. (Nagys:198)

Thus, the popularity of this type is similar in the languages but kinds of taste attributed to abstract notions vary: *sweet* is characteristic to Romanticists as they use the elevated style and tend to create idealized reality while *žemininkai* use *kartus 'bitter'* expressing complex situations.

Abstract is touching

The qualities of touching were the most frequently attributed to abstract notions in the examples taken from dictionaries. This is also seen from the examples picked out from poetry. However, the number of a certain adjective used in dictionary does not necessarily coincide with the same adjective taken from poetry but metaphors are presented in the same order as in their analysis of their manifestations in dictionaries.

Light is used to describe gentle and not requiring force motions in English while the Lithuanian metaphors containing *lengvas 'light'* have not been encountered in poetry:

Her household motions light and free,

And steps of virgin-liberty. (Wordsworth:249)

Synaesthetic metaphors one element of which is *sunkus 'heavy'* have a great number in the Lithuanian poetry but not English. *Sunkus 'heavy'* means that something weighs a lot and is difficult

to lift or move; it may be seen from the only English example when *heavy* is joined with *heart,* which means that one had to undergo a lot and now the heart is full of experience:

   What form leans sadly o'er the white death-bed,

  In mockery of monumental stone,

  The <u>*heavy heart*</u> *heaving without a moan?* (Shelley:315)

     The Lithuanian poets tend to characterize various phenomena as *sunkus 'heavy'* as they require physical power, are depressing and disappointing, complicated, worrying, causing troubles, intimidating, uncertain or intense and all of them involve much efforts in order to cope with them:

Paskui regėjau <u>*sunkų triūsą.*</u> (Mačernis:22)

Ir kai naktim pakeldavo iš miego <u>*sunkios ir nelygios mintys,*</u>

Aš neberasdavau naujos vilties. (Mačernis:24)

Žinau: ne jiems kovot prieš ją tą <u>*kovą sunkią ir nelygią.*</u> (Mačernis:35)

O <u>*mintys*</u> *kaip nuodėmės* <u>*sunkios*</u>

Vis renkasi knibždančiais spiečiais. (Mačernis:41)

Aš einu, bet nelinksmas, savin įsitraukęs,

Per rugienas, daržus ir palaukes,

Pilnas sopulio didžio, <u>*sunkios nežinios.*</u> (Mačernis:42)

Ir pergalėm naujom kasdien triumfuoja –

Jai turi pralaimėt <u>*sunkioj kovoj*</u> *visi.* (Mačernis:77)

Aš vergas <u>*nerimo sunkaus*</u> *ir nuolatinio.* (Mačernis:78)

Jie niekur nesustoja, niekur nepalieka

Ir greit pabunda iš <u>*sunkiausių*</u> trance. (Mačernis:160)

Čia maldoj aš tyliai žodžiais pasikeisiu,

Pasiskųsiu, Dieve, kad <u>*gyvent sunku.*</u> (Mačernis:171) (*subject + verb*)

Kai saldi kaip vynas forma bus tave nugirdžius

Ir atpalaidavusi nuo <u>*išgyvenimų sunkių.*</u> (Mačernis:195)

Sunku netekt pastogės ar namų,

<u>*Sunku gyvent*</u> *ar jaustis nuskriaustu, apleistu.* (Mačernis:200)

Atsimenu, kada į <u>*sunkią gūdumą*</u>

Paniręs <…>

Žiūrėjau tolumon. (Nyka-Niliūnas:36)

Man buvo toks <u>*sunkus*</u> *namų* <u>*tuštumas*</u>

Ir kvapas vaisių, vėjo nuskintų,

Ir mėlyno dangaus švelnus aukštumas

(Man rodės, kad aš pats į jį krintu). (Nyka-Niliūnas:39)

Varnai, liūdnai kranksėdami, paikelia į naktį,

Lyg rūstūs pranašai, atnešę <u>*sunkų nerimą.*</u> (Nyka-Niliūnas:59)

<u>*Sunki*</u> *daiktų* <u>*ramybė*</u> *beliko tau*

Ir fosforiniai žodžiai karčiam sapne. (Nyka-Niliūnas:210)

Keistas talismanas

Atspindinčios mergaitės rankos

Nykiai liudijo, kad <u>ilgesys</u>

Bus mums ir tau <u>sunkus</u>. (Nyka-Niliūnas:214)

<u>*Vienatvė*</u>

Bus mums abiem <u>sunki</u>. (Nyka-Niliūnas:249)

Kiekvieno sieloje <u>sunki mintis</u>:

Argi jis tikrąjį ir galingiausią Dievą atnešė. (Nagys:14)

Aš niekad dar taip <u>sunkiai</u> nebuvau <u>pajutęs</u>

Lapkričio! (Nyka-Niliūnas:35) (*adverb + verb*).

Švelnus may have three English synonymic equivalents: *tender, gentle,* and *soft*. The examples show that this type is more widely used in the English language than Lithuanian but one case was encountered that has exact equivalents in English and Lithuanian:

The leprous corpse, touched by this <u>spirit tender</u>,   *Ir primins man tyrą, <u>švelnią sielą</u>.* (Mačernis:73)

Exhales itself in flowers of gentle breath.

(Shelley:311)

Švelnus and *gentle* is used to characterize weather not having extremes of hot or cold in both English and Lithuanian. The following examples are similar equivalents:

I woke, and we were sailing on   *Kareivio diržas per krūtinę,*

As in a <u>gentle weather</u>. (Coleridge:282)   *Prie šono duonmaišis odos,*

Kepurėj žvaigždė sidabrinė,

Ir nusiblaivęs virš galvos

<u>*Švelnaus atodrėkio*</u> *dangus.* (Bradūnas:221)

In spite of the quantity, the adjectives *švelnus* and *tender, gentle,* and *soft* attributed to something abstract express similar descriptions. Usually it is used instead of kind, careful or not violent:

Awake for ever in a sweet unrest,

Still, still to hear her <u>tender-taken breath</u>,

If solitude, or fear, or pain, or grief,

Should thy portion, with what healing thoughts

Of <u>tender joy</u> wilt thou remember me,

And these my exhortations! (Wordsworth:259)

Yet'tis <u>a gentle luxury</u> to weep

That I have not the cloudy wind to keep,

Fresh for the opening of the morning's eye. (Keats:329)

While barred clouds bloom the <u>soft-dying day</u>,

And touch the stubble-plains with rosy hue. (Keats:327)

She sent the <u>gentle sleep</u> from Heaven,

That slid into my soul. (Coleridge:278)

To feel for ever its <u>soft fall</u> and swell,

And so live ever-or else swoon to death. (Keats:330)

<u>Softly</u> she <u>was going up</u>. (Coleridge:277) *(adverb + verb)*.

And a Lithuanian example:

> *O <u>meilė</u> begalinė, guodžianti, <u>švelni</u>,*
>
> *Kaip pasakoj kadais giliai paskendę turtai,*
>
> *Taip tolima!* (Mačernis:78)

Aštrus 'sharp' is not often met in poetry. In the Lithuanian poetry it is attributed to *ilgesys 'longing'* and it may be guessed that it expresses pain (like a sharp thing that can injure someone) that causes long and tiring waiting for something good.

> *Žvilgsniuos jų degė <u>aštrus</u> kažko <u>ilgesys</u> ir bekraštis*
>
> *Džiaugsmas gimtąjį kraštą išvydusio naktį jūreivio.* (Nyka-Niliūnas:193)

Thick is used in the English poetry to describe a dark night:

The stars were dim, and <u>thick the night</u>,

The steersman's face by his lamp gleame'd white. (Coleridge:275)

Temperature descriptions are often used in order to show positive (warm) or negative (cold) emotions. *Šiltas 'warm'* expresses cosiness or delight even if it is attributed to not positive phenomena (in this case *liūdesys 'sadness'*), but also it may indicate the warmth of the period the phenomena happen:

> *Neškite saulę mano! sugrįžkit į <u>liūdesį šiltą</u>!* (Nyka-Niliūnas:24)
>
> *Kas man neleis dabar, išdavus juos, kaip kirminui į žievę grįžti?*
>
> *(Nes jai ant kelių liko mano atnešti <u>sapnai šilti</u>.)* (Nyka-Niliūnas:86)
>
> *Popiečio <u>šiltas nykumas</u>*
>
> *Jau gaubė dunksančius rūmus, išmirusius tartum griuvėsiai.* (Nyka-Niliūnas:193)

Degantis and *burning* extremely intensify the phenomena they are joined to:

And in my heartless breast and <u>burning brain</u>　　　*Išsiskyrėm, nė mažiausiu ženklu neparodę*

That word, that kiss, shall all thoughts else　　　*Savo ilgesio ir <u>degančios kančios</u>.* (Mačernis:43)

survive. (Shelley:312)

The verb *deginti 'to burn'* may also be used in the same context:

> *Sunkios <u>mintys</u> man <u>degino</u> asnigtą galvą.* (Nyka-Niliūnas:48)

The following case illustrates that something which is done with decreasing enthusiasm and eagerness is expressed by a verb *atvėsti 'cool down'* but if someone starts doing something with readiness and energy then it is called *karštai 'hotly'*:

> Bet žmonės mėgsta šilumą labiau nei tiesą
> Ir bijo pasilikti vieni net valandai vienai,
> Ir, jei širdy tėvų tikėjimas atvėso,
> Jie naujo griebiasi karštai. (Mačernis:200) (*verb + adverb*)

Šaltas 'cold' is used in the English and Lithuanian poetry and exact equivalents have been encountered. *Širdis* and *heart* of a dead person is characterized as *šalta* and *cold* that cannot feel anymore:

> And mourn their lot
> Round the cold heart, where, after their sweet pain,
> They ne'er will gather strength, or find a home again. (Shelley:308)

> Gaili rasa nukris ant kapo,
> Į šaltą širdį nuriedės. (Bradūnas:86)

Šaltas (a Lithuanian synonym *ledinis 'icy'* as well) and *cold* express similar meaning in the other examples but the phenomena they are attributed to do not coincide. This adjective conveys such meanings that something (often it is joined with certain parts of the body) is without emotions and enthusiasm (e.g., *enchantments, head, akys 'eyes', siela 'soul', ašaros 'tears'*), causes fear, uncertainty or indifference (e.g., *legends, hopes, liūdesys 'sadness', nuovargis 'tiredness', tuštuma 'emptiness', nebūtis 'non-existence', siaubas 'horror'*):

> And he scare could brook
> Tears, at the thought of those enchantments cold,
> And Madeline asleep in lap of legends cold. (Keats:336)

> And one with trembling hands clasps his cold head. (Shelley:308)

> Fear and grief,
> Convulse us and consume us day by day,
> And cold hopes swarm like worms within our living clay. (Shelley:316)

> Iš reto plakė šiurkščios darbininkų širdys,
> Bronziniai veidai ir šaltos akys spinduliavo laisvės ir jėgos grožiu. (Mačernis:22)

> Ir mano veide niūriame,
> Ir sieloj, dvelkiančioj šalčiu,
> Išsiskleidžia dievų šypsnys. (Mačernis:111)

> Aš esu dabar labai protingas,
> Šalto liūdesio erdvėj sustingęs,
> Ašarom ledinėm akyse,
> Aš dabar esu labai protingas –
> Skeptiku pakrikštinau save. (Mačernis:132)

> Jie pavargę nebepakelia akių liūdnų:
> baigtos tolimos kelionės, nuostabios kelionės Baigtos,
> šaltas nuovargis kaip rankos mirusios užklojo žaizdą,
> gęstantį ugniakurą širdy... (Nagys:65)

> O šalta
> ir baisi tuštuma mus užtvinsta:

skęsta medžiai, namai ir dangus… (Nagys:86)

į apakusius ežerus krenta sudegę žvaigždynai

ir į tavo miškus numylėtus <u>šaltos nebūties</u>

tuštuma. (Nagys:101)

Niekad-mirties, nebūties sesuo, tuštuma už žvaigždynų,

<u>šaltas siaubas</u> vidurnaktį, krečiantis žmogų minioj

ir drėgnam požemio traukinio tunely. (Nagys:215)

Žiūrėk, sūnau,

tenai,

kaip <u>šaltos akys</u>

švininis dangus. (Nagys:233)

Stiprus *'strong'* characterizing something abstract shows that it is felt or expressed with intensity. Strength is related with a verb *pakelti 'lift'* as something causing many worries and problems and being hard to endure acquire weight in the Lithuanian language:

Jau mintyse žali žolynai želia –

O auga <u>meilė</u> tau tokia <u>stipri</u>. (Mačernis:174)

Užmik ir tu, širdie, kuri tiek <u>liūdesio pakėlei</u>,

Kurią praeivių smalsūs žvilgsniai įžeidė giliai... (Mačernis:126) (*subject + verb*)

Paliesti *'to touch'* a phenomenon is used in order to say that it is really perceived and felt. Another verb *palaužti 'to break'* shows that something stopped existing because of particular reasons:

Aš ištiesiau į saulę ranką,

Bet <u>paliečiau</u> tiktai <u>rugsėji</u>. (Nyka-Niliūnas:61)

Man <u>palaužė</u> jau <u>valią ir ryžtą</u>

Anie žodžiai, taip duslūs ir kimūs. (Mačernis:191)

The quality of *kietas 'hard'* means that the object does not change its shape easily and it is hard to damage it. When it is used with *gyvenimas 'life'* it characterizes it as giving a lot of troubles to experience but if it is used with *širdis 'heart'* it shows that a person does not have emotions and it is difficult to accept any positive changes in one's life:

Jos <u>gyvenimas</u> yra sunkus ir <u>kietas</u>,

Bet jinai išmoko jį lengvai panešti. (Mačernis:110)

Sausas medis jau sprogsta,

Krauju atgaivintas,

84

Kietos širdys jau gruzda,

Jau akys rasoja. (Bradūnas:391)

Adjectives of touching are attributed to people and such example has been encountered in the Lithuanian poetry. A controlled and showing no emotions human being is called *šaltas 'cold':*

Ir aš esu pilkos dienos herojus, šaltas ir ramus. (Nyka-Niliūnas:120)

The investigated cases proved that the descriptions of touching are often attributed to abstract notions. The examples are various and some of them may be encountered only in poetry but not in everyday life.

Thus, the analyzed metaphors containing abstract notions indicate that some characterizations widely manifest in one language while it may be only seldom met in another. Nonetheless, the contexts either coincide or differ. This presupposes that trite synaesthetic metaphors often have equivalents in another language, therefore, are translatable, however, it becomes complicated to find exact equivalents in poetry as poets add special background or various connotations that are typical to the users of certain languages or on the whole to a certain poet. Then similar equivalents or different stylistic device has to be chosen. The first table illustrates the manifestations of synaesthetic metaphors in the English poetry:
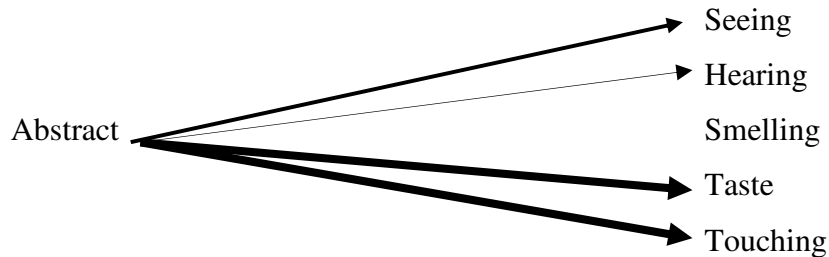
The table below illustrates the manifestations of synaesthetic metaphors in the Lithuanian poetry:
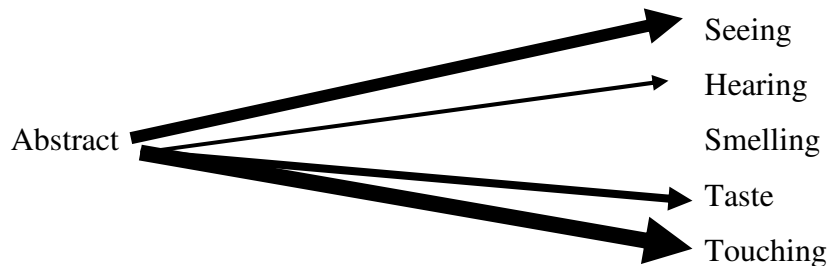
Generally speaking, analyzed examples enable one to notice that the most popular descriptions are those of touching attributed to seeing and hearing in all analyzed spheres: cases with sense mixture from dictionaries and poetry, cases when abstract notions are attributed a certain sense characteristics from dictionaries and poetry. Smelling seems to be the less encountered sense in both languages while tasting is slightly more characteristic to the English language than Lithuanian. This

confirms the conclusions of linguist Ullman who states that the correspondence between modalities follows the structure from more distinctive modality (hearing and seeing) to less distinctive modality (smelling and taste) (Ullman 1970:280). This is also affirmed by the results carried out by scientist Day who noticed that touching is most often attributed to hearing (Day 1996:11). However, it contradicts the conclusions of scholar Bretones who says that "the sense of smell is not weaker than that of other perception domains like hearing or vision" (Bretones 2001:4). Thus, conclusions may be either contradictory or confirmative as the manifestations and types of synaesthetic metaphors depend on different circumstances: the period of analyzed material and its amount, the analysis of one or several authors, the peculiarities of one or another language. However, different analyses carried out by scientists help to notice general tendencies of synaesthetic metaphors.

CONCLUSIONS

1. The understanding of metaphor as an embellishment of a language was stable for many years but its theory changed in the 20th century. The present research confirms the modern theory according to which metaphor expresses not only emotional aspect but also provides additional information about the described phenomenon. As a consequence, metaphor enables one to notice cultural peculiarities as thoughts are specific to the users of certain languages and they are expressed through metaphor. Since metaphors are based on the similarity of two objects, one of its types, that is synaesthetic metaphor discussed in this research, is grounded on the mixture of senses. This may be based either on total unexpectedness when they are difficult to reason (created by synaesthetes) or on various analogies when some similarities may be noticed and as a result they are frequently encountered in everyday speech and literary works (usually created by nonsynaesthetes). Accordingly, synaesthetic metaphor allows one to see what senses the users of a certain language tend to join and what reasons may be given for such choices.

2. Synaesthetic metaphors used by a great number of language users and for a long time generally become trite and may be included into dictionaries. Both English and Lithuanian languages contain a great number of synaesthetic metaphors in dictionaries. The analysis of the present research shows that the main dead English synaesthetic metaphors may have equivalents in the Lithuanian language. If they are not presented in the dictionary they may be easily implied because of their frequent usage. The cases of sense mixture and attribution of a specific sense to an abstract concept show similar tendencies. Despite this fact some adjectives (as the main structure of synaesthetic metaphors proved to be *adjective + subject*) are only or more characteristic to the English language (e.g., *sweet victory, soft pink, sharp practice, sound sleeper*) while others to the Lithuanian language (e.g., *sunkios mintys 'heavy thoughts', siaura tema 'narrow subject', žemi motyvai 'low motives'*).

The analysis proved that a particular word mostly expresses a similar meaning in both languages. For example, *dark, black, cold, sharp, painful* refer to something that is unpleasant, apprehensive, depressive while *bright, colourful, white, warm, tender* refer to positive feelings, i.e., something is considered to be pleasant, vivid or lovely. However, the meanings of some adjectives vary between English and Lithuanian. For example, *sweet* characterizes something pleasant in English while in Lithuanian it may have negative connotations of hypocrisy; *sound* is often

encountered in the English language and means perfection but it is alien to the Lithuanian language; in the Lithuanian language *sunkus 'heavy'* is frequently attributed to objects or phenomena that are complicated and stressful.

The main types of sense mixture proved to be *seeing is touching, hearing is touching* and *abstract is touching* in both English and Lithuanian languages as the features of touching are the most common descriptions of objects or phenomena. Metaphors containing one of the first two senses seeing and hearing according to their order also proved out to be the most frequent cases while the least productive metaphors turned out to be those one element of which is smelling.

3. The structure, kinds of senses, main characterizations attributed to objects or phenomena of synaesthetic metaphors picked out from poetry show slightly different tendencies comparing with the results of the analysis of metaphors picked out from dictionaries: *adjective + subject* is still the main structure; the dominant characterizations of objects or phenomena change or differ in their frequency in English (e.g., *soft light, sweet jargoning, tender joy, gentle luxury, cold hope*) and Lithuanian (e.g., *skaudus tyla 'painful silence', aštrus skambėjimas 'sharp sounding', karti viltis 'bitter hope', mėlyna tyla 'blue silence', sunki ramybė 'heavy peacefulness', šaltas siaubas 'cold horror'*); the adjectives of touching most often characterize something perceived by seeing or hearing in the *Žemininkai* poetry, while the adjectives of taste are more often attributed to something perceived by hearing comparing with the qualities of touching in the Romanticists' poetry. However, the variety of synaesthetic metaphors is richer and more specific in poetry because authorized metaphors are also used, which reveals the peculiarities and perception of the world of the users of both languages in a more precise way. The main topics of poetry of Romanticists and *Žemininkai* coincide: their lyrical subject seeks to solve existential problems, faces cruel reality but searches for good simultaneously; the harmony between an individual and nature takes an important place in the poetry; the joining of ancient history (including myths), present, future, and imagination helps to convey a unique atmosphere of the culture. However, the number of synaesthetic metaphors and their diversity vary, regardless some equivalents of dead metaphors. Romanticists (Shelley, Keats, Coleridge, Wordsworth, and Byron) analyzed in the present research employ similar synaesthetic metaphors in their poetry. They express the importance of self-control (Shelley), elevated emotions and impressive visions (Coleridge), searching for ideal and disappointment not finding it (Byron), base the works on imagination which is the best way to understand the surrounding world (Keats); their elevated style requires such synaesthetic metaphors that express elevation and are slightly related with one's sensual experience, i.e., they commonly reveal idealized perception which is expressed by such positive characterizations as bright, soft, gentle, high. This

also manifests in *Žemininkai* poetry especially in the works of Bradūnas who concentrates not on individual but rather on the social consciousness which are formed by historical and mythological context. In this case symbols are used rather than metaphors. However, the metaphors of the other representatives of *Žemininkai* (Nyka-Niliūnas, Nagys, and Mačernis) are more individual and expressing an intensive personal relation with a concrete reality. The experience of a concrete space and time is very material and sensual because of their strong relation with things or specific realia of the outside. Individual combinations reveal the inconsistence of both the outside and the unseen. As a consequence, synaesthetic metaphors are numerous in their works where negative descriptions (e.g., sunkus 'heavy', kartus 'bitter') slightly outnumber positive ones.

Thus, the main tendencies of composition of synaesthetic metahors may be revealed from both cases picked out from dictionaries and poetry, while cultural perception of a certain period and attitude through metaphor is better revealed in poetry.

SINESTETINĖS METAFOROS ANGLŲ IR LIETUVIŲ KALBOSE

Santrauka

Magistro darbo tyrinėjimų objektas – sinestetinės metaforos iš anglų ir lietuvių kalbų žodynų bei anglų romantikų ir lietuvių žemininkų poezijos. Ilgą laiką metafora buvo laikoma tik literatūros vaizdingumo priemone. Tačiau XX a. tapo aišku, kad ji ne tik suteikia papildomą informaciją apie daiktą ar reiškinį, bet perteikia metaforos kūrėjų bei vartotojų pasaulėvaizdį, apskritai tos kalbos tradiciją. Sinestetinėje metaforoje atsispindi skirtingas pasaulio suvokimas, būdingas skirtingoms kultūroms ar atskiriems individams. Sinestetinė metafora sudaroma sujungus skirtingus pojūčius (regos, klausos, skonio, kvapo ar lytėjimo) ar priskiriant vieną iš pojūčių abstrakčiai sąvokai. Žodynuose pateikiamos jau mirusios metaforos. Darbo tyrimas parodo, kad dauguma sinestetinių metaforų, paimtų iš anglų (*Oxford Advanced Learners Dictionary*) ir lietuvių (*Dabartinės lietuvių kalbos žodynas*) kalbų žodynų, jau yra tapusios universaliomis. Tai reiškia, kad galima rasti atitikmenis lietuvių bei anglų kalbose, tačiau skiriasi metaforiškas kai kurių būdvardžių dominavimas anglų ir lietuvių kalbose. Pavyzdžiui, *sweet victory, soft pink, sharp practice, sound sleeper* anglų kalboje, o *sunkios mintys 'heavy thoughts', siaura tema 'narrow subject', žemi motyvai 'low motives'* lietuvių kalboje (pavyzdžiai pateikiami su daiktavardžiais, kad atsispindėtų šių būdvardžių sinestetinis vartojimas). Magistro darbe metaforos pateikiamos ir aptariamos pagal pojūčių išsidėstymo eilę. Lyginant lietuvių ir anglų kalbas, darbe pateikiami pagrindiniai panašumai ir skirtumai. Abiejų kalbų metaforose reiškiniai ar objektai dažniausiai charakterizuojami lytėjimo būdvardžiais, apibūdinant reiškinius, kurie priklauso dviems pirmiesiems pojūčiams (regėjimui ir klausymui). Rečiausiai aptinkamos tos sinestetinės metaforos, kurių vienas iš elementų yra kvapas. Yra atvejų, kai reiškiniai yra apibūdinami skoniu. Pats skonis retai yra apibūdinamas kokiu nors kitu pojūčiu.

Darbe nagrinėjami anglų romantikų (Shelley, Keats, Coleridge, Wordsworth, Byron) ir lietuvių žemininkų (Nyka-Niliūnas, Nagys, Mačernis, Bradūnas) poezijos sinestetinių metaforų pavyzdžiai. Šiuose pavyzdžiuose atsispindi tam tikrų pojūčių dominavimas, kurie perteikia bei išreiškia svarbiausias tam tikro laikotarpio, individualaus autoriaus problemas ir poetiką. Lyginant išryškėja skirtumai tarp dviejų kalbų poezijos. Anglų romantikai yra labiau linkę išlaikyti pakylėtą stilių ir dažniau vartoja teigiamus ypatumus, pavyzdžiui, *soft light, sweet jargoning, tender joy, gentle luxury, cold hope*. Lietuvių poetai žemininkai pabrėžia neigiamus pojūčius, pavyzdžiui, *skaudi tyla 'painful silence', aštrus skambėjimas 'sharp sounding', karti viltis 'bitter hope', mėlyna tyla 'blue silence', sunki ramybė 'heavy peacefulness', šaltas siaubas 'cold horror'*. Kita vertus,

išryškėja anglų ir lietuvių kalbų panašumai: pagrindinė struktūra *būdvardis + daiktavardis*, metaforų sutapimai (pavyzdžiui, *soft voice* ir *švelnus balsas, cold heart* ir *šalta širdis, blue day* ir *melsva diena*). Lyginant sinestetines metaforas, atsiskleidžia individualus tam tikros epochos, estetinės krypties ir poetų stilius.

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