The Language of Emotions in Elytis’ Poetry and the Affect of Culture: A
Cognitive Linguistic Analysis of Elytis’ *The Monogram*

Alexandra D. Christakidou

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Supervisor: Professor Angeliki Athanasiadou

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To Thessaloniki…

which is a part of me.
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Abstract

The aim of this paper is to investigate the conceptual and linguistic tools Odysseas Elytis uses in his poem *The Monogram* due to which this poem has a moving affect on the readers. *The Monogram* is one of the most emotionally loaded love poems of Modern Greek Poetry and this fact was the reason that intrigued me to search for the reasons why this is so. The techniques the poet uses to make this poem a communicator of pure lyricism are being analyzed in the theoretical framework of Cognitive Linguistics and more specifically, its branch that examines literary texts, that is, Cognitive Poetics. Matters that are being analyzed involve syntactic structures encountered in the poem, theories on conceptual metaphors and metonymies, on polysemy, on synaesthesia or on blending theory. The innovation of this study is that it highlights one major technique Elytis uses that has not yet been analyzed thoroughly by the Cognitive Linguistics framework and I hope that this analysis will contribute to it. This technique is the use of contrastive concepts in succession that has an emotional effect that has to be valued. Moreover, the impact culture- and language-specific terms, expressions and structures have on the Greek readers in contrast to non-Greek readers is being highlighted. As the majority of these cannot be easily or completely translated to other languages, it is claimed that a poem is an emotionally powerful and unique means of communication of emotions that is language- and culture-specific. What can be translated is mainly based on the common categorizations and conceptualizations people make despite their cultural or linguistic differences. Finally, a translation of the poem has been attempted, with a focus on keeping the poem’s initial rhythm without moving from the central meaning of each line. After making this translation, I claim that culture and language can be only partly interpreted in other languages, but still have an emotional effect that can be more or less intense, always in accordance with the reader’s subjectivity.
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7. References
1. Introduction

The study of poetry has been a research subject that belongs to the area of literature. Poetry and literature are considered as arts that differ from the way people express themselves in ordinary spoken or written language. However, the conceptual tools used in poetry and literature are very often encountered in ordinary speech, but have become conventionalized, and are not easily identified, or probably, they are used more restrictively by speakers when they express themselves. Poetry is an emotionally concentrated form of speech that contains a variety of tools that derive from both literal and figurative language. These tools create an emotional effect on the reader, and this process is very much related to subjectivity and intersubjectivity, which are very much associated with the poet’s and the reader’s language and culture.

Elytis’ poem *The Monogram* (1972) is considered to be one of the most lyric poems of Modern Greek Poetry. The emotional effect it has on the reader is intense and although its meaning remains difficult to approach, the language that is used, the emotionally powerful words and phrases, the strings of words, the syntax, the repetition patterns, its innate rhythm, the sounds of the words chosen, ambiguity, polysemy, vagueness, and the whole architecture of the poem make it a means of communication of emotions that arouses the soul of the reader.

Cognitive Linguistics is the branch of Linguistics that places great emphasis on meaning as it states that meaning is the most important aspect of language (Geeraerts 2006: 5). ‘It does not only signal that language is a psychologically real phenomenon […]', but also that the processing and storage of information is a crucial design feature of language’ (ibid: 5). Cognitive Linguistics states that linguistic meaning is perspectival, dynamic and flexible, encyclopedic and non-autonomous, and it is based on usage and experience (ibid: 4-6). A main concern in Cognitive
linguistics is to investigate the way human beings conceptualize notions, thoughts and emotions with the help of linguistic means. ‘The term conceptualization is interpreted quite broadly: it encompasses novel conceptions as well as fixed concepts; sensory, kinaesthetic, and emotive experience; recognition of the intermediate context (social, physical, and linguistic); and so on’ (Langacker 2006a:30). Thus, the study of the poem *The Monogram* in the framework of Cognitive Linguistics will provide a multileveled approach to it and it will highlight the multifaceted linguistic ability of this unique poem to communicate and produce emotions to the reader.

2. Research questions- Hypothesis.

The study of “Language of Emotions” through the framework of Cognitive Linguistics has been my concern since 2009 when in my Diploma Thesis I worked on the domain of SADNESS, and its conceptualization and expression in Modern Greek. In that study, I focused on the polysemy of terms of the domain of SADNESS, as well as on the categorization of the various conceptual metaphors and metonymies of the same domain. My view, after my Diploma Thesis, is that the language of emotions is centrally figurative, even if this characteristic is not always realized, since terms and expressions of this field due to regular use have become conventionalized. For example, the central lexical item for sadness in Greek, which is λόπη / lipi / ‘sadness’ originated from the I.E. root *leup-, which means ‘cut, crash’ (Babiniotis 1998: 1032. My Translation), and another word from the same domain, thlipsi/sorrow etymologically derives from a blend of the verbs θλιω /thlô/ ‘crash, break’ and φιλβω /flivo/ ‘press, break (Babiniotis 1998: 761; Also see Christakidou 2010). The reason that led me to turn to Cognitive Poetics with regard to the language of emotions was that poetic language is very powerful emotionally. I have chosen to analyse Elytis’
poem *The Monogram* in order to focus on the conceptual tools and strategies the poet uses that make his poetic language so emotionally powerful. Thus, my main research questions are the following:

- What was the poet’s intentionality in writing this poem?
- How issues of subjectivity and intersubjectivity are responsible for the communication of emotions through the poem?
- How is culture related with this communication?
- How does the poet conceptualize the specific emotions he wants to express?
- What is the role of polysemy, ambiguity, and vagueness of certain lexical items and expressions?
- How important is the application of certain syntactic structures in the emergence of emotions?
- What is the role of conceptual metaphors and metonymies in emotions created by the language of the poem?
- What is the role of contrastive concepts and contrastive image schemas in emotion arousal?
- Is blending the main conceptual strategy the poet uses in the poem?
- Is synaesthesia the main type of blending?
- Can *The Monogram* be translated successfully in a language like English?

My research hypothesis is that there is a multimodal way emotions emerge by the poem and this is the result of certain cognitive processes that intervene in the reading of the poem by subjects. This differentiates the emotional result if the subjects share or not the same culture with the poet. In other words, these cognitive processes are activated differently in a Greek reader, who has been raised and lives in Greece and differently in non-Greek readers. This is the result of culture specific
conceptualizations and culture specific emotional associations that represent the differences in the linguistic and cognitive systems of different subjects.

3. Conceptual tools

3.1. Subjectivity. Emotion that motivated the poet

The poet in his book *Open Cards* (1982) explains that his main concern when he writes a poem is to express and communicate what he calls «δηαύενα συνασθήματος» /διαναίματιμος/ ‘emotion clarity’ that is, to use language and the tools it provides in order to express a specific emotion in order to make it a unique entity, an emotion that derives from the dynamics of the kind of language he uses in order to express it. More specifically when he refers to surrealism, which was the literature school he was mainly influenced by he says: ‘surrealism passed from the automatic writing, but it came to shape a new way of cognizing, and, consequently a new psychological function in the way of expression, that is compatible with what we could call ‘emotion clarity’’” (Elytis 1982: 337-338; My translation). Moreover, Elytis claims that ‘[s]urrealism provides the means to distinguish between fake literature and real poetic essence […] [and also], it has taught us not to describe emotions but to convey them, to reproduce them, so that they remain poems with a living pulse, and not dry lexical photographs’ (ibid: 338; My Translation.¹). He also states that a poem is not restricted to the poet’s confession of an experience of his life, but it can be the product of his imagination, and he describes that when he chooses a theme for a poem he releases his thought and he “plunges in it” with all his senses (ibid: 13). Thus, an emotion can be derived even if the poet refers to a true or an imagined experience, and

¹ In this study all the sources that were written in Greek language have been translated in English by me, thus the information that the translation is mine will not be repeated every time I refer to a Greek written source.
‘clarity of emotion’ should be associated with the poet’s conceptualizations concerning a theme that he wants to express. Often, it is the language that guides him, due to the collocations and expressions that already exist in his linguistic system, while, other times the poet creates new, unprecedented linguistic patterns, neologisms, rare or unexpected syntactic forms, and other ways of expressivity that are going to be discussed in the following sections.

In other words, it is not quite clear if the poet has experienced what he expresses, or if he has imagined it, or maybe, if he has experienced certain things and imagined others. It is sure that he has some kind of experience, personal, cultural, emotional, but, perhaps the poem goes beyond the poets’ experience, and gets into new worlds where only imagination can enter. (For emotions in the ‘fictional’, see Currie and Ravenscroft 2002: 187-226). It is interesting to notice that he begins from a theme, and it is the language that guides him always in relation to his own cognition and imagination, in his creation (Elytis 1982: 13). Due to this process, the poem becomes an entity in its own right, or otherwise, ‘a small universe’ (ibid: 349-350).

Apart from the fact that the events described might be imaginary, from a first reading it is understood that the poet wants to express the emotions one feels when he/she faces the loss of a beloved person. This is the expression of mourning for the death/loss of a subject’s lady-love, and it is obvious that even if the poet has never experienced something like that, he is informed about the way mourning is manifested, as this is described by psychoanalysts like Freud (1917). In Bacqué (2001), for example, a more recent psychologist who also refers to Freud’s work on mourning (1917), there are five stages in the process of mourning: a) the first realization of loss with its perceptivity dysfunction, b) the denial of the unlucky event c) the depression and finally, d) the stage that leads towards reconciliation with what
happened (Bacqué 2001: 35-43). These different stages of mourning can be encountered in the route of the seven successive poems that constitute Elytis’ *The Monogram.*

Of course, the impression that the poem is written for the loss of the poet’s girlfriend is the initial, and maybe, superficial interpretation of the poem. There might be a deeper level to it, that is directly related to the poet’s experience at that period of his life, and that is the nostalgia he felt for being away from his beloved country. As a matter of fact, at that historical period Greece was under a military dictatorship which began on April 1967. Elytis, not withstanding the new tyrannical regime, decided to move to Paris in 1969; then, in 1970 he visited Cyprus for a while and he returned to Paris again, and finally he returned to Greece in 1971 out of nostalgia (Encyclopaedia Papyros-Larousse-Britannica 2007: 317). *The Monogram* was first published in 1971 in Brussels in limited copies; in Greece it was typeset in 1972 (*The Monogram* 1972: 27). The two years Elytis lived away from Greece were enough for him to feel nostalgic about his country. This is rational, as well as obvious, since elements of the Greek landscapes and the Greek culture can be found in the whole poem. Thus, the whole poem, apart from a love poem, can be interpreted as an allegorical poem for Greece which died, or was dying, which he lost and now he longs and mourns for as if it was his own beloved girlfriend who died. As Makris (1996: 320) points out in his article on the psychoanalytic approach of surrealistic allegory, there is a gradation relationship between denotation, connotation and metalanguage and a consecutive infiltration of one system into the other, from the simpler to the more complex in relation to the basic Freudian terms on semiotics.

Furthermore, according to Freud 1917, ‘[m]ourning is regularly the reaction to the loss of a loved person, or to the loss of some abstraction which has taken the place of one, such as one's country, liberty, an ideal, and so on’ (1917: 243). Thus, as proved by this definition of mourning, the mourning may in fact be for the poet’s lost country instead of a human being. Apart from the images, the sounds, the tastes, smells and touches that refer to Greece and its culture, and can be found through the whole poem, there is also an underlying structure that could be associated with the Greek aspect of the golden section, the sense of proportion, symmetry, and aspects of the Ancient Greek Tragedy, that are not consciously understood by the reader, but were, ostensibly, deliberately chosen by the poet in order to make even more intense this Greek element of the poem. This observation will better be discussed in the following section on culture. For example, the following extract from the end of Poem III can be seen as the poet’s experience in the foreign country where he lives lonely, and in his room he tries to call out, or smell something of his beloved country, since where he lives now the language as well as the smells are different:

Πού πιά δὲν ἐχω τίποτε ἄλλο
Μες στοὺς τέσσερις τοίχους, το ταβάνι, το πάτωμα
Να φωνάζω ἀπὸ σένα καὶ να με χτυπά ἡ φωνή μου
Να μιμήζω ἀπὸ σένα καὶ ν’ αγριεύσουν οἱ ἀνθρώποι
Επειδὴ τὸ ἀδόκιματο καὶ το ἀπ’ ἄλλου φερμένο
Δεν τ’ αντέχουν οἱ ἄνθρωποι κι εἶναι νωρίς, μ’ ακούς
Εἶναι νωρίς ακόμη μες στὸν κόσμο αυτὸν αγάπη μου
Να μιλώ για σένα και για μένα.

That I no more have anything else
Between the four walls, the ceiling, the floor
To call of you and be beaten by my own voice
To smell of you and cause people’s anger
Because whatever is untried and brought from elsewhere
People cannot bear and it is soon, can you hear me?
It is still soon in this world, my love,

To speak of you and me.

These lines could also be referring to his lost girlfriend (real or imagined), or his effort to communicate with her, or even to remember and smell her scent. Whatever it is, either the great love for his lost girlfriend, or the great love for his lost country, and the communication he tries to establish with this object of his love, this is something that is so intense, that seems strange to other people.

Another sign that enhances the fact that this poem could be allegorically referring to Greece and not to a woman, can be seen in the metonymy of Ophelia in this extract from Poem IV:
Σε θαύμα θαύμα θαύμα
Το λευκό νυφικό της Οφηλίας

I hold you and I take you and I dress you
In Ophelia’s white bridal dress.

Instead of using another name, such as Eurydice, who also died, and her lover Orpheus mourned for her, he uses Ophelia. She was the heroine who committed suicide but, before that, she also lost her sanity. The condition of Greece during that historical period could be described, metaphorically speaking, as both madness and death; ‘madness’ of the people that governed it and ‘death’ of the Greece he knew prior the dictatorship regime.

As I see it, the aim of the poet is to provide a twofold poetic experience to the reader. That is, to mourn either the loss of a beloved person or the loss of a beloved homeland on the basis of the point of view that is adopted here. In the book Open Cards, Elytis states:
The modern poetry […] approaches the sense of nature with love and prefers, between the personal reverie on a sunset or e.g. on a beautiful woman, to give with its own means the same sunset or the same sense of the woman, so that the viewer can find the most suitable impression according to their own world and their own sensitivity.

(Elytis 1982: 354).

In the same manner, Elytis uses elements both from Greek nature and culture, as well as from a woman’s body, so that the reader can make his/her own interpretation, according to their own perspective.
In parallel to the freedom Elytis wants to provide the readers with for the interpretation of his poems, he also says that ‘we can never manage anything if we have as the only criterion reason and knowledge, if we care to interpret only and not to reveal their secret and lyrical meaning’ (Elytis 1982: 343). He also states that many critics often ‘ignore the real emotion that thrill the poem’s lines and fulfil their raising, and they pass through it confidingly, as if it were nothing but an accidental or a meaningless detail’ (Elytis 1982: 345). As a result, the analysis of The Monogram that will be based on the Cognitive Linguistic framework will provide a wide range of different levels and details that constitute the poem, with main focus on aspects of culture, cognition and thought, and more specifically on the embodiment of mind, metaphors, metonymies, polysemy by blending theory, synaesthesia, and syntactic patterns that play major role in the aspect of meaning, which is a major concern in the framework of Cognitive Linguistics.

It is significant to note that the important thing in poetry is not always to understand everything, but to feel things. It is also very significant to see why Greek readers may feel more emotions than the non-Greek readers that read the poem in its translated form.3 Consequently, we could add some more research questions, or elaborate on some of them that are found in section 2 of the current study. Hence, we should also search for the answer of the following questions:

- Do emotional associations/connotations play a role in the different reading done by different readers?
- What are the extents of these emotional associations?

3 Indicatively, see section 3.2.1.
Can the other techniques the poet uses such as the choice of words with certain sound, or the memory-activation techniques be perceived in the same way by Greeks and non-Greeks?

Should we provide the pronunciation of the poem apart from its translation, in order to give the non-Greek readers the opportunity to feel this choice of words with certain sound?\(^4\)

Can translation provide the same emotions with the original text? Is there translatability of this certain poem that conveys the Greek cultural element so intensely?

In the following sections, I will try to reveal the techniques, the poet used in order to make this poem, which is characterized as one of the most lyrical and most emotionally loaded poems in Modern Greek Poetry.

### 3.2. Emotion created by the poem

#### 3.2.1.a. Unconscious thought

One might ask: ‘do the Greek readers feel more things when they read this poem than the non-Greek readers?’ Beginning from the native Greek reader’s knowledge of Greek culture as well as the experience of living in such an environment, and taking into consideration the intense presence of the language- and culture- specific aspects of the poem, we should first cast a glance on the way these people’s unconscious system acts and boosts this emergence of emotions. Cognitive science has proved that our thoughts are mainly unconscious, meaning that they function underneath the stage of ‘cognitive awareness’ with no access to

\(^4\) See appendix, Section 6.2.
consciousness, and operating too fast to be observed (Lakoff and Johnson 1999: 10). This may explicate differences in the unconscious systems of people with different cultural and linguistic background. The unconscious thoughts of a Greek reader may be responsible for the most intense stimulation and production of emotions that derive from the materials, images, symbols, mores, senses, words, syntactic forms that are part of the Greek culture and the Greek language and are being referred to in *The Monogram*. Consequently, the reason why Greek people feel intense feelings and understand the deeper meaning of this poem can be due to both conscious and unconscious mental processes that are being involved.  

3.2.1.b. Memory in the arousal of emotions

The different approach to the text adopted by Greek readers in comparison with non-Greek readers can also be attributed to the function of long-term memory because of what they have experienced in the Greek environment. There is a strong and complicated relationship between memory and emotion (Buchanan and Adolphs 2002: 11). The human ‘amygdala’ is the area of the brain that has been proved to play a central role in the storing, the formation as well as the activation of emotional memories (ibid: 20-23). Alkire, Haier, Fallon and Cahill (1998) (cited in Buchanan and Adolphs 2002: 20) conducted a study that concluded that when subjects encounter non-emotional material it is not the amygdala that is activated, but the hippocampus. Thus, a different quality of memories (emotional or non-emotional) are activated in different areas of the brain, and as a result, if for one person who has

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5 However, this does not exclude non-Greek people from feeling intense emotions when they read the poem in its translated or its original form if in the latter case they know Greek. But, probably, they feel these emotions from their own perspective and these might be quite different from what Greek people feel. The elements of the Greek culture will not offer them memories from real experiences in Greece, which are the stimuli for the activation of the unconscious so as to feel the same things with the Greek readers.
experience and knowledge of the Greek culture, a word is emotionally loaded, when they see this word, their amygdala is activated, and they are emotionally moved. When, on the other hand another person encounters a word which is emotionally neutral for them, as it is not associated with their own culture, it is not the amygdala that is activated, but their hippocampal area of the brain. To put it differently, the activation of amygdala has an emotional impact on the reader, while the activation of the hippocampus has no emotional impact on the reader.6

3.2.2 Culture

The most important aspect that causes the reader to feel the emotions the poet wants to share is that of culture. The person who shares the same culture with the poet and is a Greek native speaker can make easier emotional associations than a non-Greek person. All these associations and connotations that the certain structures or words prompt are due to the already existing encyclopedic knowledge and cultural experience of the readers. As stated in the above section, the cognitive and the emotional unconscious as well as the activation of amygdala that are responsible for the arousing of emotional memories of the native Greek speakers play a major role into this direction. Moreover, it is the result of subjectivity and intersubjectivity that will be discussed in a following section. The experience and knowledge of the Greek culture a Greek native person has obtained, has impacts on the extent of the meaning of each particular word, phrase, structure, or of the poem as a whole.

3.2.2.1. Lamentation

According to Dracopoulou and Doxiadis as Greek folk tradition shows, there is the belief that for the people who are in bereavement the dead person still lives and is in need for love and communication. So, apart from the memorial services that play

6 Also see Cahill et al (1996).
a role in this communication, people speak with the deceased (Drakopoulou and Doxiadis 1988: 4). An essential element of this perception concerning death in rural Greece is sorrow expressed completely and without restraint and this behaviour is socially usual and appreciated (ibid: 5). In certain places, there are the *miroloyia* sung by relatives, usually women, over the deceased (ibid: 5). The *miroloyia* are laments and they are part of the Greek tradition existing even in the era Homer lived and they are related with deep grief and its expression (ibid: 5).

In the poem *The Monogram*, there is a poem (Poem IV) that could be characterized as a *miroloi* /lament, if one takes into consideration that there is a repeated pattern when asking the question ‘can you here me?’ after every utterance which shows that the poet wills for communication with the dead girlfriend through the use of repetition which can be similar to breathing while crying. This observation is also made by Pourgouris (2011):

In the fourth poem, which is at the center of the collection, mourning becomes heart-wrenching lament. The repetition of the question “hear me?” further stresses the absence of the beloved and imitates a state of grief (we may imagine here, in other words, the narrative voice in the process of being interrupted by weeping); sentences are interrupted with the constant interjection of the question/invocation “hear me”; the transition of images or ideas is continuous, and phrases often refer to both the preceding and the following lines [...] .


This fact shows that the poet once again wanted to display a part of Greek culture and give a sign of expressivity that brings to mind a lament. Lament is associated with the emotion of sorrow as part of the funeral processing at its highest degree.

**3.2.2.2. Tragedy**

Another aspect of Greek culture that could inspire the poet to write this poem in this specific form is Ancient Greek Tragedy. Aristotle in his work *On Poetics* gives the following definition of tragedy: ‘tragedy is imitation of an important and
completed action, that has some duration, that is given in poetic language (or in elaborated, ornate language), with parts that differ in their extent, parts that are acted and not rendered, and tragedy, by causing compassion and fear to the viewers, finally redeems them from these emotions”

Similarly to tragedy, this poem is separated in different parts, i.e. seven different poems, with different duration, it is like a monologue, the poet in each poem gives a different style and perspective to the event that has already taken place. This difference creates a kind of climax on the plot of the tragedy expressed, the reader empathizes with the poet/narrator and in the end there is “catharsis”, since the poet accepts what has happened and hopes for a reunion with his beloved girlfriend in the future. ‘Tragedy is not philosophy, but a perspective; not a solution, but an experience; and not a religion [...] but a dramatic presentation’ (McGraw Hill Encyclopedia of World Drama 1984: 388). This poem, is certainly characterized by perspective, experience and dramatic presentation. Moreover, as Taxidou points out, mourning is central in tragedy and it reenters death in the frame of life (Taxidou 2004: 8). As a result, we see that the existence of mourning in life, the lamentation that is predominant in this expression of mourning in the Greek culture and the birth of tragedy in this country, with its continuation in various cultural representations on the Greek history line may explicate the creation of poems with a very intense tragic element, one of which is Elytis’ *The Monogram*.

This is not the first time Elytis uses a poem in the form and style of something else. For example, his poem *Axion Esti* (1959) was written in a style and form that

7 Ἐστὶν οὖν τραγῳδία μίμησις πράξεως σπουδαίας καὶ τελείας, μέγεθος ἔχουσης, ἕνδυσμένῳ λόγῳ, χωρίς ἐκάστοτε τῶν εἰδῶν ἐν τοῖς μορίοις, δρόντων καὶ οὐ δι’ ἀπαγγελίας, δι’ ἐλέου καὶ φόβου περαινοῦσα τὴν τῶν τοιούτων παθημάτων κάθαρσιν (Aristotle, *On Poetics* c.a 335B.C.).
reminds us of a Church Mass, because he wanted to express an invocation to God, for the fate of small and poor Greece between the big and powerful nations.  

### 3.2.2.3. Arithmetic progression - Mathematics - Harmony

Similarly, in *The Monogram* he could possibly borrow elements of the structure of an Ancient Greek Tragedy. But in this specific case, he does it architecturally, and makes a poem that consists of separate poems whose number of lines follows an arithmetical progression (series) that is ascending up to poem IV and descending from poem IV to poem VII. As a result of this observation, I believe that Elytis wanted to make a note to Greek culture again, since mathematics was a science that evolved to a high level in Ancient Greece. The mathematical formula for the arithmetic progression (i.e. \( a_v = a_1 + (v-1)\omega \)) provides a harmonical increase of lines, the reach of a highest number and again, the harmonical decrease of the number of lines for each poem. Along with the number of lines goes the amount of the passion expressed.

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9 As known from mathematics (Theodoropoulos 2009: 2; Sigler 2002: 259-260; Weisstein) the formula for arithmetic progression in Algebra is the following: 
\[ a_v = a_1 + (v-1)\omega \]
From this type, we see that there is an increase in the value of a series of numbers, with the addition of a stable number \( \omega \). In this case the stable number is \( \omega = 14 \) and \( a_1 = 7 \). If now, we replace the letters of the algebraic type with real numbers from the series of the group ‘number of lines’ in *The Monogram*, we see that, this algebraic type is indeed followed.

So, for the number of the lines of Poem I we see:  
\[ a_1 = 7 + (1-1)14 \Leftrightarrow a_1 = 7 + 0 \Leftrightarrow a_1 = 7 \]
Similarly, for the number of lines of Poem II  
\[ a_2 = 7 + (2-1)14 \Leftrightarrow a_2 = 7 + 14 \Leftrightarrow a_2 = 21 \]
for the number of lines of Poem III:  
\[ a_3 = 7 + (3-1)14 \Leftrightarrow a_3 = 7 + 28 \Leftrightarrow a_3 = 35 \]
for the number of lines of Poem IV:  
\[ a_4 = 7 + (4-1)14 \Leftrightarrow a_4 = 7 + 42 \Leftrightarrow a_4 = 49 \]
Accordingly, after the ascending series up to Poem IV there is a descending series of the type:  
\[ a_v = a_1 - (v-1)\omega \]
Now, \( a_1 = 49 = a_4 \).
Thus,  
for the number of lines of Poem V:  
\[ a_5 = 49 - (2-1)14 \Leftrightarrow a_5 = 49 - 14 \Leftrightarrow a_5 = 35 \]
for the number of lines of Poem VI  
\[ a_6 = 49 - (3-1)14 \Leftrightarrow a_6 = 49 - 28 \Leftrightarrow a_6 = 21 \]
for the number of lines of Poem VII  
\[ a_7 = 49 - (4-1)14 \Leftrightarrow a_7 = 49 - 42 \Leftrightarrow a_7 = 7 \]
As a result, the biggest poem, which is in the middle, that is Poem IV, generates the most intense emotion of sadness, and works like a lament.

Pourgouris, as well, discusses that the numerical difference of lines from one poem to the next, either there is increase or decrease of lines, is always 14 (Pourgouris 2011: 147). He also refers to the structure of the poem as ‘architectural poetry’, he says that it schematizes the loss and its overcoming, and he explains the mathematical structure of the collection of poems in terms of the general reflective arrangement that characterizes it (ibid: 148). Friar also characterizes the structure of the poem as symmetry as seen in the following schema:

```
7
7 7 7
7 7 7 7 7
7 7 7 7 7 7 7
7 7 7 7 7
7 7 7
7
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(Friar 1990; Pourgouris 2011). This structure gives the impression of ‘harmony’, that was an important value in Ancient Greek Philosophy. For example, the Pythagoreans state that the stable είλαη/ ine/ ‘being’ is found in numbers (Avgelis 2005:121). ‘It is obvious that the Pythagoreans that believe that number is the first beginning, understand it both as matter of beings and as the one that constitutes their attributes and their permanent states’ (Aristotle [Μεηά Φπζ. 986 a17] cited in Avgelis (2005: 121). The Pythagoreans also thought that numbers played a crucial role in music as well and they discovered that ‘the speed of vibration and the size of the sound producing body were the factors in music that were regulated by number’ (Richards
Christakidou 21

2009: 31). In a similar way, Elytis chooses to have seven different poems that have lengths that are regulated by number, and he creates a poem with very harmonical ‘flow’.

However, this mathematical pervasion that runs through out the poem and creates harmony is not immediately obvious to the reader. This is a value found in Heraclitus who thought that harmony is better when it is hidden than when it is obvious ἀφανής φανερής κρείττων” (Heraclitus in Ἰππόλυτος, Ἐλεγχος κατά πασόν τον αἱρέσεων, 9,9,5).

Heraclitus insists in the transcendence of the first stage, of the sensory cognition, so that the plexus of the principles and the laws that cohere functionally with each other and remain unseen be sought; he means the seeking of the unseen but significant elements that lie behind the phenomena, because, as he claims, this unseen harmonious plexus is more important than each superficial and easy element the senses perceive.

(Andriopoulos 2002: 46.)

In this discussion on Heraclitus’ views, it is interesting to note another principle that he adopted, and this was the constant flow of everything in the world (Avgelis 2005: 118). But this flow does not happen without proportion, it has rules that govern it so that it remains persistent in its initial substance while there is a constant change of things (ibid: 118). What characterizes these rules is 1) harmony, unity of the opposites and 2) the cyclic alternation of the matter in the universe (ibid: 118). Likewise, The Monogram is characterized by a constant flow of concepts, images, and emotions that often appear as opposites in succession and cyclic alternation.

Elytis in Open Cards states that he wants his poems to be characterized by unity of the elements that constitute them, so that Harmony is created, but a Harmony which is new, alive, moving, and that never betrays the separate contribution of each one of its constituents, nor does it distinguish between protagonists and extras (Elytis
Moreover he says that the opposite concepts and opposite emotions enhance the power of each one of them when the one is in the presence of the other (ibid: 351). Thus, the presence of pain plays a crucial role in the attribution of joy, the suspense in the creation of hope, and generally for the expression of an emotion the co-presence of other emotions is required, and especially its opposite one (ibid: 351). It becomes understandable that Elytis has been probably influenced by Pythagorean and Heraclitus philosophies and uses them in his poetry. His focus on Harmony as well as on the constant but regulated alternation in the succession of the concepts and the emotions he expresses in *The Monogram* make it ostensible that there is convergence between his views and the aforementioned ideas of Ancient Greek philosophy. In other words, what he does is twofold: he expresses his intentionality to follow the Greek rules, and thus make his poem even more Greek, apart from the many other cultural elements and the Greek images and landscapes that are predominant in the whole poem, and secondly, by doing so, he manages indeed to create a pure lyrical love poem that inspires and highly moves the reader.

### 3.2.2.4. Tradition, religion, history and environment

What is more, the poem contains various elements that are related with the Greek mythology, history, religion, ancient and contemporary, and tradition, art besides the many references to Greek nature, with a predominance of the Aegean island land- and sea-scapes. To name some of these elements, we could refer to Orphism, Platonic Love, the myth of Aphrodite and Adonis, Greek-Orthodoxy, rituals, symbols mainly connected with the Holy Week and Easter, the sacred number 7 and its multiples, prophecies, since Poem I begins with a prophetic type of speech, mores and traditions, plants that are used for specific purposes in traditional Greek
sweet-making or as brews, or they symbolize certain concepts, the element of *the light*/ *the sun* that is so characteristic of Greece, and it is the poet’s favourite subject. These themes underlie the whole poem, and their more specific representations will be further analyzed in the following sections.

3.2.2. Proverbs

Finally, if proverbs belong to the culture of each country, then we should mention that the poem begins with a very well known Greek proverb, but, in its opposite form. The Greek proverb is known as such: «Μόνος ούτε στὸν Παράδεισο» / ‘(I don’t want to be) alone not even in Paradise’. In the beginning of the poem, the poet uses this phrase: Θα πενθώ πάντα, μ’ακούς; Για σένα, μόνος, στὸν Παράδεισο. / ‘I will mourn forever, can you hear me?’ For you, all alone, in Paradise. This means that, this beginning comes in contrast with the well-known Greek proverb. The poet is in Paradise, he is alone, and he mourns and promises to mourn forever for the death of his beloved girlfriend. This culture- and language- specific proverb when used in its usual, conventionalized form can certainly produce some emotional effect always in accordance to the context. But, in this opposite form of the proverb, in which the poet chooses to mourn for his girlfriend’s loss, the emotional effect is even greater, since it comes in contrast to the typical form of it.

3.2.3. Subjectivity – Intersubjectivity

Langacker (2006b: 18) explains that each expression is construed according to a ‘vantage point’ which is ‘matter of construal’. There are always combinations of objective and subjective approaches to each sentence (ibid:18). When there is ‘onstage’, unambiguous, concrete, clear meaning and understanding of an object,
there is an objective construal; whereas, when there is an ‘offstage’, ambiguous, obscure meaning and understanding of an expression, there is a subjective construal (ibid: 18).

Hence, if a word such as δίθηκαν / δίκταμο / ‘dittany’ has a clear meaning for someone, then its construal is objective. If, on the other hand, its meaning is not clear, its construal is subjective. However, objectivity of a term’s construal can be doubted, since subjective knowledge alters the rate of understanding concerning the meaning of a term, particularly in poetic contexts, since various interpretations can be made and various emotional associations can be activated that alter the reading each individual offers of a word or expression10.

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10 For instance, as far as the same word is concerned, for many years whenever I read this poem, I understood, because of the context it is found in and kind of, unconsciously that δίκταμο / δίθηκαν / ‘dittany’ was a plant, or herb, I conceptualized it like the plant διόσμος / διοσμός / mint, thus I had a blurred conceptualization concerning this term.

Poem V
Και για σένα κανένας δεν είχε ακούσει
Για σένα ούτε το δίκταμο ούτε το μανιτάρι
Στα μέρη τ' αυηλά της Κρήτης τίποτα

And none had heard of you
Of you neither the dittany nor the mushroom
On Crete’s high places nothing

This herb grows on Crete, and I have never had the opportunity to see what it looks like, to touch it or to taste its brew. Last year I asked a Cretan friend of mine what dittany is and what it is used for and I also asked from her to bring me some. She told me that it is used as herb for brew, and for her, it is associated with health. Also, I asked one of her friends, who is also from Crete, what comes to her mind when she listens to the word δίκταμο / δίθηκαν / ‘dittany’, and she answered: “what comes to my mind is Crete and the blend of herb brew my mother makes, and also, ‘érondas’ (which is the other name for δίκταμο) that my neighbour has bedded in her pot. Also, another thought that came to me is the concerts of ‘Louðóvikos ton Anovιon’ which last till sunrise and, since early in the morning it is cold, people are treated to hot dittany brew’. Moreover, after some weeks my friend brought me dittany from Crete and I finally tasted it after many years of wonder.

As a result, we observe at least four kinds of conceptualizations from three individuals. A) A blurred conceptualization of mine, before I tasted it, and before I learned what the Cretan girls said about it. B) My friend’s conceptualization who associated dittany with a health herb and she knew how it tasted; C) The other Cretan girl’s conceptualization, who apart from its use and its taste she also associated it with her mother, with Crete, with her neighbour’s pot, with the other name of it, which is ‘érondas’ and with the whole sense of the concert of a specific singer that every year occurs in the town she comes from; and, finally D) My new conceptualization after I tasted it and learned what the two other girls said about it. Also, when I listened to the other name dittany has (i.e. ‘érondas’) I associated it with the Greek word ‘érōtas’ which means ‘love’/ ‘love-passion’.
Hence, subjectivity is present in every kind of conceptualization, because, even people who share the same culture, their conceptualizations of it may differ, since they have even slightly different experiences. Also inability of clear conceptualizations on any object is associated with lack of knowledge, and lack of experience on other aspects of culture. And if, for instance, I had this cultural gap and did not know what the term dittany means exactly (or, probably, some more terms) in the poem, and as a result, I used to make a poor and unclear conceptualization about it (and the others) what happens with non-Greek people who feel this ‘vagueness’ about many terms and expressions in the poem? Langacker (2006b:18) describes the differences on subjectivity as follows:

At issue, then, is the inherent asymmetry between the conceptualizer and what is conceptualized, between the tacit conceptualizing presence and the target of conceptualization. The asymmetry is maximal when the subject of conception lacks all self-awareness being totally absorbed in apprehending the onstage situation, and the object of conception is salient, well delimited, and apprehended with great acuity. These are of course matters of degree. But whether they are sharply distinct or somewhat blurred, the subject and object roles figure in every conceptualization. In principle, an expression’s meaning always incorporates the conceptualizing presence who apprehends and construes the situation described.

All these observations are of main importance in the way different readers perceive the meaning of certain expressions in the poem. According to Finegan (1995), studies on subjectivity are divided into three main categories always in relation to expression: perspective, affect, or modality (1995: 4). Thus, research on subjectivity investigates differences between speakers (and listeners) as far as understanding, feeling and manner of expression are concerned that result in a variety of conceptualizations, which probably, differ more when it comes to the cultural background of the communicators. As Lyons (1982: 102) states, ‘[t]he term subjectivity refers to the way in which natural languages in their structure and their normal manner of operation provide for the locutionary agent’s expression of himself
Christakidou and his own attitudes and beliefs’. Hence, subjectivity connects the linguistic system of the speaker with their conceptual system, and agrees with the basic Cognitive Linguistic view which states that ‘meaning is equated with conceptualization’ (Langacker 1988:6).

In what has already been described, it has become obvious that subjectivity is always present in the different readings done by different individuals. Subjectification process is often observed diachronically (Traugott 1999). As Traugott states, subjectification is “the semasiological development of meanings associated with a form such that it comes to mark subjectivity explicitly” (ibid: 179). It is the result of “‘pragmatic strengthening’ and enriching of the form-meaning pair in question with the speaker’s perspective’ (ibid: 188). However, subjectification can also be observed synchronically (Langacker 1999; Athanasiadou, Canakis and Cornillie 2006). As Athanasiadou, Canakis and Cornillie (2006) put it, it can also act synchronically, as it can lead to different scales of subjective senses for the same lexical entity or expression (2006:3-4). According to Langacker (1999), subjectification is something different from Traugott’s description and he focuses mainly on the speaker’s perspective with relation to the construal of the utterance. The grounding each speaker offers is always in relation to the different focus the observer contributes to the specific construal of the utterance (Langacker 2006b; Nikiforidou 2006).

Moreover, there is a relation between subjectivity and intentionality (Georgalis 2006: 22). As Georgalis (ibid) states:

Generally, intentional states involve an agent S having a certain psychological attitude $\Psi$ (believing, desiring and so forth) toward a representational content $R$. Schematically $S(\Psi(R))$, where $R$ may represent a thing or a state of affairs. […] $R$ requires both an objective ($o$ or $\Phi(o)$) and a subjective characterization ($m$ or $\Phi(m)$) characterization. […] On the objective reading of $R$, $R$ is not constituted by an agent. In contrast, on the subjective reading of $R$, as $m$ or $\Phi(m)$, it or a component of it is subjectively constituted. Thus, while one’s having a minimal content is itself an intentional state, it is a unique one.
I agree with Georgalis and I add that the intentionality each reader has towards a particular content involves mental processes such as perception, cognition, subaudition, or imagination, that differ between different individuals. In other words, intentionality is the result of various factors that are unique for each person, and that very usually are characterized as one, i.e. the term ‘subjectivity’. In other words, subjectivity can be used as a vague term, other times when we examine perception or imagination and so on, and this differentiation in focus is not always pointed out. However, objectivity, that is mainly related with the literal meaning of an entity, with no agent interference, is very hard to find, since even a simple thing such as ‘a table’ cannot have an objective meaning that is universal, and that could be applied to all people’s understanding. Somebody could claim that there are some general or ‘prototypical’ or ‘universal’ attributes that can characterize each object and thus, there is always an objective meaning to everything.\textsuperscript{11} However, I doubt this ‘prototypicality’ and ‘universality’ concept if it is applied to the analysis of such complicated ways of expression, as is poetry. Prototypicality and objectivity would provide rather superficial approaches in the understanding of the poet’s intentionality, which cannot be totally approached (intentionality fallacy [Nakas 1991: 219-220]). Nevertheless, there is always a common understanding between people, and mainly between people who share the same culture, and this is due to intersubjectivity, theory of mind and also, prototypicality that is based on common experience.

As far as intersubjectivity is concerned, Traugott (2010) compares it to Lyon’s definition of subjectivity (2010: 33). Traugott claims that it ‘refers to the way in which natural languages, in their structure and their normal manner of operation,

\textsuperscript{11}For prototypicality see Rosch (1978); Taylor (1989); For universality and culture-specificity see Wierzbicka (1997).
provide for the locutionary agent’s expression of his or her awareness of the addressee’s attitudes and beliefs, most especially their “face” or “self image”’ (Traugott 2010: 33; also see Traugott 2003). In discourse there is a kind of negotiation of meaning that gives intersubjectivity its dynamicity and flexibility. But, in the reading of poetry, that is made by the readers on their own, without the interaction with an interlocutor, since the poet is not there, and he does not speak, but what he says is written in a text, intersubjectivity is reduced, and it is limited in what is common between the reader and the author as far as their common points with regard to their education and their culture. It could be claimed that this kind of intersubjectivity is more unidirectional, than bidirectional, since the reader cannot communicate with the poet as a person, but in fact he is not. Communication and intersubjectivity is dynamic and negotiation of meaning takes place during the reading of a poem by different individuals, but the role of the interlocutor is in the dynamicity of the language of the poem. The language of the poem is there, it is vivid, and it provides the clues for the reader’s subjective approach. The poet’s subjectivity lies in the whole poem, with its cultural elements, its linguistic connotations, its style, and its conceptualization either as seen in its different parts that constitute it, or as seen in its wholeness.

Finally, there must be an association of the subjective reading of an expression in a literature text, with the ‘connotative’ or ‘associative’ meaning (Nakas 1991: 222).

At this point we must remind that the emotional or experiential content is nothing but only one side of what, with another term, we usually call ‘connotative’ or ‘associative’ sense. This is a more general term to express several secondary, additional senses or extensions of senses that are created around a conceptual core of a word (or a whole expression). Martinet defines ‘connotatio’ as “anything that a linguistic term can call to mind, to imply, to arouse, to evocate in a clear or vague way” to the listener, or to the reader as well as to the speaker or the writer. The types of the connotations […] are really many and some of them are created in a way within the system of the language system, since we mean it as a complicated net of relationships,
oppositions, and differences between the linguistic signs, so in what is called ‘paradigmatic’ axis (e.g. words etymologically cognate, synonymous, opposites etc) as in the ‘syntagmatic’ axis, while some other of them are due to the use of the language, i.e. the social-cultural circumstances of a particular linguistic community, the ideology/philosophy or the biases of the people that constitute it (let us imagine for example the connotations of the word woman in case the listener has feministic or antifeminist sentiments accordingly), the educational level of the user etc. (connotations of this type may alter diachronically according to the social-cultural and other similar changes that occur in the community).


As a result, the meaning of each unit, i.e. word or phrase, that is part of a poem can have both ‘connotative’ and ‘associative’ meanings that are generated in the reading of such an entity, as they constitute peripheral senses that derive from the core sense of them. This mechanism can be due to the linguistic system of a language community, and the conceptual nets the language creates, or even can be due to the individual’s idiolect and subjective view of what an entity can mean. The peripheral senses of a word or expressions can be highlighted differently with regards to the viewpoint and the subjectivity of each individual. For this reason, people deriving from the same language community may perceive the meaning of an entity from different points of view. For the same reason, people that not even share the same linguistic system may have even more intense gaps in their understanding of the various senses and subsenses of a linguistic entity.

3.2.4. Syntax-Grammar

The poem The Monogram conveys a variety of syntactic structures that are part of the Greek language, though, it must be noted, that in many cases there is divergence from the typical syntactic and grammatical patterns of Greek. This divergence creates a kind of “mystery” in the meaning of the phrases that comprise these unusual structures. In other words, there is a kind of atmosphere created by the
poem due to the vagueness and ambiguity of certain atypical syntactic and grammatical formations of the poem’s syntactic organization. Ambiguity and vagueness differ in ‘whether two or more meanings associated with a given phonological form are distinct (ambiguous), or united as non-distinguished sub-cases of a single, more general meaning (vague)’ (Tuggy [1993] 2006: 167)\(^\text{12}\). According to Frazier and Clifton (1996: 3), people realize the meaning of a sentence by recognizing the lexical items that comprise it, matching these lexical items so as to make grammatical phrases and, finally, the meaning of the whole sentence derives from the meaning of the lexical items and phrases that are arranged in a particular syntactical structure (Frazier and Clifton 1996: 3). Thus, every constituent of a sentence has its own meaning, and their combination for the formation of sentences creates meaning. The way this combination is realized seems to play a role in the weight and value of the final meaning and, also, in its emotional effect on the reader.

Furthermore, Frazier and Clifton (1996: 4) assert that there should be a theory based on how ‘human sentence-parsing mechanism responds to the local or temporary structural ambiguities that are so common in sentences’ (Frazier and Clifton 1996: 4). But, the question here is, how can this happen in poetry? In other words, the alternatives of different readings of a specific syntactic structure should not be limited due to the constraints of certain theories, as the reader is free to make their own conclusions. Nevertheless, a theoretical background would be helpful for the reader, in order to focus on some mechanisms that he/she would probably not notice or would not quite realize otherwise.

\(^{12}\) A typical example of ambiguity can be seen in the word ‘bank’ which can mean either the “financial institution” or the “land at the river edge”, whereas, a typical example of vagueness can be seen in the word ‘aunt’, which does not distinguish if this aunt is “mother’s sister” or “father’s sister” (Tuggy [1993] 2006: 167).
The two following examples from extracts of the *Monogram* show the syntactic function of ambiguity and vagueness that gives the reader the freedom to choose between different readings as well as the option to keep parallel different readings with regard to how the meaning is perceived, creating a kind of wonder, mystification and perplexity similarly to enigmas, riddles, or even (Pythia’s) prophesies. The first example is from poem III, lines 23-27 and the second one from the poem VI, lines 5-7.

Poem III, lines 23-27

Τόσο η νύχτα, τόσο η βοή στον άνεμο
Τόσο η στάλα στον αέρα, τόσο η σιγαλιά
Τριγύρω η θάλασσα η δεσποτική
Καμάρα τ’ ουρανού με τ’ άστρα
Τόσο η ελάχιστη σου αναπνοή

tóso i níxta, tóso i voi ston ánemó
tóso i stálá ston aéra, tóso i siyaliá
trijíro i θálasa i ðespoticí
kamára t uranú me t ástra
tóso i cláxístí su anapnoí

So the night, so the bluster in the wind
So the drop in the air, so the silence
Around (is) the sea the despotic
Arch of the sky with stars
So your faintest breath

Poem VI, lines 5-7.

Ωραιότερες οι αχτίδες όπου δίχως να πατείς περνάς
Λήτητη όπως η Θεά της Σαμοθράκης πάνω από τα βουνά
tíς θάλασσας.

oreóteres i axtídes opu dixos na patís pernás
aiítí típos i theá tis samothrákis pánw apo τa vuñá
tis thálásas

More beautiful the beams where you pass without stepping
Unbeatable like the Goddess of Samothrace over the mountains
of the sea.
The first example can be read in three different ways. The first reading gives the sea the attribute of ‘the despotic’, and the line kamára t uranû me t ástra / ‘arch of the sky with stars’ is a line that can stand on its own, as an image of the sky with the stars creating an archlike effect. A second reading gives the attribute of ‘the despotic’ to the following noun, that is, the ‘arch’, as in Greek it is more usual for the noun to come after the adjective. Finally, the third reading is the one that gives the attribute of ‘the despotic’ both to the sea and to the ‘arch’ (‘of the sky with the stars’), creating a blended perception of the image in which ‘the sea’ and ‘the sky with the stars’ are seen together, and the arch belongs to both of them, it is a border that cannot be attributed only to one of them, and that is the ‘despotic’.

In the second example, there are two (or maybe three) groups (or pairs) of syntactic ambiguities. The first group derives from the adverb opu / ‘where’, in line 5 and the verb pernas / ‘you pass’. A first reading of this extract could be that the subject passes over the beams. Thus the first reading of this phrase is that ‘She passes over the beams’. But, because there is another phrase after that, there could be a second reading. In that second reading opu / ‘where’ again refers to the beams and it has mostly the meaning of pou which can have the sense of ‘that’, ‘which’ and the focus lies in the phrase ‘without stepping’; but the verb pernas / ‘you pass’ is related with the phrase ‘over the mountains of the sea’. Thus this second reading is that ‘she passes over the mountains of the sea’. Also, in this first group the adjective aítiti / ‘unbeatable’ is complemented by the simile ópos i òeá tis samóthrakis/ ’ like the Goddess of Samothrace’. On the other hand, the second group of ambiguities comes from a separate reading of the separate phrases. This means, that there is the reading oreóteres I axtídes opu óixos na patís pernás / ‘More beautiful the beams where you pass without stepping’, that means that the beams over which the subject passes
without stepping are more beautiful. Also in the following phrase, that is in: *aititi ópos I ἑα tis samothrácis páno apó ta vuná tis θάλασα*/ ‘Unbeatable like the Goddess of Samothrace over the mountains of the sea’, in this second type of perception the whole image of the Goddess of Samothrace (The Goddess Victory) flying over the islands (or the waves) of the sea is a simile to the previous line. That is, the poet’s heroine and the way she passes over the beams without stepping are similar to the way the Goddess Victory flies and both of them are unbeatable. One could say that there is also a third type of reading where there is a combination of all the complements of the two phrases where every single word adds an element to a whole image that matches the image of the goddess and the image of the heroine, the beams, the ‘mountains of the sea’, the passing without stepping and the flying simultaneously as one complicated perception. This final reading could be characterized as a case of blending, or semantic integration (Fauconnier and Turner 2006 [1998]). Furthermore, as Talmy points out, the syntactic constructions may have autonomous elements, and they consist of “grammatical complexes” that play a general unique semantic role (Talmy [1988] 2006: 80). More specifically, every grammatical construction is a complex, judged only in relation to its elaborateness (ibid). Thus, it becomes understandable that syntactical (or grammatical) constructions and the semantics of lexical items that constitute these constructions are interrelated.

Moreover, Talmy (1988 [2006]: 69) points out that syntax and lexicon are the two ‘subsystems’ of language and they have separate, significant semantic functions that complement each other.

Lexical elements do incorporate some of the same structural indications that grammatical elements express, but when the two are in association or in conflict within a sentence, it is generally always the grammatical elements’ specifications of structure that are determinative. The grammatical specifications in a sentence, thus provide a conceptual framework or,
imagistically, a skeletal structure or scaffolding, for the conceptual material
that is lexically specified.

(Talmy 2006 [1988]: 69).

In addition, Talmy states that certain grammatical forms serve a specific adaptation
act; others function as construals that come in contrast with the structural
specifications that can come into conflict with the particular pattern of an adjacent
lexical entity. Talmy argues that when this happens, there is a dominance of the
requirement of the grammatical form and an activation of a “shift” of lexical item’s
referent in order to attain agreement (ibid: 77).

Furthermore, there is a strong relationship between linguistics and literature;
the approach of the texts should be done in both ways and the opposite is now
The branches of linguistics that approach the literary / poetic language are

In his communication, the poet begins from a language which is conventional,
predetermined in all its structure (phonological, morphological, syntactical,
semasiological), a language which is flattened and meager due to use [...] 
Even though, the space for creation in language remains wide. This happens
because of the linguistic mechanisms the language has as a system on the level
of syntax and, mainly of semantics, mechanisms that allow the creator to
overcome the linguistic barriers. This, indeed, is accomplished not so much on
the paradigmatic semantic level – the very words – but rather on the
syntagmatic level, the lexicological unions in the sentence or in structures that
transcend the limits of the sentence, in hyper-sentential relationships or,
elsewise on the text level [...]. Thus, with the art of the creator and with the
technique of the given language – we reach a ‘re-semasiology’ or a
‘metasemasiology’ of the words in the poetic language. Often, this
resamasiology is a simple ‘re-virginity’ of the meaning with return to the
initial or to earlier signified meanings of the word.

(Babiniotis 1984 cited in Nakas 1991: 223-224)

The adjective, the usual complement of a noun in ordinary speech is found in
many lines as in ordinary speech. However, it is often not found in its usual position,
i.e. before the noun, but after it, with the intervention of the corresponding definite article.

e.g.

Poem III

1) 
…η θάλασσα η δεσποτική
…the sea the despotic

…‘the despotic sea’

Poem V

1) 
…του νερού του τρεμάμενου
…of the water the trembling

…‘of the trembling water’

2) 
Το σώμα σου στη στάση του πεύκου του μοναχικού
Your body in the posture of the pine-tree the lonely

Your body in the posture of the lonely pine-tree

3) 
…το σκρίνιο το παλιό
…the china cabinet the old

…‘the old china cabinet
Poem VI

1)

…η πέτρα η κοφτερή
…the stone the sharp

…‘the sharp stone’

In poem V, also, there is the case of a noun that is in between two adjectives:

Να χωράς στο κεράκι τη στεντόρεια λάμψη την ηφαιστειακή
To fit in the little candle the stentorian flash the volcanic

‘To fit in the little candle the stentorian volcanic flash’

The second adjective functions as an afterthought that intensifies the meaning of the adjective στεντόρεια/ stentorian and completes the meaning of the phrase, with the underlying synaesthesia effect.¹³

Moreover, there are examples that follow the structure of the adjective being after the noun, as discussed before, but the definite article is missing. To put it differently, in these cases the adjective follows the noun, creating a syntactic structure that deviates from the usual structure of ordinary speech in which the adjective precedes the noun. This deviation has an impact on the reading and the emotional effect on the reader.

¹³ See section 3.4. on synaesthesia.
E.g.

Poem IV

1) Βγάζουν δάκρυ αληθινό, μ’ ακούς

2) Οι καμπάνες ανοίγουν αφηλά, μ’ ακούς
Ένα πέρασμα βαθύ να περάσω

In other cases, the adjective is replaced by a complement such as a prepositional phrase, or a relative clause. These types of complements, give a more specific description of the meaning the poet wills to communicate, as this meaning is not restricted only to one word, but it can be additional by longer or shorter complement phrases. Many examples of relative clauses that play the role of the complement of a noun phrase are seen in Poem II. These relative clauses are marked with bold letters in the following extract. In the same poem, there are also examples of prepositional phrases that play the role of the complement of a noun and they are the phrases that have been bolded and italicized in Poem II:

Πενθώ τον ἡλίο και πενθώ τα χρόνια που ἔρχονται
Χορίς εμάς και τραγουδώ τ’ άλλα που πέρασαν
Εάν είναι αλήθεια

Μήλημένα τα σώματα και οι βάρκες που έκρουσαν γλυκά
Οι κιθάρες που αναβόσφησαν κάτω από τα νερά
Τα "πίστεψε με" και τα "μη"
Μια στον αέρα , μια στη μουσική

Τα δύο μικρά ζώα, τα χέρια μας
Που γόρτευαν ν’ ανέβουνε κρυφά το ένα στο άλλο
Η γλάστρα με το δροσαχί στις ανοιχτές αυλόπορτες
Και τα κομμάτια οι θάλασσες που ερχόντουσαν μαζί
Πάνω απ’ τις ξερολιθιές, πίσω απ’ τούς φράχτες
Την ανεμώνα που κάθισε στο χέρι σου
Κι έτρεμε τρεις φορές το μωβ τρεις μέρες πάνω από
tους καταφράχτες

Εάν αυτά είναι αληθείς τραγούδω
Το ξύλινο δοκάρι και το τετράγωνο φαντό
Στον τοίχο , τη Γοργόνα με τα ζέπλεκα μαλλιά
Τη γάτα που μας κοίταξε μέσα στα σκοτεινά

Παιδί με το λιβάνι και με τον κόκκινο σταυρό
Την ώρα που βραδιάζει στον βράχων το απλησίαστο
Πενθώ το ρούχο που άγγιξε και μου ήρθε ο κόσμος.

I mourn the sun and I mourn the years that come
Without us and I sing the others that passed
If they are true

They have spoken to each other
the bodies and the boats that drummed sweetly
The guitars that flickered under the waters
The ‘believe me’ and the ‘don’t’
Now in the air then in the music

The two small animals, our hands
That longed to mount secretly the one on the other
The pot with the apple-geranium by the open yard-gates
And the pieces of the seas that came together
Over the dry stone walls, behind the fences
The anemone that sat in your hand
And the purple trembled three times, three days
Over the waterfalls

If these are true I sing
The wooden beam and the square textile
On the wall, the Mermaid with the loose hair
The cat that looked at us in the darkness

Child with the frankincense and with the red cross
The time that it’s growing dusk at the rocks’ unapproachable
I mourn the garment I touched and the world came to me.

Finally, another way the poet uses to give an attribute to a noun is the use of
the genitive of another noun. This technique gives him the freedom to express more
specifically what he wants to say, since the number of adjectives is more restricted
than the number of nouns, or, in other words, not all the nouns have their
corresponding derivative adjectives. Moreover, nouns convey more semantic strength than adjectives, thus, the use of a noun in the genitive form instead of its corresponding adjective has a different semantic load and a more intense affect on the reader. The nouns of the complement that is in the genitive case can also be accompanied by other constituents, such as adjetival phrases or even more complicated structures.

E.g.

Poem I

1) Θα γυρίσει αλλού τις χαρακτές
   Της παλάμης, η Μοίρα, σαν κλειδούχος

   Fate will turn elsewhere the engravings
   Of the palm, like a key owner

2) Με το δριμό του μαύρου του θανάτου
   With the poignancy of black death

Poem IV

1) Και των άστρων των κλώνυς τςακίζει, μ’ ακούς
   And breaks the stars’ branches, can you hear me?

2) Το λευκό νυμφικό της Οφηλίας, μ’ ακούς
   In Ophelia’s white bridal dress, can you hear me

3) Οι πελώριες λιάνες και των ηφαιστείων οι λάβες
   The enormous lianas and the volcanoes’ lavas

4) Να γυρίσει επάνω τους η απονιά, μ’ ακούς
   Τουν ανθρώπουν
   So that the heartlessness, can you hear me
   of people will shine on them

5)
WHERE SOMEDAY THE FIGURES OF THE SAINTS

6) Το λουλούδι αυτό τής καταγίδας και μ’ ακούς
This flower of storm and, can you hear me

7) Το λουλούδι […]
Της αγάπης
This flower […]
Of love

8) Από μόνο το θέλημα τής αγάπης, μ’ ακούς
Just from love’s will, can you hear me?

POEM V

1) Από τι να ναι που ‘χεις τη θλίψη του αγριμιού
Out of what might it be that you have the beast’s sorrow

2) Την ανταύγεια στο πρόσωπο του νερού του τρεμάμενου
On the face the brilliance of the trembling water

3) Αλλά θέλω της ξέσκεπης όρθιας θάλασσας τον καλπασμό
But I want the roofless upright sea’s gallop

4) Στα μέρη τ’ αυηλά της Κρήτης τίποτα
On Crete’s high places nothing

5) Πιο δω, πιο κει, προσεχτικά σ’ όλο το γύρο
Του γιαλού του προσώπου, τους κόλπους, τα μαλλιά
Closer, farer, carefully on the whole circle
Of the face’s coast, the bays, the hair

6) Το σώμα σου στη στάση του πεύκου του μοναχικού
Your body in the posture of the lonely pine-tree

7)  
Μάτια της περιθώριας […]  
Eyes of pride […]

8)  
Μάτια […] του διάφανου  
Βυθού, μέσα στο σπίτι με το σκρίνι το παλιό  
Eyes […] of transparent  
Depths, in the house with the old china cabinet

9)  
Με τ’ άλογο του Αγίου και το αυγό της Ανάστασης  
With the Saint’s horse and the Easter’s egg

Poem VI

1)  
Τα μπλάβα των ισθμών και οι στέγες μες στα κύματα  
Δραμάτες οι αχτίδες όπου δήχως να πατείς περνάς  
The sharp stone, more beautiful the purples of the isthmuses and the roofs in the waves.

2)  
Αήττητη ὅπως ἡ Θεά της Σαμοθράκης πάνω από τα βουνά  
τῆς θάλασσας  
Unbeatable, like the Goddess of Samothrace over the mountains of the sea.

1)  
Μόνος, ο αέρας δυνατός και μόνος τ’ ὀλοστρόγγυλο  
Βότσαλο στο βλεφάρισμα τού σκοτεινοῦ βυθοῦ  
Alone, the wind strong and alone the round  
Pebble in the blink of the dark seabed
3.2.5. Lexical items and expressions.

3.2.5.1. Style

The lexical items and their combinations in strings of words are chosen by the poet so that they can have an emotional impact on the reader, and not be just descriptive as is the case in other genres, such as realistic literature, or more neutral and formal and with definite meaning lexical items that are often the case in formal written speech, such as in formal letters (Crystal 1987; Widdowson, H.G. 1992; Coupland 1980; Labov 1972; Murray 1988). Some examples of words that are used and belong to a rather poetic or ‘literary style’ (Crystal 1987) are: λιάνες / ‘lianas’, μπλάβα / ‘purples’, αχτίδες / ‘beams’ καινό / ‘azure’. Instead of these words, the poet could use their corresponding ones that are more usual in the everyday lexicon of Greek speakers. That is, he could use ‘κλίμακιδες’ instead of ‘λιάνες’, ‘μοβ’ instead of ‘μπλάβα’, ‘ακτίνες’ instead of ‘αχτίδες’, ‘πλέ’ instead of ‘καινό’. However, he chooses these words that have a more poetic tone. But he does this with a sense of proportion. It is obvious that the majority of the lexical items used in the poem are not pompous or rare words, but rather, it is their combination in certain ways, in certain expressions he makes that create this poetic style (Nakas 1991; Crystal 1987). For example, the word κεράκι / ceráki / ‘little candle’ is a simple word, that is used very often in everyday speech, but it becomes ‘poetic’ because of its participation in the string of words να χωρά στο κεράκι την στενότερη λάμψη την ηφαιστειακή / ‘to fit in the little candle the stendorian flash the volcanic’ which has an unconventional order and a synaesthetic effect that moves the reader. In other words, as far as the style is concerned it is the specific choice of words put in specific order and each one’s contribution to the sentence that is more important in the emotional outcome, rather than their rarity that creates the arousal of emotions to the reader.
In the realm of stylistics, we should also refer to the notion of expressivity (Foolen 2012). The way the poet uses language, the repetition of phrases, certain speech acts, the style, the poetic rhythm, all constitute various ways through which the poet expresses his emotions. The predominant impression given by this expressivity in the whole poem is the expression of a constant ‘why?’, a constant complaint, that is prompted by these techniques as well as by the use of conceptual metaphors and metonymies that will be discussed in section 3.2.7.

3.2.5.2. Polysemy.

Some words and expressions used in the poem are polysemous, ambiguous or vague (Tuggy 2006; Evans 2009; Taylor 2003; Cruse 2000; Nerlich and Clarke 2003; Tyler and Evans 2003), and they give the reader the freedom to choose the meaning that fits best to his/her own view. By that, it is understandable that polysemy is also related with subjectivity in the reading of poetry. It is also related with intersubjectivity but not always in the interactive negotiation of meaning sense that is the case in ordinary speech. In cases of polysemy in ordinary speech, usually the speaker chooses between the various senses of polysemous lexical items due to his/her and the interlocutor’s shared encyclopaedic and cultural knowledge. In the polysemous lexical items and expressions found in the poem, the same function occurs often, while in other cases there are polysemous items that do not allow the speaker to be sure about the choice of the sense he/she will attribute to the corresponding lexical items and expressions.

To see an example of a polysemous lexical item, we can take the example of the word κόσμος / kozmos / ‘world’ in poem II, last line:

Πενθώ το ρούχο που άγγιξα και μου ήρθε ο κόσμος.
I mourn the garment I touched and the world came to me.

The use of this polysemous word blurs the meaning of the sentence. As according to the dictionary (Λεξικό της Κοινής Νεοελληνικής 1998) it can mean: I 1) the universe, as a total and as a system that obeys to laws and; 2) the planetal system where the Earth belongs 3) the planet Earth; the world; II 1) The people of a society or the whole humanity 2) many people together; people III 1) life in society 2a) community of people, as it appears in a specific era and in a specific geographical place. 2b) class or group of people, either professional or social; 2c) the special environment and the atmosphere in which an individual or a group of people lives.

Hence, the readers have the following possibilities: 1) they may feel that one sense of this polysemous item is more appropriate than any other for this specific context; 2) they may feel that it is possible for any of these senses to be in the paradigmatic axis of the sentence and it is impossible to choose which one of them is the most appropriate for this specific context, creating a kind of fuzziness in the perception of the meaning of the phrase; 3) or they may feel that some senses are more appropriate than others, thus having a kind of fuzziness but smaller in scale than in the second possibility. This happens because this word is highly polysemous, but also because the meaning of the whole sentence and the stanza it is found in is not very clear as well. However, in other cases, where the context is more specific, even very polysemous lexical items and phrases can become disambiguated. Such a case is the use of the word ας / ‘let’ in the following stanza of Poem VI, which is quite clear and does not cause problems in translation:

Μόνος, και ας είναι ο ήλιος που κρατείς ένα παιδί νεογέννητο

Mόνος, και ας είμ’ εγώ η πατρίδα που πενθεί
Ας είναι ο λόγος που έστειλα να σου κρατεί δαφνόφυλλο

Alone, **even though** the sun you hold is a newborn child.
Alone, **and let** me be the homeland that mourns
May the word I’ve sent hold a laurel-leaf to you

In the first two lines ας is part of the phrase και ας and it is clear that in the first case this phrase means ‘even though’, while in the second one it means ‘and let’. In the last case, the word ας introduces a wish.

### 3.2.6. Embodiment

One of the focal subjects in Cognitive Linguistics is that of *embodiment* which associates cognition with our bodily experiences (Lakoff and Johnson 1999; Gibbs 2006; Sharifian, Dirven, Yu and Niemeier 2008). As Sharifian et al point out, ‘it also views the more abstract target domains of cognition, e.g. those of thought, emotion and language, as based on concrete source domains such as the human body and the conceptualizations of the internal body parts’ (ibid: 7). Moreover, according to Gibbs (2006: 9), embodiment can be characterized as follows:

People’s subjective, felt experiences of their bodies in action provide part of the fundamental grounding for language and thought. Cognition is what occurs when the body engages the physical, cultural world and must be studied in terms of the dynamical interactions between people and the environment. Human language and thought emerge from recurring patterns of embodied activity that constrain ongoing intelligent behaviour. We must not assume cognition to be purely internal, symbolic, computational, and disembodied, but seek out the gross and detailed ways that language and thought are inextricably shaped by embodied action.

Embodiment is based on the person’s world experience and the way he/she conceptualizes this experience. The sensorimotor experience of people’s body is mainly responsible for this embodiment of the meaning and, hence, the embodiment of the mind. The self is not separate from the environment that offers the data to make conceptualizations as he/she moves, acts, thinks, feels, and interacts with this
environment. The embodied mind is responsible for the formation of image schemas that are mental representations of the person’s experience in the world in the form of sketches that associate certain concepts with them (Lakoff 1987; Johnson 1987; Taylor 1989; Lakoff and Johnson 1999; Gibbs 2006; Radden and Dirven 2007). For example, the fact that the person has their eyes in the front part of their body, and their frontward moving is responsible for the association of front moving with the future, relating this way an image schema formed by the moving of the body in the space with the concept of time. The image schemas play a great role in linguistic categorization and cognition, as well as in language and thought. Metaphors and metonymies as well are based on the existence (or the formation) of image schemas in the conceptual system of the speakers. In the following discussion on conceptual metaphors and metonymies, the importance of the image schemas will be seen in the way the poet chooses certain kinds of image schemas to relate them with certain emotional effects, and also, it will be discussed that the use of a contrastive image schema instead of what is accepted to be used by a language community has a more intense emotional affect on the reader, as it is something unexpected, non-conventional, and thus, more intriguing.

3.2.7. Conceptual metaphors and conceptual metonymies

The functions of conceptual metaphors and metonymies are of high importance in human cognition and expression. Especially in the expression of emotions, conceptual metaphors and metonymies associate the human experience of the world with emotion. Various researchers of Cognitive Linguistics have dealt with the association of conceptual metaphors and metonymies with the conceptualization and expression of emotions (E.g. see Lakoff and Johnson 1980; 1999; Lakoff 1987; Kövecses 1986; 1987; 1999; 2000; 2002; 2006; Theodoropoulou 2004; Gibbs 1999;
Cienki 1999). In Lakoff and Johnson (1980) there is the observation that metaphor is omnipresent in language as well as in thought and action (Lakoff and Johnson 1980: 3). The central function of metaphor according to the same study is ‘understanding and experiencing one kind of thing in terms of another’ (ibid: 5). In the same realm, Kövecses gives the following definition: ‘[i]n the Cognitive Linguistic view, metaphor is defined as understanding one domain in terms of another conceptual domain’ (Kövecses 2002: 4). As far as the definition of Conceptual metaphor is concerned, Kövecses states: ‘A conceptual metaphor consists of two conceptual domains, in which one domain is understood in terms of the other’ (ibid: 4).

Moreover, some metaphors have a very important role since they are acquired automatically and unconsciously, they constitute part of our unconscious system and have to do with the embodiment of experiences in the world (Lakoff and Johnson 1999: 56). These types of metaphors are called ‘primary metaphors’ and they are related to ‘subjective experience’ (ibid: 45). There are four approaches concerning the theory of primary metaphors: a) Johnson’s theory of conflation according to which there is the conflation period during which we make automatic associations between two domains of experience (e.g. the infant associates the feeling of warmth with the feeling of affection when his/her mother embraces him/her b) Grady’s theory of primary metaphor which states that complex metaphors are the outcome of other, simple metaphorical parts, i.e. the primary metaphors. c) Narayanan’s neural theory of metaphor which states that over the period of conflation we make ‘associations’ that simultaneously trigger neural “activations” and, as a result, we make ‘permanent connections’ between conceptual domains within the neural networks and d) Fauconnier and Turner’s theory of conceptual blending, which states that the already formed conceptual domains and their connections can be co-activated and lead to
“conceptual blends” (ibid:46-47; Grady 1997; Narayanan 1997; Fauconnier and Turner 2006 [1998]). It is ostensible that primary metaphors can be universal or culture specific. In the case of culture specific metaphors, a person that made these initial associations while being exposed to a culture has different primary metaphors than another person who has been exposed to another culture. This is very significant in understanding that a poem with many culture-specific metaphors, or even words, or other symbols may be interpreted differently by a person who had the experience of this culture, in comparison to another person who had the experience of a different culture.

In the same realm of the metaphors that are constructed due to the primary experiences of the individual in the environment that surrounds him/her and the feelings this interaction causes Theodoropoulou (2012: 164) argues:

[…] as far as emotion is concerned, it seems that a reconsideration of metaphor is needed, which would integrate both cognitive and other theoretical approaches that make metaphor a part of language by maintaining that pre-conceptual, pre-linguistic elements of experience are brought forth through metaphor. The common ground of these approaches is sensation, feeling, emotion/ affect.

To put it differently, when it comes to Language of Emotions, Cognitive Linguistics provides a theoretical framework that needs further contribution from other fields in order to complete this gap that is created due to experience the person obtains even irrespective of the linguistic conceptualization and expression of it. The experience the individual obtains in his/her environment and the people that he/she interacts with, offers him/her feelings that may not be expressed with words, but are still felt by his/her senses. Metaphor seems to play a major role in expressing emotions since it is a tool the speaker uses to communicate emotions more effectively because the mapping the person makes is not made only with domains of cognition, but also with domains of feeling experience. As a result, this is the reason why metaphors are
centrally used in Language of Emotions, and obviously, that is why metaphor is predominant in poetry, which is a way of expression of emotions through language.

With regard to metonymy, it is a ‘conceptual phenomenon’, a ‘cognitive process’, and ‘it operates within an idealized cognitive model’ (Radden and Kövecses 1999: 17). The metonymic expressions we use in language mirror the broad conceptual metonymies and their use is prompted by general cognitive principles (ibid: 18). The traditional definition for metonymy is that it is a relationship that involves substitution; this relationship is usually given as such: X STANDS FOR Y (ibid: 18). For example, in saying ‘We need more hands to finish the work’ there is the metonymy that HANDS STAND FOR WORKERS. The fact that workers work with their hands makes this part of the body the most focal, and thus, it can substitute the notion of the workers. Contiguity is the most important notion with regard to metonymy, and ‘idealized cognitive models (ICMs) the most successful theoretical tool in capturing metonymic processes (ibid: 19-20). ‘The ICM concept is meant to include not only people’s encyclopedic knowledge of a particular domain, but also the cultural models that are part of it’ (ibid: 20). Kövecses (2002) gives the following definition for metonymy: ‘Metonymy is a cognitive process in which one conceptual entity, the vehicle, provides mental access to another conceptual entity, the target, within the same domain, or idealized cognitive model (ICM)” (Kövecses 2002: 145).

In the poem there is a variety of metaphorical and metonymical expressions that contribute to the creation of emotions. It must be noted, that there are words or phrases that convey either literal or metaphorical interpretations. The poet gives the reader the freedom to interpret them their own way. However, in some excerpts of the poem there are very obvious metaphors, and cannot be interpreted literally. One of these excerpts is the following one, from poem III:
Πάντα εσύ τ’ αστεράκι και πάντα εγώ το σκοτεινό πλεούμενο
Πάντα εσύ το λιμάνι κι εγώ το φανάρι το δεξιά
Το βρεμένο μουράγιο και η λάμψη επάνω στα κουπιά
Ψηλά στο σπίτι με τις κληματίδες
Τα δέντρα τριαντάφυλλα, το νερό που κρυώνει
Πάντα εσύ το πέτρινο όγαλμα και πάντα εγώ η σκιά που μεγαλώνει
Το γερτό παντζούμι εσύ, ο αέρας που το ανοίγει εγώ
Επειδή σ’ αγαπώ και σ’ αγαπώ
Πάντα εσύ το νόμισμα και εγώ η λατρεία που το εξαργυρώνει:

Always you the little star and always I the dark vessel
Always you the harbour and I the lantern on the right side
The moistened wharf and the shine on the oars
High at the house with the vine arbour
The tied roses, the water that cools
Always you the stone statue and always I the shade that grows
The ajar shutter you, the wind that opens it I.
Because I love you and I love you.
Always you the coin and always I the worship that cashes it:

In this excerpt, we see that the common analogy of metaphor ‘A is B’ is realized by the mapping of one domain with another, and in this particular case the conjunction ‘and’ makes possible the juxtaposition of parallel metaphors that relate two elements of one domain of experience with a woman and a man accordingly that are related with the emotion of love. By this parallel juxtaposition, the emotion of love between the poet and the heroine becomes even more highlighted. For that reason, we could claim that in this particular case the main metaphor that helps in the emergence of the emotion of love by these lines lies in the mapping between a) the relationship of the two entities of the source domain with b) the relationship of the two entities of the target domain. This mapping can be given in a schematic way by the following figure:
More specifically, in the first metaphor (i.e. *Πάντα εσύ τ’ αστεράκι και πάντα εγώ το σκοτεινό πλέομένον / ‘Always you the little star and always I the dark vessel’) there are three metaphors: a) The heroine is the little star b) The poet is the dark vessel c) The relationship between the heroine and the poet is (analogous to) that of the little star and the dark vessel. Between these three metaphors, the third one is the most important as the first two metaphors, when standing on their own, cannot offer the emotional effect to the same extent offered by the third one. In a different way, this metaphor could be expressed as ‘You always give me the light in my journey in life / love’ or ‘Even if you are small I need you, because you guide me in my journey, as you give me the light’. In a similar way with Lakoff and Johnson (1980) as well as Kövecses (1986; 2000), we could state that there are some conceptual metaphors that underlie these linguistic metaphors and they can be drawn out of inferences and entailments. These conceptual metaphors that are all related with the domain of the emotion of LOVE are the following: 1) LOVE IS A JOURNEY 2)
LIFE IS A JOURNEY 3) THE OBJECT OF LOVE IS LIGHT 4) THE OBJECT OF LOVE IS THE GUIDE IN A JOURNEY 5) THE OBJECT OF LOVE IS A NEED/DEPENDENCE.

Similarly, in the second line, that is: Πάντα εσύ το λιμάνι κι εγώ το φανάρι το δεξιά/ ‘Always you the harbour and I the lantern on the right side’ there are three metaphors that underlie it: a) The heroine is the harbour b) the poet is the lantern on the right side c) The relationship between the heroine and the poet is that of the harbour and the lantern on the right side. Again, the third metaphor is the most significant, since the poet wants to highlight the quality of his relationship with the heroine, as well as the necessity of the existence of the one for the other one. The notion of a harbour is related with destination, come-back, resting, break, end of a journey, shelter. The right lantern can be attributed to location or a vehicle. It could denote a lantern on the right side of the harbour’s wharf. But, in Greek, φανάρι/ fanari / apart from ‘lantern’ also has the meaning of ‘lamp’ either stable, or a ‘head-lamp’ of a vehicle. In this specific case, the use of the harbour metaphor for the case of the woman, with all the possible entailments that come out of it, make it more possible that the meaning of φανάρι fanari is that of a headlight on a vessel. By this observation, the second metaphor apart from light (lantern), and orientation (right), obtains the element of movement since it is the part of a moving vessel that guides it in its way to the harbour. The conceptual metaphors that are the basis of this linguistic metaphor are 1) LOVE IS A JOURNEY 2) LIFE IS A JOURNEY 3) THE OBJECT OF LOVE IS A SHELTER / PLACE OF RESTING 4) THE OBJECT OF LOVE IS A DESTINATION 5) THE OBJECT OF LOVE IS A BREAK FROM ADVENTURE / ROUTINE 6) THE OBJECT OF LOVE IS A TARGET.
Similarly, in the metaphor: Πάντα εσύ το πέτρινο άγαλμα και πάντα εγώ η σκιά πού μεγαλώνει / ‘Always you the stone statue and always I the shade that grows’ we see three metaphors: a) The heroine is the stone statue b) the poet is the shadow (of the stone statue) c) Their relationship is analogous to what the shadow is for the stone statue. This shows the closeness between the man and the woman and the fact that the man follows the woman and grows next to her. The conceptual metaphors that are the basis for this linguistic metaphor are the following: 1) LOVE IS CLOSENESS, 2) LOVE IS DEPENDENCE, 3) LOVE IS A REASON FOR GROWTH 4) THE OBJECT OF LOVE IS AN OBJECT OF ART 5) THE OBJECT OF LOVE IS AN OBJECT OF ADMIRATION / WORSHIP / AN OBJECT PUT ON A PEDESTAL.

In the metaphor, Το γερτό παντζούρι εσύ, ο αέρας που το ανοίγει εγώ / ‘The ajar shutter you, the wind that opens it I’, again the woman is given a more stable characteristic, while the man has a more active attribute. The same happened with the statue and the shadow, the star and the vessel, mentioned before. By this we can see another conceptual metaphor that underlies the poet’s thought in this excerpt. This conceptual metaphor is that THE WOMAN IS A STABLE ENTITY and THE MAN IS AN ACTIVE ENTITY. Other conceptual metaphors that can be drawn from this specific metaphor are 1) LOVE IS A FORCE OF CHANGE 2) LOVE IS A NATURAL FORCE 3) LOVE IS A FORCE THAT BRINGS BALANCE 4) LOVE IS A FORCE THAT OPENS UP 5) LOVE IS A FIXING FORCE 6) THE OBJECT OF LOVE IS AN ENTITY THAT NEEDS CARE 7) THE SUBJECT OF LOVE IS A COMPASSIONATE ASSISTANT.

Finally, in the metaphor Πάντα εσύ το νόμισμα και εγώ η λατρεία που το εξαργυρώνει / ‘Always you the coin and always I the worship that cashes it:’ the
woman is valuable, and she can show her real value only by means of the action of the man. The conceptual metaphors that underlie this metaphorical expression are: 1) THE OBJECT OF LOVE IS A VALUABLE OBJECT, 2) THE OBJECT OF LOVE IS MONEY 3) MONEY IS A USEFUL COMMODITY 4) THE OBJECT OF LOVE IS A USEFUL COMMODITY 4) LOVE IS AN ECONOMIC INTERACTION 5) THE SUBJECT OF LOVE IS A WORSHIPPER 6) THE OBJECT OF LOVE IS AN OBJECT OF WORSHIP 7) LOVE IS WORSHIP.

The metaphors the poet uses usually refer to Greek imagery and they are very much culture-specific. For instance, in POEM II: 1) Πνηθέω τον ἧξιο / I mourn the sun. This first metaphorical expression contains the most characteristic element of Greek natural imagery, and this is the sun. The poet mourns the sun that is lost from his present and his future as if the sun was a person who died. This is a case of personification, which is an ontological metaphor (See Lakoff 1980: 33). The conceptual metaphor thus is THE SUN IS A PERSON. But this is the one way of reading this expression. Another reading would be the metaphorical use of the verb Πνηθέω / ‘I mourn’ with the sense of ‘I feel deeply sad about’. In this second reading, the sun has its literal meaning. The poet feels deeply sad about the sun he loses. This can be an experiential expression, since he wrote the poem when he was abroad, away from Greece and its sun. The conceptual metaphor of this reading is: FEELING VERY SAD IS MOURNING. In a third reading, the sun can be a metaphorical expression for his lost girlfriend. In this last reading the conceptual metaphor is THE OBJECT OF LOVE IS LIGHT.

In the same poem there are also other metaphors that are associated with the Greek landscape. These metaphors are the following: 2) Μιλημένα τα σώματα και οι

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15 Since both ‘mourning’ and ‘sadness’ are concepts that are contiguous (i.e.) they belong to the same domain, this can also be a metonymy. (The metonymy is as such: MOURNING STANDS FOR DEEP SADNESS).
They have already spoken to each other the bodies and the boats that drummed sweetly;' 3) Η γιάζηξα κε ην δξνζαρί / 'The pot with the apple-geranium by the open yard-gates’ 4) Και τα κομμάτια οι θάλασσες που ερχότουσαν μαζί / ‘And the pieces of the seas that came together’ 5) Πάνω απ’ τις ξερολίθιες, πίσω απ’ τούς φράχτες/ ‘Over the dry stone walls, behind the fences’ 6) Την ανεμώνα που κάθισε στο χέρι σου / ‘The anemone that sat in your hand’ 7) Κι έτρεμε τρεις φορές το μωβ τρεις μέρες πάνω από τους καταρράχτες / ‘And the purple trembled three times, three days Over the waterfalls’. All of these expressions are metaphorical, mainly because of the past participle Μιλημένα/ milimena. This word has two meanings: it can mean literally that ‘they have spoken to each other’ or metaphorically that ‘they have conspired’. By this attribution of a human behaviour to elements of nature and culture, all the aforementioned expressions play the role of ontological metaphors and they are personifications. How else can the boats speak/conspire with the bodies and the pot of apple geranium and all the other objects and substances that are being referred to in these poetic images? The conceptual metaphor that underlies this metaphorical meaning of the word μιλημένα / milimena in the domain of the emotion of love is: LOVE IS COMMUNICATING or LOVE IS AGREEING or LOVE IS CONSPIRING. Apart from this metaphor in which these objects and substances become personified, in a deeper level they can be seen in a different metaphorical way, as describing a sexual scene between two lovers. This reference of Greek imagery in describing a sexual scene represents how the environment and the culture can pave the path forth conceptualization and expression of emotionally intense scenes.
In referring to the ontological metaphors, Lakoff and Johnson (1980: 25) discuss:

Our experience of physical objects and substances provides a further basis for understanding – one that goes beyond mere orientation. Understanding our experiences in terms of objects and substances allows us to pick out parts of our experience and treat them as discrete entities or substances of a uniform kind. Once we can identify our experiences as entities and substances, we can refer to them, categorize them, group them, and quantify them – and, by this means, reason about them. […] Our experiences with physical objects (especially our own bodies) provide the basis for an extraordinary wide variety of ontological metaphors, that is, ways of viewing events, activities, emotions, ideas, etc., as entities and substances.

Probably, if a non-Greek poet wanted to write a poem about their own lost beloved person, they would choose metaphors that refer to their own environment. Again, we return to the theory of linguistic relativity. Sapir and Whorf (1956) expressed the Sapir-Whorf hypothesis with the 'strong' and 'weak' version of 'linguistic relativity'. The strong version of the Sapir-Whorf hypothesis states that ‘the language we speak determines the way we think’, while the weak version states that ‘the way we speak influences the way we think’.

With respect to the conceptualization of sexual scenes and issues in a metaphorical way, this can be seen in other lines as well, as, for instance in Poem V, in the end of the first stanza. There, we see the lines:

Καη γηαηί, ιέεη, λα κέιιεη θνληά ζνπ λα 'ξζώ
Πνπ δε ζέισ αγάπε αιιά ζέισ ηνλ άλεκν
Αιιά ζέισ ηεο μέζθεπεο όξζηαο ζάιαζζαο ηνλ θαιπαζκό

And why, I wonder, to be destined to come near you
Since I don’t want love, but I want the wind
But I want the roofless upright sea’s gallop

The sexual interpretation of the metaphorical expression of the final line is justified by the choice of the words that can definitely be mapped to the man’s sexual act. As Crespo Fernández (2008:103) discusses, ‘it seems evident that sexual taboos can be analysed and shaped in terms of conceptual metaphors. Metaphorical language
structures the use of the taboo areas and establishes how cognitive domains and mappings determine the mitigating or offensive value of the metaphorical alternative. By means of euphemistic figurative language, the ‘pejorative load’ of a ‘sex-related target concept’ is affected as the untouchable issue is represented in a substitutive way (ibid: 103). Crespo Fernández gives some examples of conceptual metaphors of this type: ‘SEX IS WAR’, ‘TO COPULATE IS HORSE-RIDING’ and ‘SEX IS WORK’ (ibid: 103). In the example of Poem V in the last line of the first stanza, we see that the conceptual metaphor TO COPULATE IS HORSE-RIDING exists, as is denoted by the verb ‘gallop’. Other euphemistic conceptual metaphors in this phrase are: SEMEN IS SEA, or more generally, a SEX LIQUID IS A LIQUID OF NATURE, ERECTION IS UPRIGHT POSITION, NAKEDNESS IS LACK OF COVERING. Thus, euphemistic figurative language is a very useful tool in expressing concepts that are taboos due to the social mores of each society. The poet can use figurative language that has its basis on the conceptual system that he/she owns as it is established by the existence of conceptual metaphors and conceptual metonymies. This way, the poet can convey the message of his/her sex-related conceptualization in a way that does not offend the reader, but, still, hints at the associations the reader can establish with this taboo theme. Moreover, the figurative language can be even more moving and provide a kind of prurience atmosphere in the poem that has the power to enrapture the reader.

Hence, in order to complete what has been discussed above for the metaphorical interpretation of the lines of POEM II, which could be describing a sexual scene, we could say that in a euphemistic manner elements of (mainly Greek) nature and culture are used as source domains and they are mapped to target domains that belong to the umbrella target domain of ‘sexual intercourse’ as shown in the
following conceptual metaphors: 1) BODIES ARE BOATS / VESSELS 2) SEXUAL INTERCOURSE IS BEATING OF TWO BOATS / VESSELS 3) THE FEMALE GENITALIA IS A PLANT 4) THE FEMALE GENITALIA IS A FRAGRANT PLANT 5) THE FEMALE GENITALIA IS A FRAGRANT PLANT USED AS A SUBSTANCE IN SWEET-MAKING 6) THE WOMAN’S LEGS ARE YARD-GATES 7) THE SEX LIQUIDS ARE SEAS / WATERFALLS / LIQUIDS OF NATURE 8) THE MAN’S GENITALIA IS A FLOWER 9) SEXUAL CONTACT IS TREMBLING. Thus, the metaphoric interpretation of these images is quite possible, as it justifies a meaning coherence, which does not exist in the literal reading. Once again, the culture and the nature of Greece is pervasive as a source domain in the choice of concepts made by the poet. The poet is successful in creating an atmosphere of lust, together with vagueness and ambiguity that provides material for parallel reading of both beautiful images, sounds, smells and tastes taken from the Greek landscape and tradition as well as, a sophisticated, elaborate, ornate and highly artistic way of expressing feelings from a scene of the couple’s sexual life. Of course, a similar pattern of euphemistic metaphorical expressions is encountered in other lines of the poem as well, such as in the second stanza of poem III:

Επειδή σ’ αγαπώ και στην αγάπη ξέρω
Να μπαίνω σαν Πανσέληνος
Από παντού, για το μικρό το πόδι σου μες στ’ αχανή σεντόνια

Because I love you and in love I know
To enter like a Full Moon
From everywhere, for your small foot in the vast sheets

as well as in the third stanza of poem V:

Πιο δω, πιο και, προσεχτικά σ’ όλο το γύρο
Του γιαλού του προσώπου, τους κόλπους, τα μαλλιά
Στο λόφο κυματίζοντας αριστερά
Closer, farer, carefully on the whole circle
Of the face’s coast, the bays, the hair
On the hill waving towards the left.

Once again the source domains of the metaphors have to do with the Greek landscape, with its bays, coasts, hills and Full Moon.

The metaphors used in the poem, that in their majority indicate aspects of the Greek culture, prompt certain emotions. According to Kövecses (2000), it seems that cultural differences in the conceptualization and expression of emotions by means of metaphors and metonymies are due to:

1) The content of prototypical cultural models of emotions
2) The general content and specific key concepts of the broader cultural context
3) The range of conceptual metaphors and conceptual metonymies
4) The special elaborations of conceptual metaphors and metonymies
5) Emphasis on metaphor versus metonymy, or the other way around

[...] All these areas can affect each other, as predicted by the hypothesis of potential universality [...] and the notion of cultural embeddedness of folk models of emotion [...].
(Kövecses 2000:165-166).

In simpler words, as far as the poem under the current investigation is concerned, the emotional effect which is caused by the metaphors and metonymies used in *The Monogram*, is dependent on the afore-mentioned factors that highlight the value of culture in the formation of prototypical models, or on the interpretation of certain concepts. Also other important factors have to do with the variety of certain conceptual metaphors and metonymies, or with the point of focus in between the two main cognitive functions, i.e. metaphor and metonymy.

A metaphor that seems to be universal is that of the ideal love. As Kövecses (1986) states, ‘[a]mong the various ways of conceptualizing love the model according to which love is a UNITY OF TWO COMPLEMENTARY PARTS is perhaps central’ (Kövecses 1986: 62). Kövecses wonders why this metaphor is so pervasive for more than 2000 years and he gives the answer that this happens due to our love
experiences, and their similarity with the unity of two complementary parts (ibid: 63). In my opinion, it is also philosophy that has influenced the way we use certain literal or metaphorical expressions. In the case of the romantic, ideal love, it is inevitable to think about the influence Plato’s philosophy had on human thought in Western Culture.

Plato in his *Symposium* (c 385-380 BC) refers to the myth about the two halves (Plato cited in *Collected Works of Plato* 1953: 520-525). According to this myth, initially, there was one entity that was androgynous, i.e. it consisted both of a man and a woman. But Zeus divided it into a man and a woman in order to reduce its power. Since then the one part wills to find the other one. And when this happens, they understand that there is common origin, high emotional communication, and natural affection that the one feels for the other. And then the one part completes the other as if they were one entity again. And when Hephaestus asked them if they wanted him to join them together forever, they would reply enthusiastically that this is what they wanted. This means that philosophy can be very influential and affect human thought and cognition so that such conceptualizations may pass in language and in future generations resulting in the formation of expressions that have as their basis this initial conceptualization.

In *The Monogram*, this basic conceptual metaphor of LOVE is pervasive through the whole poem. The whole poem is a poem of mourning because the one half has lost the other half. It should be noted that even in the book’s cover, there is an image, drawn by the poet himself, that showcases a cyclic image which is diametrically divided in two halves in a kind of mirror image. Each half has the letters M and K printed on them whose interpretation has not been attributed yet to any possible addressee. For example, Pourgouris (2011: 148) notes:
Apart from structural concerns, all of his collections are characterized by a careful choice of font, cover, and accompanying images. The cover of *The Monogram* depicts two letters, M and K, arranged in a reflective pattern; it is a monogrammed seal that was designed by the poet himself. The same “reflective pattern” is suggested with the inclusion of an image in the collection: an ancient bronze mirror that depicts two lovers facing each other in identical postures.

However, in my opinion, it is not accidental that in Greek the words ‘half’ and ‘part’ begin with M and K (Μηζό Κομμάτι Miso Kommati/ ‘Half Part’). In other words, as I see it, even the image of the cover of the poem’s book participates in the poet’s conceptualization of what he wanted to express. This image expresses the unity of the two halves, that was the case before he lost his girlfriend. As Hiraga points out,

> Metaphor allows us to understand a relatively abstract and unstructured subject matter (technically called a target domain) in terms of a more concrete and structured subject matter (a source domain). […] Metaphors may be imaged from visual, auditory and other sensory experience. […] In this way, we can say that the image content of metaphor, particularly of a source domain, is an iconic moment involved in metaphor.

(Hiraga 2005: 5-6).

Apart from the metaphorical interpretation of the image of the book’s cover, there is the metaphorical interpretation of the ancient image in the book. This image is before the poem. It shows a couple, a man and a woman who look at each other, they seem to be in love, and they are in a circle which also can be interpreted as a sign of unity. However, the posture of their bodies seems as if they do not touch each other, but they both have a backward motion-like posture, that could be a sign of separation. It looks like the man tries to keep the woman by her garment, but she cannot stay there. This image easily brings to mind the Myth of Orpheus and Eurydice, and especially, the moment when Orpheus looked at her in order to make sure that she follows him on the path from the underworld to the world of the living people, and at that very moment a force drew Eurydice back to the darkness of Hades, even though he tried to keep her beside him. This was the event that led Orpheus to mourn forever
for Eurydice, to write poems and sad music for her, and to found a kind a religion, ‘Orphism’, that adopted as its doctrine that life on earth is vain, and real happiness is found after death, in what we would today call ‘Paradise’.

Apart from the two images analyzed above, within the poem there are cases of expressions that follow this conceptual metaphor that LOVE IS UNITY.

In Poem VII, there is this extract:

'Έρσ ξίμεη κεο ζη' άπαηα κηαλ ερώ
Να κοιτάζομαι κάθε προί που ξυπνώ
Να σε βλέπω μισή να περνάς στο νερό
cαι μισή να σε κλαίω μες στον Παράδεισο

I've thrown an echo to the very deep
To look at myself every morning I wake up
To see you half pass in the water
And weep for you half in Paradise.

The poet wants to look at himself as he is mirrored in the water and when he does this he sees the image of his beloved, that is, he and his beloved are the same, they are parts of the same self. Moreover, in the final two lines there is the use of the feminine adjective μισή / misi / ‘half’ (fem-adj). A first interpretation of the two final lines, because of the use of this feminine adjective, is that half of the girl (probably her spirit) is in the water and her other half (her body in the tomb, or her personal objects) is where the poet lives (in a very beautiful place like Paradise on earth). But, another interpretation is that the adjective μισή / misi / ‘half’ (fem-adj) refers to the poet’s soul, which is also a feminine noun in Greek (ψυχή / psixi / ‘soul’ (fem-noun). This interpretation serves as the most characteristic example of the conceptualization of the two halves and the love’s unity as the two halves of the same soul.

16 This view can be enhanced even more, if we take into consideration the folk belief that during the fifty days that follow the Holy Easter (i.e. the Pentecost period) the souls come back on earth, and in the three final days of this period (Soul-Saturday, Pentecost Day and the Holy Spirit Day) they return to the netherworld. According to the same folk belief, people could see their beloved dead people in the water of wells. For this reason, during those days, people used to go to wells and look at the well water in order to see them. They would often say that they could see their beloved people in the water. To avoid the reflection of their own images in the water, they used to cover their heads with a sheet.
Some other expressions that also belong to the same umbrella conceptualization (LOVE IS UNITY) can be detected in other expressions that highlight the fact of separation, or the missing of the other part, or loneliness. Such expressions are the following:

1)

Θα πενθώ πάντα - μ’ ακούς; - για σένα,
μόνος, στον Παράδεισο.
I will mourn forever, can you hear me? For you, 
All alone, in Paradise.

2) POEM IV

Ποῦ μ’ αφήνεις, ποῦ πας και ποιος, μ’ ακούς
Σοῦ κρατεῖ το χέρι πάνω απ’ τους κατακλυσμούς
Why are you leaving me, where are you going, and who, can you hear me
Holds your hand over the floods

3) POEM IV

Ποικινά δεν πάω, μ’ ακούς
Ή κανείς ή κι οi δόν μαζί, μ’ ακούς
I’m not going anywhere, can you hear me
Either none or both together, can you hear me
Ακού, ἀκοῦ
Ποιος μιλεί στα νερά και ποιος κλαίει - ακούς;
Ποιος γυρεύει τον ἀλλό, ποιος φωνάζει – ακούς;
Εἰμ’ εγώ πού φωνάζω κι εἰμ’ εγώ πού κλαίω, μ’ ακούς
Σ’ αγαπώ, σ’ αγαπώ, μ’ ακούς.
Listen, listen
Who talks to the waters and who cries – can you hear me?
Who calls for the other, who shouts – can you hear me?
It’s me who shouts and it’s me who cries, can you hear me
I love you, I love you, can you hear me.

4) POEM V

Μόνος να περιμένω ποῦ θα πρωτοφανείς
Alone me, to wait to see where you will first appear

5) POEM VI

Μόνος, καὶ ἂς εἶναι ο ἡλιος που κρατεῖς ἐνα παιδί
νεογέννητο
$\text{Ελληνικά:}$

Μόνος, και ας εύμεν η πατρίδα που πενθεί
Ας είναι ο λόγος που έστειλα να σου κρατεί δαφνόφυλλο
Μόνος, ο αέρας δυνατός και μόνος τ’ ολοστρόγγυλο
Βότσαλο στο βλεφάρισμα του σκοτεινού βυθού
Ο ψαράς που ανέβασε κι έριξε πάλι πίσω στους καιρούς τον Παράδεισο

$\text{Λατινικά:}$

Alone, even though the sun you hold is a newborn child.
Alone, and let me be the homeland that mourns
May the word I’ve sent hold a laurel-leaf to you
Alone, the wind strong and alone the round
Pebble in the blink of the dark seabed
The fisherman who raised Paradise and threw it again back in times.

From the same extracts, there can be inferred some other conceptual metaphors as well. From the first extract, for example, the word *forever* is very usually connected with the concept of love. Hence, in this domain there is the conceptual metaphor: *

LOVE IS AN EVERLASTING CONDITION. * Of course, another metaphor here is that *MOURNING IS AN EVERLASTING CONDITION*. But this linguistic metaphor presupposes the conceptual metaphor of the everlasting love, which is the reason for the mourning, as the object of love is lost, but the emotion of the poet remains alive. Hence this latter metaphor would be more specific if it were: *

MOURNING FOR THE LOST BELOVED PERSON IS AN EVERLASTING CONDITION.

In continuing the discussion on metaphors that depict the emotion of love, there is another extract that also uses conceptual metaphors (In Poem IV):

Καὶ κανεῖς κηπουρός δὲν ευτύχησε σ’ ἄλλους καιρούς
Απὸ τόσον χειμώνα κι απὸ τόσους βοριώδες, μ’ ακούς
Να τινάξει λουλούδι, μόνο εμείς, μ’ ακούς
Μες στη μέση τῆς θάλασσας
Απὸ μόνο το θέλημα τῆς αγάπης, μ’ ακούς
Ανεβάσαμε ολόκληρο νησί, μ’ ακούς
Με σπηλιές και με κάβους κι ανθισμένους γκρεμούς

And no gardener ever had the good fortune
From so much winter and from so many north winds, can you hear me?
Of springing a flower, only we, can you hear me?
In the middle of the sea
Just from love’s will, can you hear me?
We raised a whole island
With caves and with capes and flowering cliffs

In this extract, the conceptual metaphors that can underlie the poet’s conceptualization are the following: 1) LOVE IS A STRUGGLE, 2) LOVE IS A FIGHT AGAINST DIFFICULTIES 3) LOVE IS SPRING 4) LOVE IS HOPE 5) LOVE IS HAPPINESS 6) LOVE IS A DIFFICULT CONSTRUCTION 7) LOVE IS LAND 8) LOVE IS A BEAUTIFUL LANDSCAPE 9) LOVE IS BIRTH, 10) LOVE IS UPWARD MOVEMENT 11) LOVE IS A CREATION 12) LOVE IS COOPERATING 13) LOVE IS CHANGE 14) LOVE IS A UNIQUE CIRCUMSTANCE / RELATIONSHIP and in borrowing some examples from Lakoff and Johnson (1980: 140): 15) LOVE IS WORK, 16) LOVE IS AN AESTHETIC EXPERIENCE.

The uniqueness of the couple’s love is not related only to the relationship between them, but also to the circumstances that accompanied it when the couple was together.

From this conceptual metaphor that 1) LOVE IS A UNIQUE CIRCUMSTANCE
there can be the entailment that 2) LOVE IS A COINCIDENCE, or that 3) LOVE IS HISTORY or even that 4) LOVE IS DESTINY. From the above extract, we can also infer some other conceptual metaphors such as 5) LOVE IS A FLOWER, 6) LOVE IS BOOSTING 7) LOVE IS THE GOOD IN BAD CONDITIONS 8) LOVE IS A PLANT THAT NEEDS TREATMENT 9) SEPARATION IS CUTTING 10) DIFFICULTIES ARE NATURAL DESTRUCTIVE PHENOMENA 11) LOVE IS RESISTANCE OF THE COUPLE TO ANY DIFFICULTIES.

Finally, as far as the emotion of love is concerned, there is one more ontological metaphor in which there is the personification of love. This can be seen in the following extract:

Από μόνο το θέλημα τῆς αγάπης, μ’ ακούς
Just from love’s will, can you hear me?

If love has a will, it behaves like a person. So the conceptual metaphor in this case is LOVE IS A PERSON. But, there is a collocation that derives from a word of this extract which creates the entailments that there is another conceptual metaphor as well. This word is θέλημα / thelima / ‘will’, which is used very often in collocations that have to do with God. Such collocations are: θέλημα Θεού / thelima Theou / ‘God’s will’, or in Lord’s Prayer γενηθήτω το θέλημά σου / jeniθito to thelima su / ‘your will be done’. The use of a word that is associated mainly with these expressions in Greek provides the implication that there is another conceptualization that has given rise to it. Hence, the conceptual metaphor that served for this expression was that LOVE IS A DEITY or even that LOVE IS GOD.

As far as the domain of the emotion of SADNESS is concerned, it should be noted that in the majority of cases, this sadness that is expressed as intense sadness, which is mainly encapsulated by the word mourning. However, the mapping of
conceptual metaphors is traditionally made with the basic term of each domain. Thus, the mapping here will be completed with the word SADNESS representing the target domain.

For example, in POEM III there is the following extract:

Ποιρ πια δεν έχω τίποτε άλλο
Μες στους τέσσερις τοίχους, το ταβάνι, το πάτωμα
Να φωνάζω από σένα και να με χτυπά η φωνή μου
Να μυρίζω από σένα και ν’ αγριεύονται οι άνθρωποι

That I no more have anything else
Between the four walls, the ceiling, the floor
To call of you and be beaten by my own voice
To smell of you and cause people’s anger

The conceptual metaphors of this extract are 1) SADNESS IS LOSS, 2) SADNESS IS EMPTINESS 3) SADNESS IS NARROWNESS OF SPACE 4) SADNESS IS LONELINESS 5) SADNESS IS ELIMINATION OF HOPE 6) SADNESS IS INTROVERSION 7) SADNESS IS DOMINANCE OF DESPAIR (For the conceptualization and expression of SADNESS in Greek also see Christakidou 2010).

Some other extracts that contain the emotion of SADNESS are:

1) 
Θα πελώ πάληα - μ’ ακούς ; - για σένα, μόνος, στον Παράδεισο.

I will **mourn** forever, can you hear me? For you, All alone, in Paradise.

2) POEM I

Και θα γιτσήσει τον κόσμο η αθωότητα
Με το δριμύ του μαύρου του θανάτου.

And innocence **will hit** the world
**With the poignancy of black death.**

3) POEM II

Πενθώ τον ήλιο και πενθώ τα χρόνια που έρχονται
Χωρίς εμάς και τραγουδώ τ’ άλλα που πέρασαν

I **mourn the sun** and I mourn the years that come
Without us and I sing the others that passed

4) POEM II
Την όρα που βραδιάζει στον βράχον το απλησίαστο
Πενθώ το ρούχο που άρρηξα και μου ήρθε ο κόσμος.

The time that it’s growing dusk at the rocks’ unapproachable
I mourn the garment I touched and the world came to me.

5) POEM III
Το χαμένο μου αίμα και το μυτερό, μ’ ακούς
Μαχάρι
Σαν κριάρι που τρέχει μες στους ουρανούς
Και των άστρων τους κλώνους τσικίζει, μ’ ακούς

6) POEM IV
Οι πελώριες λιάνες και των ηφαιστείων οι λάβες
Θά ’ρθει μέρα, μ’ ακούς
Να μας θάγγουν , κι οι χιλιάδες ύστερα χρόνοι
Λαμπερά θα μας κάνουν πετρόματα, μ’ ακούς
Να γιοφάσει επάνω τους η απονία, μ’ ακούς
Των ανθρώπων
Και χιλιάδες κομμάτια να μας ρίζει
Στα νερά ένα-ένα , μ’ ακούς
Τα πικρά μου βότσαλα μετρώ, μ’ ακούς

The enormous lianas and the volcanoes’ lavas
A day will come, can you hear me
To bury us and the thousands of years to come
Will turn us into luminous rocks, can you hear me
So that the heartlessness of people will shine on them, can you hear me
And to throw us in thousands of pieces
In the waters one by one, can you hear me
My bitter pebbles I count, can you hear me

7) POEM V
Για σένα μόνο εγώ, μπορεί, και η μουσική
Που διώχνω μέσα μου αλλ’ αυτή γυρίζει δυνατότερη
Για σένα το ασχημάτιστο στήθος των δώδεκα χρονώ
Το στραμμένο στο μέλλον με τον κρατήρα κόκκινο
Για σένα σαν καρφίτσα η μυρωδιά η πικρή
Pou βρίσκει μες στο σώμα και πού τρυπάει τη θύμηση
Kαι νά το χώμα, νά τα περιστέρια, νά η αρχαία μας γη.
Of you only I, maybe, and the music
That I expel inside me but it returns stronger
For you the unformed twelve-year-old breast
The one turned to the future with its red crater.
For you like a pin the bitter odour
That hits in the body and that pierces memory
And here’s the soil, there are the doves, there’s our ancient land.

8) POEM VI

Μόνος, και ας είναι ο ήλιος που κρατείς ένα παιδί νεογέννητο
Μόνος, και ας είμ’ εγώ η πατρίδα που πενθεί
Ας είναι ο λόγος που έστειλα να σου κρατεί δαφνόφυλλο
Μόνος, ο αέρας δυνατός και μόνος τ’ ολοστρόγγυλο
Βόσταλο στο βλεφάρισμα του σκοτεινού βυθού
Ο ψαράς που ανέβασε κι έριξε πάλι πίσω στους καιρούς τον Παράδεισο!

Alone, even though the sun you hold is a newborn child.
Alone, and let me be the homeland that mourns
May the word I’ve sent hold a laurel-leaf to you
Alone, the wind strong and alone the round
Pebble in the blink of the dark seabed
The fisherman who raised Paradise and threw it again back in times.

9) POEM VII

Έχω ρίξει μες στ’ άπατα μιαν ηχώ
Να κοιτάξομαι κάθε προί που ξυπνώ
Να σε βλέπω μισή να περνάς στο νερό
και μισή να σε κλαίω μες στον Παράδεισο.

I’ve thrown an echo to the very deep
To look at myself every morning I wake up
To see you half pass in the water
And weep for you half in Paradise.

The conceptual metaphors that are inferred by the above extracts with respect to the emotion of sadness and its contiguous concepts are the following: 1) SADNESS IS LONELINESS, 2) SADNESS IS SEPARATION, 3) SADNESS IS A FORCE WHICH DESTROYS YOU, 4) SADNESS IS A HIT, 5) SADNESS IS BLACK / DARK, 6) DEATH IS BLACK, 7) SADNESS IS LOSS OF LIGHT, 8) SADNESS IS LOSS, 9) SADNESS IS BLEEDING, 10) SADNESS IS A STAB, 11) SADNESS IS
A WOUND 12) SADNESS IS DESTRUCTION OF GOOD/LIGHT THINGS 13) SADNESS IS DEATH 14) SADNESS IS DOWN 15) SADNESS IS FRAGMENTING 16) SADNESS IS BITTER 17) SADNESS IS PIERCING 18) SADNESS IS COLD 19) SADNESS IS A NATURAL DESTRUCTIVE FORCE.

**Metonymies**

Metonymies are cognitive processes that are also culture-specific (Kövecses 2006: 112). In the following examples, we will see that this is indeed the case. The majority of the examples of metonymies encountered in the poem are language- and culture-specific. As Kövecses (2006: 112) states,

Prototype effects are partially determined by cultural factors, such as stereotypical members, ideal members, and paragons of categories. Moreover, not only can language be metonymic but also many of our cultural practices. In other words, metonymy can be found to underlie many forms of cultural behavior, as the examples of portrait painting and everyday rituals revealed. People in part find meaning in such activities because conceptual metonymies underlie their behavior.

Thus, culture affects the way the metonymic processes occur and thus, they also affect the way the metonymic expressions are represented in the subject’s conceptual system and, consequently, the way the subjects perceive the meaning of a given metonymic expression. In other words, people from different cultures may perceive the meaning of an expression differently due to the different metonymic representations this expression activates in their cognitive system.

With regard to metonymies in *The Monogram*, we encounter the following metonymies in the poem:

Poem I

1) Θα γυμίσει άλλον τις χαρακτείς
Της παλάμης, η Μοίρα, σαν κλειδούχος
Fate will turn elsewhere the engravings 
Of the palm, like a key owner

2) 
Θα παραστήσει ο ουρανός τα σωθικά μας
The sky will portray our entrails

Poem II
1)
Παιδί με το λιβάνι και με τον κόκκινο σταυρό
Child with the frankincense and with the red cross

Poem IV
1)
Σε κρατώ και σε πάω και σου φορώ
To λευκό νυμφικό της Οφηλίας, μ’ ακούς
I hold you and I take you and I dress you
In Ophelia’s white bridal dress, can you hear me

Poem V
1)
Με τ’ άλογο του Αγίου και το ανγό της Ανάστασης
With the Saint’s horse and the Easter’s egg

Poem VI
1)
Σαν δελφίνι πρωτόπειρο ν’ ακολουθεί
Και να παίζει με τ’ άσπρο και το κυανό η ψυχή μου!
My soul like a novice dolphin to follow
And to play with white and azure.

2)
Για τη ρολογιά και για το γκιούλ-μπρισίμι
For the passion flower and for the julibrissin

3)
Ας είναι ο λόγος που έστειλα να σου κρατεί δαφνόφυλλο
May the word I’ve sent hold a laurel-leaf to you

Poem VII

Με κρεβάτι μεγάλο και πόρτα μικρή
With a big bed and a small door

In the metonymy of the first poem, there is the relationship THE ENGRAVINGS OF THE PALM STAND FOR FATE. This is a metonymy related to culture and people’s attitudes and beliefs. But it seems that there is a contradiction in the extract from Poem I, as this could be a tautology. If the engravings of the palm stand for fate, and this is something that does not change, how can it be changed by Fate? Here we see, that this is not a tautology. It is just the use of the notion of fate in two different ways. The engravings of the palm stand for fate, with the meaning of fortune, or the route of life. Whereas in the other case, with the capitalized F, Fate becomes personified, a divine entity, and she is the only one who has the power (or the keys) to change this life route. Once again, there is the use of a notion in a twofold way, that creates different expectations to the reader (probably produces a garden path effect), and, thus, the ambiguity and difficulty in the parsing of the sentence creates an atmosphere, an emotion (of both complaint and asking for justice).

Moreover, in the first poem there is another expression that can be interpreted metonymically. This is the word σωθικά / sothiká / entrails in the fifth line: ‘Θα παραστήσει ο ουρανός τα σωθικά μαζι’ ‘The sky will portray our entrails’. Through the embodiment of meaning there is an association of the entrails of the body with the soul. In fact, the word σωθικά / sothiká / entrails can have either its literal or its metonymic meaning always according to the context. In this particular case, the reader is free to decide which meaning he/she is appropriate for him / her through the process of cognition or imagination. The human body serves as the source domain of
emotion in human cognition and how the mapping of special organs of the body with emotion is made depending on both physical manifestations and cultural beliefs and associations (Sharifian, Dirven, Yu and Niemeier 2008; Gaby 2008; Ibarretxe-Antuñano 2008). In this case, the conceptual metonymy that underlies the meaning of this word is THE ENTRAILS STAND FOR THE SOUL, OR THE ENTRAILS STAND FOR ONE’S EMOTIONAL WORLD. But, apart from this conceptual metonymy, it must be remarked that though this metonymic basis the metaphorical meaning this word has is more intense than the word ‘soul’. According to Georgopapadakos dictionary (1980: 907) σωθικά / sothika metaphorically means the depths of the soul. This detail makes the word σωθικά / sothika more emotionally loaded than the word ‘soul’.

With regard to the metonymy of the second poem, i.e. ‘Παιδί με το λιβάνι και με τον κόκκινο σταυρό/ Child with the frankincense and with the red cross’, it must be noted that again there are no clear-cut boundaries on the extensions the interpretations of this phrase may reach. In fact, because of the conjunction ‘and’ we have a similar pattern with the aforementioned case of the metaphors that were related with the same conjunction. Thus, we have the metonymy of the frankincense, the metonymy of the red cross, and the whole sentence serving as a metonymy. But what do these metonymies stand for? According to the folk practices, frankincense is associated with funeral practices, as it is burned to purify and diffuse its scent towards the sky were the souls are, so a metonymy could be: THE FRANKINCENSE STANDS FOR THE FUNERAL RITUAL. Also, frankincense is used in the church’s rituals, so another interpretation of the metonymy could be THE FRANKINCENSE STANDS FOR A CHURCH RITUAL. Moreover, FRANKINCENSE was one of the gifts the three Magi gave to the infant Jesus, that symbolized purity and ascend
(Lester 2007: 9). So, another metonymy that derives from the same word is that FRANKINCENSE STANDS FOR JESUS’ BIRTH. This third metonymy is enhanced by the existence of the word ‘child’ before it. As far as the red cross is concerned, often there are red crosses on the priest’s ornate garments, and also, there are children who help in the church’s rituals, the acolytes. Thus, a metonymy for it, would be THE RED CROSS STANDS FOR CHURCH RITUALS. But, red is also the colour of blood, and if we think that Christ’s cross became red from his blood, then the metonymy that emerges is THE RED CROSS STANDS FOR CHRIST’S BLOODSTAINED CROSS. Finally, if we conceive the whole sentence as a metonymy, then we can have either that THE CHILD WITH THE FRANKINCENSE AND THE RED CROSS STANDS FOR AN ACOlyTE or that the CHILD WITH THE FRANKINCENSE AND THE RED CROSS STANDS FOR CHRIST. It is understood that this specific sentence has many interpretations, and the mystery it conveys gives the reader the freedom to make their own reading and simultaneously creates a kind of feeling of wonder and awe due to the inability of the reader to make specific inferences. Moreover, interestingly, in Van Beek (1960: 70) it is stated that ‘most of us’ are not aware of nothing what this substance is, apart from the name that is stated in the Bible. But, probably, by ‘most of us’ he talks about people of his own culture, and not the Greek culture. Frankincense is still used in Greece, both in Church and at home for religion ceremonials for the purification of air and soul. As a result, culture plays a catalytic role for the closer interpretation to what the poet intended to mean by the use of this word.

In Poem IV, in this extract: ‘Σε κρατώ και σε πάω και σου φορώ/ Το λευκό νυμφικό της Οφηλίας, μ’ ακούς’ / ‘I hold you and I take you and I dress you/ In Ophelia’s white bridal dress, can you hear me’ there is a metonymy that shows the
relationship between the event described in the poem, that is, the girlfriend’s loss with Shakespeare’s heroine Ophelia. This metonymy has already been discussed in section 3.1.; (see note 2). The metonymy is OPHELIA’S WHITE BRIDAL DRESS STANDS FOR THE HEROINE’S DEATH. To re-discuss what has already been mentioned in section 3.1., probably the choice of Ophelia instead of another heroine who also dies has to do with other aspects of her tragedy, as is the fact of her insanity. Thus another metonymy here could be that OPHELIA’S WHITE BRIDAL DRESS STANDS FOR THE HEROINE’S MADNESS AND DEATH.

In Poem V, in the following extract, ‘Με τ’ άλαγο του Αγίου και το ανγό της Ανάστασης’/ ‘With the Saint’s horse and the Easter’s egg’, the metonymies have to do with Resurrection. In Greek Orthodox Tradition, the Easter’s egg is used to mean that Christ beat Death, that is, he arised from the dead (Ferguson 1954: 18). It is associated with the Night of Christ’s Resurrection ceremony with the chanting of the Greek orthodox psalm of Christ’s resurrection. Also, the Saint is obviously Saint George who has killed the dragon who is related with evil and death (ibid: 16-17). That is why over the Mass on the Celebration of his name there are resurrection psalms that are chanted. In other words, the metonymy in this case is: THE SAINT’S HORSE AND THE EASTE R’S EGG STAND FOR RESURRECTION. It is important to state that the emotional effect of this metonymy can be very intense for a Greek Orthodox reader, as the emotional associations created by these words can be almost imagistic, as they can have sound and movement e.g. the sound and movement of the horse’s galloping, the sound of egg’s breaking, the Resurrection psalm, the whole scene of people kissing each other’s cheek, in what is called to fili tis ayapis / ‘love’s kiss’. In other words, this metonymy has a more complex cognitive function, since it activates neurological paths that are related to memory of events and experiences, and
make the reader think and feel simultaneously according to his/her own cultural experience.

In Poem VI, there is the following extract: ‘Σαν δελφίν πρωτόπειρο ν’ ακολουθεί / Και να παίζει με τ’ άσπρο και το κυανό η ψυχή μου!’/ ‘My soul like a novice dolphin to follow/ ‘And to play with white and azure’. This is a metonymy with a twofold interpretation. White and azure are the colours of the sea and its foam, but also, they are the colors of the Greek flag. In other words, the metonymy here can be either WHITE AND AZURE STAND FOR THE SEA (AND ITS FOAM) or WHITE AND AZURE STAND FOR GREECE.

The second metonymy of Poem VI is the following: ‘Για τη ρολογιά και για το γκιούλ-μπρισίμι’ / For the passion flower and for the julibrissin. This line is not interpreted easily in the original, because the poet has chosen some rare plant names that the reader most probably is not familiar with. The reader must seek the meaning of those words, otherwise, the meaning of them is not clear. For example, the word ρολογιά / rologiá is widely-known as πασσιφλόρα / passiflora. Moreover, γκιούλ-μπρισίμι / giulbrisimi is the name of the flower of the plant ‘Albizia Julibrissin’, which in Greece, is widely-known as Ακακία Κωνσταντινουπόλεως / Akácia Konstantinoupóleos/ Acacia of Constantinople. In other words, the name of the tree is well-known, but the name of the flower of the tree is not used often. Thus, the poet does not want to make his intentionality too obvious, but he wants to keep it, in a way, apocryphal. However, a deeper look at the meaning of these words uncovers their real sense. Moreover, both these flowers have intense, sweet smells, that when brought into the reader’s memory create sweet odour experiences. Finally, both of these plants have also a symbolic meaning. The passion flower is associated with Christ’s Passion, (i.e. His suffering and death). This symbolism creates the conceptual
metonymy: ROLOJIA STANDS FOR CHRIST’S PASSION. Or more generally: ROLOJIA STANDS FOR SUFFERING AND DEATH. As far as the julibrissin flower is concerned, it is part of a plant whose name is AKACIA. In Greek ακακία / akacia/ is opposite of κακία / kakia / ‘meanness’. Also the tree acacia symbolizes peace and purity. In other words, the conceptual metonymy concerning julibrissin is JULLIBRISSIN STANDS FOR LACK OF MEANNESS or JULLIBRISSIN STANDS FOR PEACE, or, finally, JULLIBRISSIN STANDS FOR PURITY. In other words, if the poet expressed this line literally, he would probably say,

Για τα βάσανα και το θάνατο και για την έλλειψη κακίας και την ειρήνη  
For the suffering and death and for lack of meanness and for peace.

instead of,

Για τη ρολογιά και για το γκιούλ-μπρισίμι  
For the passion flower and for the julibrissin

This interpretation makes the meaning sequence of the whole stanza much more understandable, since, what follows is:

Πήγανε, πήγανε και άξη εγώ εγώ χαθεί  
Go, go, even if I am lost

Thus, there is the poet’s agreement for his beloved death and her going to Paradise where there is only peace, but even if he agrees, he also states that he feels lost staying back on his own.

The third metonymy of Poem VI is this one: ‘Ας είναι ο λόγος που έστειλα να σου κρατεί δαφνόφυλλο’/ ‘May the word I’ve sent hold a laurel-leaf to you’. 

In this extract, there is the metonymy LAUREL LEAF STANDS FOR GLORY. The laurel plant is associated generally with glory, being the symbol of Apollo, the God of Light, and it is laurel what is used for the garlands of poets, artists and winners

17 For the use of words such as ‘leave’ or ‘go’ that are used metaphorically instead of ‘die’, see Theodoropoulou (2008).
This is why there exist other expressions, like δαφνοστεφής/dafnostefis/ ‘crowned with laurel leaves’ which in its metaphorical sense means glorious and δρέπω δάφνες/ drépo dafnes / win or gain one’s laurels (Λεξικό της Κοινής Νεοελληνικής: 1998; Georgopapadakos 1980: 312).

In the excerpt mentioned in the above paragraph, a subject (here the personified word) holds a laurel leaf, standing for the image of Christ at what the Orthodox Church calls Κυριακή των Βαΐων /Kiriaki ton Vaíon/ Bay Sunday, and the West Churches know as Palm Sunday. The Palm Sunday is associated with the memory of the glorious entrance of Christ in Jerusalem, over which the people welcomed Christ with acclamations (Papyros - Larusse- Brittanica 2007: Vol.10., p. 518). The Greek Orthodox ritual on that day is that people bring to church laurel leaves and branches to glorify Christ similarly to the palm branches the crowd helded to glorify Him on Palm Sunday. Moreover, over the Mass of the Holy Saturday the Greek Orthodox priest throws laurel leaves on the church floor and distributes others to the crowd, as a symbol of expectation for Christ’s Glory for His Resurrection on the beginning of the next day. This cultural detail, gives the Greek reader the opportunity to have certain emotions of devoutness due to his/her experience in this rituals. Also it must be noted that the laurel leaf has a specific odour and the reference to it activates certain sensory neuron paths that bring the olfactory feeling of the laurel-leaf in the reader’s memory. Apart from a mere cognitive process of

metonymy, this works as a sense experience as well. If we consider that this also used to be the symbol of Apollo, the God of light, then another association contains the sense of light which was Elytis’ main characteristic in all his poetry.

Finally, in Poem VII there is the extract, Με κρεβάτι μεγάλο και πόρτα μικρή/ With a big bed and a small door. In this extract, there are two readings. Either the literal reading, or the reading that contains metonymies. Thus, κρεβάτι/ krevati/ ‘bed’ in Greek apart from its literal meaning of the piece of furniture, also has the metonymic meaning of sexual intercourse. Hence, the metonymy here is: BED STANDS FOR SEX. Thus, the big bed can mean either a bed that is big, or sexual intercourse that is great. Likewise, the word πόρτα/ porta/ ‘door’, apart from the literal meaning of the door also has the metonymic meaning of the entrance (of other people in the house). Thus, THE DOOR STANDS FOR ENTRANCE. As a result, a small door may denote the will of the poet to set limits to other people, so that he and his girlfriend can be alone, without being bothered by anybody else.

3.3. Emotions – Types of emotions – Simultaneous contrast of emotion affects

The whole poem is characterized by a juxtaposition of positive concepts followed by negative ones and so on. These concepts are associated with corresponding positive and negative emotions. The use of this pattern sets the poem in motion, creating suspense for what follows as well as intensifying emotions. A similar technique is used by painters in order to create the impression of more intense colour output. In fact, what the painter does is putting one ‘warm’ colour next to its opposite (or complementary) ‘cold’ colour, and as a result, the warm colour seems to be warmer and the cold colour seems to be colder. This was initially observed by Chevreul who
experimented with colours and defined the ‘law of simultaneous contrast’ in his book *The Principles of Harmony and Contrast of Colors and their Applications to the Arts* (1839). This is the definition of the law of simultaneous contrast of colours:

If we look simultaneously upon two stripes of different tones of the same colour, or upon two stripes of the same tone of different colours placed side by side, if the stripes are not too wide, the eye perceives certain modifications which in the first place influence the intensity of colour, and in the second, the optical composition of the two juxtaposed colours respectively. Now as these modifications make the stripes appear different from what they really are, I give them the name of simultaneous contrast of colours; and I call contrast of tone the modification in intensity of colour, and contrast of colour that which affects the optical composition of each juxtaposed colour.

(Chevreul 1839: 7).

It seems that human perception apart from this vision system, has this attribute to intensify the perceptual, and as a result, the emotional effect of certain concepts when one with positive connotations is put next to another one with negative connotations.

For example in Poem I, we have the emotion of love which is positive, followed by a concept of hitting, which is negative. Hitting is then followed by the concept of innocence, which is positive, and innocence is followed by the concept of death which is negative. Similarly, in poem II, there is in the beginning the word mourn (negative) followed by the word sing (positive). Then follows a sentence of doubt (negative). After that, there is a stanza which describes happy memories and moments of love (positive). After this stanza, there is another utterance of doubt (negative). Then again there are some lines that describe good memories (positive) and finally a stanza with negative concepts, such as darkness, crucifixion, ‘frankincense’ and ‘rocks’.

With an observant glance over the whole poem, it is obvious that this is a pattern that runs throughout. We find pairs of opposite concepts that due to the contrast they create they have an impact on the reader’s emotions. For example, in poem III we see the opposite pairs: a) **small foot – vast sheets**, b) **glimmering**
passages-hidden archways of the sea c) light – shade d) ajar shutter- wind that opens it (or open shutter) e) the first six stanzas contain positive memories, while the seventh one comes in contrast to them and it refers to the poet’s mourning situation.

A very interesting extract is in poem IV where we have that a) ‘the heartlessness of people will shine on’ (the rocks), where it is obvious that heartlessness would normally be conceptualized as something dark, while the use of the word ‘shine’ makes an ironic and simultaneously complaining remark. b) Another example of contrast is the extract which says that ‘someday the figures of the Saints will emit a real tear’ (in contrast to the fake propagation that is often the case of such “miracles”). C) Moreover, in the fourth stanza there are other contrastive pairs of concepts. Such pairs are, storm-love, and also there are six cases of opposition in this extract: ‘And it can’t blossom else, can you hear me/ On another earth, on another star, can you hear me/ There isn’t the soil, there isn’t the air/ That we touched the same, can you hear me. D) Finally, in the fifth stanza there are the contrastive pairs: a) good fortune - winter b) good fortune - north winds c) winter - springing a flower d) north winds - springing a flower.

As far as Poem V is concerned, the contrastive pairs of concepts are the following: a) In the first stanza there is the pair: beast’s – sorrow. In this example, this image is contrastive to the usual conceptualization of a beast as related more with anger or wilderness than with sorrow. This does not mean that beasts do not feel sorrow. In fact sorrow is an emotion that can be encountered in animals as well (Bekoff 2007). But the contrastive aspect here has to do with the contrast created in the usual conceptualization that A BEAST IS A WILD CREATURE. A sad beast comes in contrast with its common attribution of wilderness. b) Again there are some
words that create a negation and this negation effect creates contrast. In the first stanza, there are the following negations: i) I don’t want love, ii) but I want the wind/ iii) But I want the roofless upright sea’s gallop/ iv) And none had heard about you/ v) About you neither the dittany nor the mushroom/ On Crete’s high places nothing.

Also, such kind of negation is found in the sixth stanza of the poem: That none has seen or heard/ Nothing in the solitudes the ruinous houses/ Nor the buried ancestor at the very end of the courtyard wall. c) Furthermore, in the fourth stanza there are the following pairs of contrastive concepts: i) in the posture of the lonely pine-tree - Eyes of pride ii) transparent - Depth, iii) High in the chamber - back on the yard slabs.

d) In the fifth stanza the opposite pairs are the following: i) destroyed-Great ii) Great-small iii) little candle - the stentorian volcanic flash e) Finally, in the last stanza of the fifth poem there are the following contrasts: i) Of you only I- maybe, and the music ii) I remove - inside me.

With regard to Poem VI, the contrastive pairs of concepts are the following: i) I ‘ve seen a lot and the earth - through mind, seems to me more beautiful. In this extract the contradiction lies in the fact that although he has seen a lot of things in real life the earth seems to be more beautiful in the mind’s eye. In other words, he rejects the beauty of real life because what he imagines and thinks is even more beautiful. ii) more beautiful in golden vapours - the sharp stone . In this case, the contrast lies between the positive, almost dreamy, swinging image of the golden vapours and the steady, terrestrial, dangerous sharp stone. iii) the roofs - in the waves. This is a rather unusual image since the roofs are usually on dry land. Thus, the contradiction created here is due to the different expectation, the reader has which leads to conceptual neologism that makes the reader dedicate more thought in trying to realize the meaning of this phrase. This creates a bewildering effect that makes readers activate
their imagination and feel the emotion created by the poem far more intensely.

**iv)** *over the mountains - of the sea.* Here we have two images coming from traditionally different places, the one from the dry land and the other from the sea. Their placement together is a cognitive process that creates a contradictory effect due to the different prototypes that are stored in the reader’s conceptual system. But if one considers the Greek landscape with the many islands that often have at least one mountain or hill, it becomes understandable that this is a reality that was not conceptualized as such in ordinary Greek language, and thus, it creates a kind of a mystery because of its contradiction to the usual concept labeled as ‘islands’.

**v)** In the third stanza: **Victory, victory - where I’ve been beaten.** In this pair of contrastive concepts there is a kind of rejoicing over victory in the first place and this rejoicing becomes reversed from the phrase that follows which is about his defeat. Maybe, this line wants to show that whenever someone rejoices over a victory another one is beaten and feels sad.

**vi)** In the same stanza, there is another contrast which is the following: **Go, go, - even if I am lost.** On the one hand, the poet exhorts the heroine to leave, and on the other hand he states that he is lost because she departs. The second part of the pair comes as an afterthought and again reverses his initial prompt and shows that this was just said for the sake of appearances.

**vii)** In the fourth stanza, there is the contradiction between the poet’s **loneliness** and **the sun she holds which is a newborn child.** Loneliness has negative connotations as is often associated with sadness and darkness, while the other image has positive connotations both for the brightness and warmth of the sun and for the happiness a newborn child brings. It must be noted again that this can be, once again, a reference to Greece which has the characteristic bright sunlight that brings joy, like a newborn child, and the poet cannot see it, since he lives abroad due to the Junta regime.

**viii)** In the same stanza, there is a pair that triggers a different
mood. In the second line, there is reference to *mourning* and in the third line the poet changes the sad mood of the poem by making a wish and hoping that the poem he wrote will be for his beloved’s *glory*. ix) After this wish for *glory*, the mood changes again, and there is an image that refers to *strong wind, dark seabed* and *a lost Paradise*.

Finally, in Poem VII in contrast to the previous *lost Paradise* we have *Paradise*. Moreover, there is the contrast between the *big* bed and the *small* door. Another contrast also is the *weeping* of the poet, though he is in *Paradise*. The poem closes as a cycle and it returns to the first phrase of the poem, ‘I will mourn forever, can you hear me? / For you, all alone, in Paradise.’ which contradicts the Greek proverb as discussed above, in the section 3.2.2. ‘Culture’.

The reason why this technique creates intense emotions probably has to do with the general cognitive system and how categorization takes place. If words like *sweet, light, sun, love, glory*, have positive connotations, or, in other words, our conceptual system has categorized them as ‘positive’, while, on the other hand, words like *winter, cold, dark, storm*, have negative connotations, or, our conceptual system has categorized them as negative, this means that they are stored in two different broad categories. The formation of a structure that contains a sequence of concepts in which a positive concept is followed by a negative one which in turn is followed by a positive one and so on, has as a result the regular change of category that is being activated as we read the sequence. This category switching is obviously associated with the creation of a kind of ‘energy’ that can be realized as emotion, thought, or, as a combination that affects and moves the reader.
A similar case of the function of contrasting words is observed in Voßhagen (1999). Voßhagen discusses an extract from the play *Who’s afraid of Virginia Wolf* (Albee 1962: 41). Here is part of it:

Honey: Oh! My goodness!
Martha: [joyously]: Where’d you get that, you bastard? […]
George (a trifle abstracted): Oh, I’ve had it awhile. Did you like that?
Martha [giggling]: You bastard. […]
George [leaning over Martha]: You liked that, did you?
Martha: Yeah…That was pretty good. [softer] C’mon…Give me a kiss.

As Voßhagen states, the fact that Martha giggles when she says the word *bastard* alters its function and from a swearword it becomes a term that expresses affection (1999: 304). Also, he refers to Wundt who said that expressiveness is increased by this way up to a high extent (1912: 576). He also refers to other examples, but what happens in all of them is that the negative word is accompanied by tender or happy paralinguistic expressions, such as tone of voice or smile. Voßhagen believes that a negative emotion concept can offer mental access to a positive one, because it is more prominent and thus, it gives the speaker the chance to pay attention to its power (ibid).

However, I believe that it is the conflict between the expression of the speaker and the word he/she utters that intensifies the positive effect of the negative word that is used in such cases. In other words, the gestures, and other paralinguistic means, such as the tone of the voice are also categorized in the two opposite categories that contain positive and negative concepts. In fact, they function metaphorically and metonymically (Panther and Radden 1999; Cienki 1998; McNeill 2005; Cienki and Müller 2008). Thus, the switching from the positive category that includes the positive gesture to the negative category that contains the ‘bad’ word is responsible for the intensification of the positive emotion effect, and without it the mere word has an insulting effect. Hence, Elytis’ use of simultaneous contrastive concepts in *The*
Monogram can also be achieved with words that are in conflict with simultaneous extra-linguistic elements that accompany them.

3.4. Synaesthesia

Synaesthesia could be claimed to be a subtype of the previous section that dealt with the intensification of the effect of an emotion when a contrastive emotion accompanies it. In other words, the poet makes combinations of different senses and by this technique he manages to offer a stronger and even more moving experience to the reader. Synaesthesia is the unconscious perceptual experience that comes from the combination and interaction of multimodal associations (Popova 2005: 396). ‘In psychological and neuro-psychological terms this means that the stimulation of one sensory modality reliably and invariably (for a particular person) causes a perception in one or more different senses’ (ibid).\(^{19}\)

There are various types of synaesthesia, either this experience has to do with a pathological neural dysfunction, or it is the result of chemical substances effect on the brain, or even it is the result of artistic, imaginative works. Rogowska (2011: 214-215) categorizes the various types of synaesthesia found in research literature and she distinguishes eleven categories, that are: 1) ‘constitutional’ (Grossenbacher 1997) or ‘developmental’ (Harrison & Baron-Cohen 1997a), or ‘idiopathic synaesthesia’ (Martino & Marks 2001); 2) ‘Acquired synaesthesia or postaccidental synaesthesia’ (Jacome 1999; Podoll & Robinson 2002; Rao, Nobre, Alexander, & Ceowy 2007; Ro et al. 2007; Villemure, Wassimi, Bennett, Shir, & Bushnell 2006); 3. Phantom synaesthesia (Ramachandran & Rogers-Ramachandran 2000); 4) Synaesthesia, related with physical feelings that are mainly the result of empathy

\(^{19}\)Also see Cytowic (1989); (1994).
(Banissy & Ward 2007; Banissy, Cohen Kadosh et al. 2009; Blakemore, Bristow, Bird, Frith, & Ward 2005; Fitzgibbon, Giummarra, Georgiou-Karistianis, Eticott, & Bradshaw 2010); 5) ‘Artificial synaesthesia’, used mainly in individuals with problems in perceiving a sense (e.g. hearing or vision) by transferring sensations from the healthy system to the impaired one with the aid of technical devices that are necessary for this transfer (Foner 1999; Mejier 1992; Proulx & Stoerig 2006; Proulx 2010; Ward & Meijer 2010); 6) ‘Virtual synaesthesia’ is the experience created by a virtual reality device that gives various types of sense experience (sound, taste, smell, touch) only by means of visual experience (Biocca, Kim, & Choi 2001; Schaefer, Noennig, Heinze, & Rotte 2006); 7) ‘Posthypnotic synaesthesia’ can be named the synaesthetic experience certain individuals have when they are given suggestions while they are hypnotized; this fact provides evidence for a cognitive control that can occur over synaesthetic effects (Cohen Kadosh, Henik, Catena, Walsh, & Fuentes 2009; Terhune, Cardena, & Lindgren 2010); 8) ‘Narcotic synaesthesia’ is the effect of narcotic substances such as ‘LSD’ on some people, as they probably influence the system of serotonin receptors (Cytowic 2002; Kafka 1997; Brang & Ramachandran 2008; Studerus, Gamma, & Vollenweider 2010); 9) ‘Neonatal synaesthesia’ is observed in normal infants up to the fourth month of age which is a normal developmental stage associated with sensual modality specialty, but it remains in subdued form in every age (Maurer 1993 Maurer & Mondloch 2005; Maurer, Pathman, & Mondloch 2006; Spector & Maurer, 2010); 10) ‘Weak synaesthesia’ (Martino & Marks 2001; Marks & Odgar 2005). It is associated with usual associations between different types of perceptions, such as, bright colours with high pitched tones or dark colours with negative emotions (Hubbard 1996; Marks, Hammeal, & Bornstein 1987; Melara & Marks 1990a, 1990b; Melara 1989a, 1989b;
Artistic synaesthesia occurs in art in general, and it is often found in literature and poetry, as it stimulates imagination in experiencing new, extraordinary combinations of sensations (Rogowska 2011:215; Day 1996; Galeyev 1993; Nelson & Hitchon 1995; Van Campen and Froger 1999; Ceglie 2007; Hertz 1999; Tsur 2007).

Based on Rogowska’s categorization, the cases of synaesthesia that are found in The Monogram belong to the category of ‘artistic synaesthesia’ and more specifically ‘literary synaesthesia’. These lines that contain synaesthetic expressions highly motivate the reader to employ their imagination in experiencing a kind of transcendental meditation in which nouns of sound bear colour or nouns of smell bear tactile sensation and so on. This mixture of senses can also be associated with conceptual blending since it is a cognitive process by which semantic integration is performed by combining ‘conceptual integration networks’ (see Fauconnier and Turner [1998] 2006: 307). At least two input mental spaces are required for each conceptual blend (ibid: 308). ‘The network model is concerned with on-line, dynamical cognitive work people do to construct meaning for local purposes of thought and action. It focuses specifically on conceptual projection as an instrument of on-line work. Its central process is conceptual blending’ (ibid: 313). In the case of conceptual integration between different sense inputs in ‘artistic synesthesia’ in The Monogram, there may be ‘fusion’ of sense concepts, ‘composition’, ‘completion’, ‘elaboration’ or even ‘category extension and change’ depending on the reading, or ‘projection’ of each reader (See ibid: 310, 313-315, 326).

In synaesthesia, there is a kind of simultaneous neurological activation of different sense centres located in the brain lobes, and this is called ‘cross-wiring’ or
‘cross-activation’ (Ramachandran and Hubbard 2001: 8-13; Harrison & Baron-Cohen 1997b; Marks 1997). ‘It has often been suggested that concepts are represented in brain maps in the same way that percepts (like colours or faces) are. […] If so, we can think of metaphors as involving cross-activation of conceptual maps in a manner analogous to cross-activation of perceptual maps in synaesthesia’ (Ramachandran and Hubbard 2001: 17). The angular gyrus of the human brain, most possibly, is responsible for the formation of ‘cross-modal associations’, as is the case in ‘cross-modal metaphors’ (ibid: 18).

This mechanism gives Elytis the freedom to use his imagination and offer synaesthetic metaphorical images by means of mixing or ‘blending’ concepts that typically belong to different conceptual domains, since they are associated with different senses. Synaesthetic metaphors are also seen in ordinary language. For example in saying ‘sweet odour’ there is a combination of concepts that belong to two senses, that of ‘taste’ and that of ‘smell’, since typically, we give the attribution of sweetness when we taste something sweet. In the same realm, in the example ‘splendid performance of the singer’ there is a combination of concepts that (proto)typically belong to two distinct senses, those of vision and sound. That is, in its initial, or prototypical meaning, the adjective ‘splendid’ means ‘brilliant’, ‘fulgent’, and thus, it is associated mainly with the sense of vision. On the other hand, singing performance is perceived by our auditory sense. In this case, we give an attribute that belongs to the domain of ‘seeing’ to a performance that belongs to the domain of ‘hearing’, and thus we make a cross-activation of senses. Nonetheless, these synaesthetic metaphors due to routinization of use may have become conventionalized and are not perceived as such by the speakers, as these adjectives now, in fact, belong to both domains. In poetry, though, newly-combined synaesthetic metaphors have a
very intense synaesthetic effect on the readers. In the following examples, there is a reference to and a brief analysis of poetic synaesthetic expressions that are found in The Monogram:

Poem II

Οι κιθάρες που αναβόσβησαν κάτω από τα νερά
The guitars that flickered under the waters

Poem IV, 3rd stanza

Δεν υπάρχει το χώμα, δεν υπάρχει ο αέρας
Πού αγγίζαμε, ο ίδιος, μ’ ακούς
There isn’t the soil, there isn’t the air
That we touched, the same, can you hear me

Poem V, 5th stanza

Να χωράς στο κεράκι τη στεντόρεια λάμψη την ηφαιστειακή
To fit in the little candle the stentorionic volcanic flash

Poem V, 7th stanza.

Για σένα σαν καρφίτσα η μυρωδιά η πικρή
Που βρίσκει μες στο σώμα και που τριπάει τη θύμησή
For you like a pin the bitter odour
That hits in the body and that pierces memory

Poem VII

Έχω πέξει μες στ’ άπαστα μιαν ηχώ
Να κοιτάζω κάθε πρωί που ξυπνώ
I’ve thrown an echo to the very deep
To look at myself every morning I wake up

Thus, in Poem II there is a combination of the following senses: a) auditory: the sound of the guitar, b) visual: the flickering c) tactile, auditory, and visual: the sense, sound and image of the sea water. In Poem IV, in the third stanza there is the verb touch and it refers both to something that can be touched (i.e. the soil) and to something that cannot be touched (i.e. the air). We can smell the air, we may feel a wind on our skin, but we cannot touch it. By the use of such a verb, there is a combination of senses and what we feel by a different sense path, can be felt in a new
mode as well. In poem V, in the fifth stanza there is the use of an adjective that is usually used for sound as a complement of a noun that refers to visual image. That is, the adjective ‘stentorian’ is used in Greek usually as a collocation with the noun ‘voice’, to refer to somebody who is clarion-voiced. But here the second part of the collocation is replaced by a concept that comes from another domain, and this is the domain of vision, as light is something we see. In this way the synaesthesia that is felt has imagistic effects, as the reader can hear and see the extremely loud sound and glaring light of a volcanic explosion. Furthermore, in Poem V, in the seventh stanza, there is another synaesthesia case. There is the attribution of a characteristic that is usually related with the sense of taste, to the sense of smell. Thus the smell is ‘bitter’. But, apart from that it can also be felt through the tactile sense; thus, it is felt ‘like a pin’ but this pin does not hit the surface of the body. It hits in the body, and, moreover, it pieces memory, which is a mental process. This type of synaesthesia combines taste, smell, touch, and mental perception as well. Finally, in Poem VII there is the combination of the sense of with the sense of vision, since ‘echo’ is a sound attribute, but due to it the poet can look at his own reflection which is a visual attribute. However, the message becomes understandable, since in both cases there is a kind of energy, a sound or optical wave, which hits on a surface, and returns again to its source.

4. Translation

The current analysis has proved that *The Monogram* is a poem with intense culture-specific and language-specific constituents that are difficult to be translated in another language. However, an analysis like this may contribute to the better understanding of what the poem means from a Greek-reader’s point of view, based on
the framework of Cognitive Linguistics. As Connolly (1998) states, since translation of poetry is very difficult because of the cultural gap between the translator and the poet it can produce wrong interpretations for the non-Greek reader. In fact, the translated form of the poem is a kind of a meta-poem which has its own value and it creates its own affect on the reader (Connolly 1998). As far as Elytis’ poetry is concerned, Connolly points out that the translation of his poems should preserve their Greek character as far as its theme and perception is concerned, since Greek poems should better not be translated as if they were written in the target-language (ibid: 44).

Connolly has a positive view on poetry translation, and he says that it is important; for example, the English translations of Elytis’ poems played a crucial role for his awarding of the Nobel Prize (ibid: 45). I agree with Connolly for the value of translation, and I believe that it plays a crucial role in cross-cultural communication. Although it cannot reach the value of the original poem, a good translation can offer a significant poetic experience to the non-native reader. But, if there are cultural gaps between the poet and the translator, there might be oversights, understatements, or use of words that have a different meaning than the corresponding words found in the original.

Broumas (1998: 21-26), for instance, provides a translation of The Monogram that in general terms reflects the poet’s intention, but at several points, it deviates from the original poem’s meaning, and creates different emotional associations for the reader. For example, in the original poem (in poem V) there is the line: …μέσα στο σπίτι με το σκρίνιο το παλιό/ …mesa sto spiti me to skrinio to palio/… ‘in the house with the old china-cabinet’. Broumas translates the word σκρίνιο as ‘screen’ (Broumas 1998: 25) which has a different meaning from the Greek σκρίνιο that is the cabinet where china and crystal plates and glasses are stored in Greek homes; this is usually
found in the living room, made of heavy and original wood and is one of the most impressive pieces of furniture in (mainly traditional) Greek homes. The translation of σκρίνιο as ‘screen’ may have a similar phonological proximity with it, but semantically, it means something else. This is a case of false friends.

Another example of deviation from the original meaning is the attribution of the word δροσαξί/ drosaxi as ‘coolweed’ (Broumas 1998: 21) instead of ‘apple geranium’ in poem II in the following line: Η γλάστρα με το δροσαξί στις ανοιχτές ανοιξιόπορτες / ‘The pot with the apple-geranium by the open yardgates’. In fact, δροσαξί/ drosaxi is another name for the plant αρμπαρορίζα, which is a plant with a sweet odour that is often used as a constituent for traditional Greek spoon-sweets. Its translation as ‘coolweed’ creates totally different conceptual and emotional denotations and connotations to the reader, as coolweed is another name for ‘marihuana’. Consequently, this word use alters the intentionality of the poet, who wanted to refer to a plant which is associated with sweetness and Greek tradition and not to the negative connotations of the English word ‘coolweed’.

Translation cannot be successful if the translator is culturally distant from the poet. The translator must know the culture by his/her own experience so as to provide the original meaning of a text in another language, and even if he/she cannot provide a totally synonymous word in the target language, he/she should try to give a near-synonym, or, a word that will create similar connotations with the word in the original text. A translator should not be overambitious and change radically what the poet intended to mean. Moreover, a deeper study of Elytis’ poetry can offer many missing clues to the foreign reader, at least encyclopaedically, since he/she lacks the experience of Greek culture and the thorough knowledge of the Greek language.
Cognitive Linguistics, and more specifically Cognitive Poetics, can provide the theoretical framework for this target.

5. Conclusion

The current analysis of Elytis’ *The Monogram* has been an attempt to cover several issues that emerge from the poem and are mainly culture and language-specific. This poem has a quite ciphered language, influenced by surrealism, which I tried to decipher based on my experiential knowledge as a native Greek as well as on my research with regard to the symbolism and the hidden implications of the poet in addition to the ostensible expressive means he applied for his goal. There has been an attempt to analyze aspects of syntactic structures of the poem, the polysemy, the cultural elements that are ubiquitous in the poem, the conceptual metaphors and metonymies, and also, there has been a reference to synaesthesia, conceptual integration and blending, as well as a focus on the simultaneous contrast of emotion affects, all the above within the theoretical framework of Cognitive Linguistics. This has been a first attempt and it does not mean that there are no other issues that could be included in this analysis.

Subjectivity and intersubjectivity seem to play a significant role in what the poet intended to express and communicate with this poem, as well as for the interpretation of the meaning of the poem by different readers. The differences in the interpretations of the poem are more intense when there are cultural gaps between the poet and the reader. However, differences in the interpretation are also found in readers with the same cultural background, since each individual may have their own perception, or they may focus on other aspects. This is the reason why translations of the same original text differ when made by different individuals. In the translation I
have attempted here \(^{20}\) I have tried to provide as accurately as I could the meaning of the poem, always from my subjective point of view, but also from my own experience of Greek culture. Probably, both the analysis and the translation leave space for additional improvements and suggestions. Moreover, the word-limit of this study made it impossible for me to pay attention to every detail of the poem in order to analyze all its aspects. In the future, a more extended analysis could provide a more thorough investigation of the poem in the framework of Cognitive Linguistics. I hope that with this analysis of Elytis’ *The Monogram* I have contributed even slightly to the field of Cognitive Poetics, which is a promising branch of Cognitive Linguistics.

\(^{20}\) See appendix, section 6.3.
6. Appendix:

6.1. The Monogram (original in Greek)

Το Μονόγραμμα (Οδυσσέα Ελύτη, 1972)

Θα πενθώ πάντα - μ’ ακούς ; - για σένα, μόνος, στον Παράδεισο.

I

Θα γυρίσει αλλού τις χαρακτές
Της παλάμης, η Μοίρα, σαν κλειδούχος
Μια στιγμή θα συγκατατέθει ο Καρός

Πώς αλλιώς, αφού αγαπιούνται οι άνθρωποι

Θα παραστήσει ο ουρανός τα σωθικά μας
Και θα χτυπήσει τον κόσμο η αδωτήτα
Με το δριμύ του μαύρου του θανάτου.

II

Πενθώ τον ήλιο και πενθώ τα χρόνια που έρχονται
Χωρίς εμάς και τραγουδώ τ’ άλλα που πέρασαν
Εάν είναι αλλήθεια

Μιλήμενα τα σώματα και οι βάρκες που έκρουσαν γλυκά
Οι κιθάρες που αναβόσβησαν κάτω από τα νερά
Τα "πίστευε με" και τα "μή"
Μια στον αέρα , μια στη μουσική

Τα δύο μικρά ζώα, τα χέρια μας
Που γύριζαν ν’ ανέβουν κρυφά το ένα στο άλλο
Η γλάστρα με το δροσαχί στις ανοιχτές αυλόπορτες
Και τα κομμάτια οι θάλασσες που ερχόταναν μαζί
Πάνω απ’ τις ξερολιθιές, πίσω απ’ τούς φράχτες
Την ανεμώνα που κάθισε στο χέρι σου
Κι έτρεμε τρεις φορές το μοβ τρεις μέρες πάνω από
tους καταράχτες

Εάν αυτά είναι αλλήθεια τραγούδω
Το ξύλινο δοκάρι και το τετράγωνο φαντό
Στον τοίχο , τη Γοργόνα με τα ξέπλεκα μαλλιά
Τη γάτα που μας κοίταζε μέσα στα σκοτεινά
Παιδί με το λιβάνι και με τον κόκκινο σταυρό
Την ώρα που βραδιάζει στους βράχους το απλησίαστο
Πενθώ το ρούχο που άγγιξα και μου ήρθε ο κόσμος.

III

Έτσι μιλώ για σένα και για μένα

Επειδή σ’ αγαπώ και στην αγάπη ξέρω
Να μπαίνω σαν Παντελήνης
Από παντού, για το μικρό το πόδι σου μες στ’ αχανή σεντόνια
Να μαδάω γιασεμί - κι έχω τη δύναμη
Αποκοιμημένη, να φυσώ να σε πηγάινω
Μέσα από φεγγάρι περάσματα και κρυφές της θάλασσας στοές
Υπνοτισμένα δέντρα με αράχνες που ασημίζουνε

Ακουστά σ’ έχουν τα κόμματα
Πός χαϊδεύεις, πός φιλάς
Πός λές ψιθυριστά το "τι" και το "έ"
Τριγύρω στο λαμό στον όρμο
Πάντα εμείς το φως κι η σκιά

Πάντα εσύ τ’ αστεράκι και πάντα εγώ το σκοτεινό πλεούμενο
Πάντα εσύ το λιμάνι κι εγώ το φανάρι το δεξία
Το βρεμένο μουράγιο και η λάμψη επάνω στα κουπία
Ψηλά στο σπίτι με τις κλιματίδες
Τα δέτα τριαντάφυλλα, το νερό που κρυώνει
Πάντα εσύ το πέτρινο άγαλμα και πάντα εγώ η σκιά που μεγαλώνει
Το γερτό παντζούρι εσύ, ο αέρας που το ανοίχτε εγώ
Επειδή σ’ αγαπώ και σ’ αγαπώ
Πάντα εσύ το νόμισμα και εγώ η λατρεία που το εξαργυρώνει:

Τόσο η νύχτα, τόσο η βόη στον άνεμο
Τόσο η στάλα στον αέρα, τόσο η σιγαλιά
Τριγύρω η θάλασσα η δεσποτική
Καμάρα τ’ ουρανού με τ’ άστρα
Τόσο η ελάχιστη σου αναπνοή

Που πια δεν έχω τίποτε άλλο
Μες στους τέσσερις τούχους, το ταβάνι, το πάτωμα
Να φωνάζω από σένα και να με χτυπά η φωνή μου
Να μυρίζω από σένα και να’ αγκαίνουν οι άνθρωποι
Επειδή το αδοκίμαστο και το απ’ άλλου φερμένο
Δεν τ’ αντέχουν οι άνθρωποι κι είναι νωρίς, μ’ ακούς
Είναι νωρίς ακόμη μες στον κόσμο αυτόν αγάπη μου

Να μιλώ για σένα και για μένα.
IV

Εἶναι νορίς ακόμη μες στον κόσμο αυτόν, μ’ ακούς
Δεν έχουν εξημερωθεί τα τέρατα, μ’ ακούς
Το χαμένο μου αίμα και το μυστερό, μ’ ακούς
Μαγαΐρι
Σαν κρατάρι που τρέχει μες στους ουρανούς
Και τον άστρον τους κλώνους τσακίζει, μ’ ακούς
Ειμ’ εγώ, μ’ ακούς
Σ’ αγαπώ, μ’ ακούς
Τ’ αγαπώ και σα πάω και σου φορώ
Το λευκό νυφικό της Οφηλίας, μ’ ακούς
Πού μ’ αφήνεις, σού πας και ποιος, μ’ ακούς

Σού κρατάει το χέρι πάνω απ’ τους κατακλυσμούς

Οι πελάργοις λιάνες και των ηφαιστείων οι λάβες
Θά ’ρθει μέρα, μ’ ακούς
Να μας θάψουν, κι οι χιλιάδες ύστερα χρόνοι
Λαμπρά θα μας κάνουν πετρόματα, μ’ ακούς
Να γυαλίζει επάνω τους η απονία, μ’ ακούς
Τον ανθρώπων
Και χιλιάδες κομμάτια να μας ρίξει

Στα νερά ένα-ένα, μ’ ακούς
Τα πικρά μου βότσαλα μετρώ, μ’ ακούς
Κι είναι ο χρόνος μια μεγάλη εκκλησία, μ’ ακούς
Όπου κάποτε οι φιγούρες
Των Άγιων
Βγάζουν δάκρυ αληθινό, μ’ ακούς
Οι καμπάνες ανοίγουν αψηλά, μ’ ακούς
Ένα πέρασμα βαθύ να περάσω
Περιμένουν οι άγγελοι με κερί και νεκρώσιμους ψαλιούς
Πουθενά δεν πάω, μ’ ακούς
Τη κανείς ή κι οι δύο μαζί, μ’ ακούς

Το λουλούδι αυτό τής καταγίδας και μ’ ακούς
Τής αγάπης
Μια για πάντα το κόνσαμε
Και δεν γίνεται ν’ ανθίσει αλλιώς, μ’ ακούς
Σ’ άλλη γη, σ’ άλλο αστέρι, μ’ ακούς
Δεν υπάρχει το χώμα, δεν υπάρχει ο αέρας
Πού αγγίζαμε, ο ίδιος, μ’ ακούς

Και κανείς κηπουρός δεν εντύχησε σ’ άλλους καιρούς

Από τόσον χειμώνα κι από τόσους βοριάδες, μ’ ακούς
Να τινάξει λουλούδι, μόνο εμείς, μ’ ακούς
Μες στη μέση τής θάλασσας
Από μόνο το θέλημα τής αγάπης, μ’ ακούς
Ανεβάσαμε ολόκληρο νυκτί, μ’ ακούς
Με σπιτιές και με κάβους κι ανθισμένους γκρεμούς
Άκου, άκου
Ποιος μιλεί στα νερά και ποιος κλαίει - ακούς;
Ποιος γυρεύει τον άλλο, ποιος φαινάζει – ακούς;
Είμ’ εγώ πού φωνάζω κι είμ’ εγώ πού κλαίω, μ’ ακούς
Σ’ αγαπώ, σ’ αγαπώ, μ’ ακούς.

V

Για σένα έχω μιλήσει σε καπνούς παλιούς
Με σοφές παραμάνες και μ’ αντάρτες απόμαχους
Από τι να ’ναι που έχεις τη θλίψη του αγριμού
Την ανταύγιση στο πρόσωπο του νερού του τρεμάμενου
Και γιατί, λέει, να μέλλεις κοντά σου να ’ρθω
Που δέ θέλω αγάπη αλλά θέλω τον άνεμο
Αλλά θέλω της έξεσκεψης θρίας θάλασσας τον καλπασμό

Και για σένα κανείς δεν είχε ακούσει
Για σένα ούτε το δίκταμο ούτε το μανιτάρι
Στα μέρη τ’ αγηλά της Ναυαγίου τίποτα
Για σένα μόνο δέχτηκε ο Θεός να μου οδηγεί το χέρι

Πιο δω, πιο κεί, προσεχτικά σ’ όλο το γύρο
Του γιαλού του προσώπου, τους κόλπους, τα μαλλιά
Στο λόφο κυματίζοντας αριστερά

Το σώμα σου στη στάση του πεύκου του μοναχικού
Μάτια της περιφάνειας και του διάφανου
Βυθού, μέσα στο σπίτι με το σκρίνι το παλιό
Τις κίτρινες νταντέλες και το κυπαρισσόξυλο
Μόνος να περιμένω πού θα προτομάνεις
Ψηλά στο δόμα ή πίσω στις πλάκες της αυλής
Με τ’ άλογο του Αγίου και το αυγό της Ανάστασης

Σαν από μια τουχογραφία καταστραμμένη
Μεγάλη όσο σε θέλησε η μικρή ζωή
Να χωράς στο κεράκι τη στεντόρεια λάμψη την ηραιστειακή

Που κανείς να μην έχει δεί και ακούσει
Τίποτα μες στις ερημιές τα ερειπωμένα σπίτια
Ούτε ο θαμμένος πρόγονος άκρη-άκρη στον αυλόγυρο
Για σένα, ούτε η γεροντισσα μ’ όλα της τα βοτάνια

Για σένα μόνο εγώ, μπορεί, και η μουσική
Που διόρρημα μέσα μου αλλ’ αυτή γιρίζει δυνατότητη
Για σένα το ασχημάτιστο στηθός των δώδεκα χρόνων
Το στραμμένο στο μέλλον με τον κρατήρα κόκκινο
Για σένα σαν καρφίτσα η μυρωδιά η πικρή
Που βρίσκει μες στο σώμα και πού τραβάει τη θύμηση
Και νά το χώμα, νά τα περιστέρια, νά η αρχαία μας γη.

VI

Έχω δει πολλά και η γη μέσ’ απ’ το νου μου φαίνεται οραιότερη
Οραιότερη μες στους χρυσούς ατμούς
Η πέτρα η κοφτερή, οραιότερα
Τα μπλάβα των ισθίων και οι στέγες μες στα κύματα
Οραιότερες οι αχτίδες όπου δίχως να πατείς περνάς
Αήττητη όπου η Θεά της Σαμοθράκης πάνω από τα βουνά
tης θάλασσας

Έτσι σ’ έχω κοιτάξει πού μου αρκεί
Νά ’χει ο χρόνος όλος αθωοθεί
Μες στο αυλάκι που το πέρασμα σου αφήνει
Σαν δελφίνι πρωινόπευρο ν’ ακολουθεί

Και να παίζει με τ’ άσπρο και το κυανό η ψυχή μου!

Νίκη, νίκη όπου έχω νικηθεί
Πριν από την αγάπη και μαζί
Για τη ρολωμά και για το γκιουλ-μπρισίμι
Πήγαινε, πήγαινε και ας έχω εγώ χαθεί

Μόνος, και ας είναι ο ήλιος που κρατείς ένα παιδί
νεογέννητο
Μόνος, και ας είμ’ εγώ η πατρίδα που πενθεί
Ας είναι ο λόγος που έστειλα να σου κρατείς δαφνόφυλλο
Μόνος, ο αέρας δυνατός και μόνος τ’ ολοστρόγγυλο
Βότσαλο στο βλεφάρισμα του σκοτεινού βυθού
Ο ψαράς που ανέβασε κε έριξε πάλι πίσω στους καιρούς τον Παράδεισο!

VII

Στον Παράδεισο έχω σημαδέψει ένα νησί
Απαράλλαχτο εσύ κι ένα σπίτι στη θάλασσα

Με κρεβάτι μεγάλο και πόρτα μικρή
Έχω ρίξει μες στ’ άπατα μιαν ηχώ
Να κοιτάζομαι κάθε προί που ξυπνώ

Νά σε βλέπω μισή να περνάς στο νερό
και μισή να σε κλαίω μες στον Παράδεισο.
6.2. The Monogram (transcription of pronunciation)

to monóγrama (oōisēa elīti, 1972)

θα πενθό ή πάντα – m akūs? – jia séna
mόnοs, ston Paráöiso.

I

θα jirisi alū tis xaracíēs
tis palámis, i mira, san kliōuxos
miā stiγmī tha singatateθī o cerōs

pós aliōs, afū ayapiūnde i ánθropi

θα parastisi o uranōs ta soθikā mas
ce θa xtípsi ton kōsmo i aθoōtīta
me to ðrimi tu mávr tu θanátu.

II

penθō ton iλio ce penθō ta xránia pu érxonde
xoris emás ce trayouóō t ála pu pérasan
eān ine aliōia

miliména ta sómata ce i várkes pu ékrusan γlikā
i kiθāres pu anavósvisan kāto apó ta nerā
ta pístepsé me ce ta mí
miā ston aéra, miā sti musiçī

ta ðio mikrā zōa, ta čeria mas
pu γírevan n anévune krifā to éna sto álō
i γlāstra me to drosaçī stis anixtēs avlōportes
ce ta komáltia I ðálases pu erxóndusan mazı
páno ap tis kserolīθiēs, píso ap tus fráxtēs
tin anemōna pu kāθise sto čeri su
ci étreme trís forēs to móv trís méres páno apo
tus katarxētes

eān aftā ine aliōia trayuōō
to ksílīno ðokāri ce to tetráγono fandō
ston tíxο, ti γoryōna me ta ksépleka maliā
ti γάτα pu mas kitakse mësa sta skotiná

peóí me to liváni ke me ton kôkino stavró
tín óra pu vraóíázi ston vráxon to aplisiatvø
penbó to rúxo pu ángiksa ke mu írfe o kósmos.

III

étsi miló jia séna ce jia ména

epióí s ayapó ce stin ayápi kséro
na béno sán pansélinos
apó pandú, jia to mikró to póóí su mês st axani sendónia
na maðáo jiasemiá –ci éxo ti óínami
apocimisméni, na fisó na se priýeno
mês apó fegérá perásmata ce kriféis tis óálasas stoës
ipnotisména Íéndra m aráxnes pu asimízune

akustá s éxun ta címata
pós xaiðévis, pós filás
pós lês psithristá to ti ce to è
triýiro sto lemó ston órmo
pánda emis to fós ci i sciá

pánda esí t asteráki ce pánda eyó to skotínó pleúmeno
pánda esí to limáni ci eyó to fanári to óeksiá
to vreméno murájio ce i lámpsi epáño sta kupjía
psilá sto spíti me tis klímatiðes
ta òetá triandáfila, to neró pu krióíni
pánda esí to petrino áyalma ce pánda eyó i skiá pu meýalóni
to yerót pantzúri esí, o aèras pu to aníji eyó
epióí s ayapó ce s ayapó
pánda esí to nómisma ce eyó i latría pu to eksarjiróíi:

tóso i níixta, tóso i voi ston ánemo
tóso i stála ston aéra, tóso i siýaliá
trijíro i óálasa i òespotikí
kamára t uranú me t ástra
tóso i eláxistí su anapnoí

pu piá òèn exo típote áló
mês stus téseris tixus, to taváni, to pátoma
na fonázo apó sêna ce na me xtipá i foní mu
na mirizo apó sêna ce n ayrièvun i ánthropi
epióí to aòokíamanto ce to ap álú férméno
òèn t andèxoun i ánthropi ci ine norís, m akús
ine norís akómi mês ston kósomo aftón ayápi mu

na miló jia séna ce jia ména.
IV

ìne norís akómi més ston kóstho aftón, m akús
dèn éxun eksimerofí ta térata, m akús
to xaméno mu éma ce to miteró, m akús
maçéri
sán kriari pu tréci mes stus uránús
ce ton åstron tus klónus tsacízi, m akús
im eýo, m akús
s ayapó, m akús
se krató ce se páo ce su foró
to lefkó nifíkó tis Ofilias, m akús
pú m afínis, pú páo ce piós, m akús

su kratí to çerí páno ap tus kataklísmús

i pelóries liánes ce ton ifestion I láves
thá rthi méra, m akús
na mas thápsun, ci i cíliádes istera xróni
lamberá tha mas kánun petrómata, m akús
na jialisi epáno tus i aponiá, m akús
ton anthrópon
ce xiliádes komáia na mas ríksi

sta nerá éna-éna, m akús
ta pikrá mu vótsala metró, m akús
ki íne o xrónos mia meýali eklisia, m akús
opencv kápote i fíyúres
ton ajión
vyázon óakri alithinó, m akús
i kambánes aníyun apsilá, m akús
éna perasma vathi na peráso
periménun i ángeli me cería ce nekrósimus psalmús
puthená òen páo, m akús
i kanís i ki i óio mazi, m akús

to lulúði afíó tis katejiádas ce m akús
tis ayápís
miá jía pánda to kópsame
ce òen jínete n anthiisi aliós, m akús
s áli jí, s áló astéri, m akús
òen ipárçi to xóma, òen ipárçi o aéras
pu agíksame, o ióios, m akús

ke kanís kipurós òen eftíçise s álus cerús

apó tóson čimóna ki apó tósus voriáðes, m akús
na tináksi lulúði, móno emís, m akús
més sti mési tis 0álasas
apó móno to ournala tis ayápis, m akús
anevásame olókliro nisí, m akús
me spiliès ke me kávus ki anthisménus gremús
ák, áku
piós mili sta nerá ke piós kléi – akús?
piós jirévi ton áló, piós fonazi – akús?
im eyó pu fonázo ki im eyó pu kléo, m akús
s ayapó, s ayapó, m akús.

V

jia sêna éxo milisi se cerús palíus
me sofês paramánes ce m andártes apómaxus
apo ti ná ne pú çis ti 0lípsi tu aýrimiú
tin andávjia sto prósope tu nerú tu tremámenu
ke jiatí, léi, na méli kondá su na rthó
pu òe thêlo ayápi ala thêlo ton ánemo
ala thêlo tis ksescepis orðias 0álasas ton kalpasmó
ke jia sêna kanís öen ixe akúsi
jia sêna úte to öiktamo úte to manitári
sta méri t apsilá tis kritis típota
jia sêna móno ðéxtike o theós na mu oðiði to çéri
pió ðó, pió ci, prosekíká s ólo to jíro
tu jialú tu prosópu, tus kólpus, ta maliá
sto lófo kimatizodas aristerá

to sóma su sti stási tu péfku tu monaçíkú
máçia tis perifánias ce tu ðiáfanu
víðó, mésa sto spiti me to skrínio to paljió
tis kítrines dandéles ce to kiparisóksilo
mónos na periméno pú ða protofanís
psilá sto ðóma i piso stis plákès tis avlí
me t álóyo tu ajíu ke to avyó tis anástasis
sán apo miá tixoygrafia katastraméní
meyáli óso se thèlese i mikrì zoi
na xorás sto cerákí ti stendória lámpsi tin ifestiací
pu kanís na min éçì ðí ke akúsi
típota mês stis erimíês ta eripoména spídia
úte o ðaménos prógyonos ákri-ákri ston avlójíro
jia sêna, úte i jieródisa m óla tis ta votánjía

jia sêna móno eyó, borí ke i musící
pu ðióxnó mésa mu al aíti jirízi ðínatóterí
jia sêna to ásciasmátisto stíhos ton ðóðeka xronó
to straménos sto mélon me ton kratíra kócino
jia sêna sán karfítsa I miroóía I pikrí
pu vriski més sto sóma ce pu tripái ti thímisi
ce ná to xóma ná ta peristéria, ná i arxéa mas jí.

VI

dió polá ci i γí més ap to nú mu fénète oreóteri
oreóteri mes stus xrisús atmús
i péra i koferí, oreótera
ta bláva ton isðmón ce i stéjies més sta címata
oreóteres i axtiðes opu ðixos na patís pernás
aítiti ópos i theá tis samothrácis pánò apó ta vuná
tis ðálásas

étsi s éxo citáksi pu mu arcí
ná ci o xronos ðlos athoothí
més sto avláci pu to pérasma su afini
san ðelfíni protópiro n akoluðí

céna pézi me t áspro ce to cianó I psixí mu!

nící, nící opu exo nicithí
prín apó tí ayápi ce mazí
jia ti rolojía ce jia to giul-brisími
pijene, pijene ce as éxo eγó xathí

mónos, ce as ðne o ðios pu kratís éna peði
neojéníto
mónos, ce as ðm eγó i patriða pu penðí
as ðne o lóðos pu èstila na su kratí ðafnófilo
mónos, o aéras ðinatós ce mónos t olostrógilo
vótasalo sto vlefáriosma tu skotínú viðú
o psarás pu anévase ci érikse páli píso stus cerús ton Paráðiso.

VII

ston Paráðiso éxo simaðépsi éna nísí
aparaláxto esí ci éna spíti sti ðálasa

me kreváti meyálo ce pórtta mikrí
exo ríksi mes st ápata mián ixó
na citázome káthe proí pu kspíno

na se vlépo misí na pernás sto neró
ce misí na se kléo més ston Paráðiso.
6.3. The Monogram (Translated by Alexandra Christakidou)

Odysseas Elytis

*The Monogram* (1972)

I will mourn forever, can you hear me? For you, All alone, in Paradise.

I
Fate will turn elsewhere the engravings
Of the palm, like a key owner
One moment Time will give its assent

How else, since people love each other

The sky will portray our entrails
And innocence will hit the world
With the poignancy of black death.

II
I mourn the sun and I mourn the years that come
Without us and I sing the others that passed
If they are true

They have (already) spoken to each other
  the bodies and the boats that drummed sweetly
The guitars that flickered under the waters
The ‘believe me’ and the ‘don’t’
Now in the air then in the music

The two small animals, our hands
That longed to mount secretly the one on the other
The pot with the apple-geranium by the open yard-gates
And the pieces of the seas that came together
Over the dry stone walls, behind the fences
The anemone that sat in your hand
And the purple trembled three times, three days
Over the waterfalls

If these are true I sing
The wooden beam and the square textile
On the wall, the Mermaid with the loose hair
The cat that looked at us in the darkness

Child with the frankincense and with the red cross
The time that it’s growing dusk at the rocks’ unapproachable
I mourn the garment I touched and the world came to me.
III

This is how I speak of you and me
Because I love you and in love I know
To enter like a Full Moon
From everywhere, for your small foot in the vast sheets
To pluck jasmine petals – and I have the power
As you are asleep, to blow to take you
Through glimmering passages and hidden archways of the sea
Hypnotized trees with spiders that shine silver.

Waves know you from hear-say
How you caress, how you kiss
How you say ‘what’ and ‘eh’ under your breath
All around the neck, the bay
It’s always us the light and the shade.

Always you the little star and always I the dark vessel
Always you the harbour and I the lantern on the right side
The moistened wharf and the shine on the oars
High at the house with the vine arbour
The tied roses, the water that cools
Always you the stone statue and always I the shade that grows

The ajar shutter you, the wind that opens it I.
Because I love you and I love you.
Always you the coin and always I the worship that cashes it:

So the night, so the bluster in the wind
So the drop in the air, so the silence
Around (is) the sea the despotic
Arch of the sky with stars
So your faintest breath

That I no more have anything else
Between the four walls, the ceiling, the floor
To call of you and be beaten by my own voice
To smell of you and cause people’s anger
Because whatever is untried and brought from elsewhere
People cannot bear and it is soon, can you hear me?
It is still soon in this world, my love,

To speak of you and me.
IV

It is still soon in this world, can you hear me?
The monsters have not been tamed, can you hear me
My lost blood and the pointed, can you hear me
Knife
Like a ram that runs in the skies
And breaks the stars’ branches, can you hear me?
It’s me, can you hear me
I love you, can you hear me
I hold you and I take you and I dress you
In Ophelia’s white bridal dress, can you hear me
Why are you leaving me, where are you going, and who, can you hear me

Holds your hand over the floods

The enormous lianas and the volcanoes’ lavas
A day will come, can you hear me
To bury us and the thousands of years to come
Will turn us into luminous rocks, can you hear me
So that the heartlessness of people will shine on them, can you hear me
And to throw us in thousands of pieces

In the waters one by one, can you hear me
My bitter pebbles I count, can you hear me
And time is a large church, can you hear me
Where someday the figures
Of the Saints
Emit a real tear, can you hear me
The church bells open aloft, can you hear me
A deep passage for me to pass
The angels wait with candles and funeral psalms
I’m not going anywhere, can you hear me
Either none or both together, can you hear me

This flower of storm and, can you hear me
Of love
We cut it once and for all, can you hear me
And it can’t blossom else, can you hear me
On another earth, on another star, can you hear me
There isn’t the soil, there isn’t the air
That we touched, the same, can you hear me

And no gardener ever had the good fortune

From so much winter and from so many north winds, can you hear me
Of springing a flower, only we, can you hear me
In the middle of the sea
Just from love’s will, can you hear me
We raised a whole island, can you hear me
With caves and with capes and flowering cliffs
Listen, listen
Who talks to the waters and who cries – can you hear me?
Who calls for the other, who shouts – can you hear me?
It’s me who shouts and it’s me who cries, can you hear me
I love you, I love you, can you hear me.

V

About you I’ve spoken in old times
With wise governesses and with veteran partisans
Out of what might it be
That you have the beast’s sorrow
The trembling water’s brilliance on the face
And why, I wonder, to be destined to come near you
Since I don’t want love, but I want the wind
But I want the roofless upright sea’s gallop

And none had heard of you
Of you neither the dittany nor the mushroom
On Crete’s high places nothing
For you only God accepted to guide my hand

Closer, farer, carefully on the whole circle
Of the face’s coast, the bays, the hair
On the hill waving towards the left.

Your body in the posture of the lonely pine-tree
Eyes of pride and of transparent
Depth, in the house with the old china cabinet
The yellow lace and the cypress wood
Alone me, to wait to see where you will first appear
High in the chamber
Or back on the yard slabs
With the Saint’s horse and the Easter’s egg

As if deriving from a destroyed wall-painting
Great as the small life wanted you
To fit in the little candle the stentorian volcanic flash

That none has seen or heard
Nothing in the solitudes the ruinous houses
Nor the buried ancestor at the very end of the courtyard wall
Of you, nor the old woman with all her herbs.

Of you only I, maybe, and the music
That I send away inside me but it returns stronger
For you the unformed twelve-year-old breast
The one turned to the future with its red crater.
For you like a pin the bitter odour
That hits in the body and that pierces memory
And here’s the soil, there are the doves, there’s our ancient land.

VI

I’ve seen a lot and the earth, through mind, seems to me more beautiful
More beautiful in golden vapours
The sharp stone, more beautiful
The purples of the isthmuses and the roofs in the waves.
More beautiful the beams where you pass without stepping
Unbeatable, like the Goddess of Samothrace over the mountains of the sea.

This is how I’ve seen you that it’s enough for me
The whole time to be acquitted
In the ditch your passing leaves behind
My soul like a novice dolphin to follow

And to play with white and azure!

Victory, victory where I’ve been beaten
Before love and with it
For the passion flower and for the julibrissin
Go, go, even if I am lost

Alone, even though the sun you hold is a newborn child.
Alone, and let me be the homeland that mourns
May the word I’ve sent hold a laurel-leaf to you
Alone, the wind strong and alone the round
Pebble in the blink of the dark seabed
The fisherman who raised Paradise and threw it again back in times.

VII

In Paradise I’m coveting an island
Identical to you and a house by the sea

With a big bed and a small door
I’ve thrown an echo to the very deep
To look at myself every morning I wake up

To see you half pass in the water
And weep for you half in Paradise.
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