

understanding, challenges remain concerning linguistic competence, cultural adaptation and terminological innovation.

In order to enhance global communication, medical education should prioritize terminological literacy, translation studies should incorporate corpus-based training, and institutions should support standardization efforts by providing glossaries and multilingual databases. The future of medical communication depends on striking a balance between global standardization and local cultural diversity. While English will undoubtedly continue to play a leading role, its effective use requires linguistic accuracy and cultural awareness.

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POETICS OF THE REPRESENTATION OF ARTISTIC TALENT IN BENJAMIN WOOD'S NOVEL *SEASCRAPER*

The paper examines what poetic features contribute to the originality of the representation of artistic talent in Benjamin Wood's novel Seascraper. The

study is carried out through the combination of a number of analytic concepts comprising those of the narrative structure, intertextuality, conceptual metaphor, and parable. The findings demonstrate that Wood's novel Seascraper presents a multifaceted image of artistic talent which is achieved via the combination of a range of poetic features including a multidimensional approach to the question of what it means to be artistically gifted, intertextual materialisation of a piece of the protagonist's creative activity, and employment of the powerful metaphor of creative writing as bleeding.

Key words: novel, representation, narrative, character, metaphor, parable, intertextuality.

ПОЕТИКА РЕПРЕЗЕНТАЦІЇ МИСТЕЦЬКОГО ТАЛАНТУ В РОМАНІ БЕНДЖАМІНА ВУДА “SEASCRAPER”

У статті розглядається, які поетикальні риси сприяють оригінальності репрезентації художнього таланту в романі Бенджаміна Вуда “Seascraper”. Дослідження здійснено за допомогою поєднання ряду аналітичних інструментів, а саме пов'язаних з поняттями наративної структури, інтертекстуальності, концептуальної метафори і притчі. Результати аналізу засвідчують, що у романі Б. Вуда “Seascraper” створено багатогранний образ художнього таланту, що досягається за допомогою поєднання низки поетикальних засобів, включаючи такі як багатовимірний підхід до питання про те, що означає бути мистецьки обдарованим, інтертекстуальне втілення творчого пориву головного героя у вигляді тексту в тексті та використання яскравої метафори творчого письма як кровотечі.

Ключові слова: роман, репрезентація, наратив, персонаж, метафора, притча, інтертекстуальність.

Benjamin Wood's *Seascraper* [6] was longlisted for the Booker prize in 2025 [4]. The short summary on the Booker prize website presents the novel as “A mesmerising portrait of a young man confined by his class and the ghosts of his family's past, dreaming of artistic fulfilment” [4]. The challenge of

discovering one’s artistic talent and finding the ways of realising it is one of the key drivers of the plot of the novel. Addressing the centuries-old question of the predicaments and joys of having an artistic gift, Wood manages to offer a fresh perspective to look at the issues faced by gifted persons.

This research aims to explore what poetic mechanisms contribute to creating the representation of artistic talent in Wood’s *Seascraper*. The range of the methods utilised in the research comprises those developed within the narrative [2] and intertextuality [3] studies, conceptual metaphor theory [1] as well as the concept of parable [5] as a cognitive mechanism.

On the narrative level, it is the protagonist, the young man named Thomas Flett who struggles to develop his artistic talent. He is leading a hard life, supporting himself and his mother through collecting shrimps at the seashore during the low tide. Guge changes come one day, when on his return from one of the routine seascrapings he finds at home a surprising visitor – the American film director Edgar Acheson. The events in the novel largely develop as the interactions between these two characters, who stand in stark opposition to each other in terms of the role of artistic talent in their lives (see Table 1 for a brief summary).

Table 1. The contrast between artistic talent as a characteristic feature of the two key characters in the novel *Seascraper* by Benjamin Wood

Thomas Flett	Edgar Acheson
at the time of meeting Edgar Acheson, Thomas is not sure of his talent	at the time of meeting Thomas Flett, Edgar is sure of his talent
nobody guesses that Thomas has a talent	Edgar received some formal recognition for his artistic achievements
hides his artistic aspirations	brags about his creative activity
has no financial resources to develop his talent	has financial resources to realise his talent
puts his responsibility towards his family first	puts his talent first
manages to realise his talent in an original song	fails to realise his talent in a film

Such a contrast embeds the representation of the artistic talent into the existential (discovering the inner gift), social (possessing material prerequisites for supporting the talent) and ethical dimensions (feeling responsibility towards the others). The latter dimension is worked out in the novel with quite a few vivid details. This dimension brings the question of the role of the family support in developing the talent to the representation of artistic talent in the novel (see Table 2 for a brief summary).

Table 2. The role of the mother’s support in the person’s realisation of their artistic gift

Thomas’s mother	Edgar’s mother
does not notice her son’s talent at first, supports him having realised he is gifted	is convinced that her son waisted his potential, is very disappointed with him and finds him a burden
contributes to Thomas’s feeling capable to realise his gift	deters Edgar from further pursuing realising his talent

The representation of artistic talent is given yet another dimension in the novel with the story of Runyan, the undertaker who knows the location of a very special village where the dead can be revived and receive creative gifts in their second life [6, p. 29-30]. Presented in the text as the plotline of the imaginary novel *The Outermost*, this story works as a parable in the lives of Thomas Flett and Edgar Acheson (see Table 3). As can be seen from Table 3, the story of Runyan functions as another contrasting feature between the two key characters.

Table 3. Projection of the story of Runyan onto the lives of Thomas and Edgar

The story of Runyan	Thomas Flett	Edgar Acheson
in the mystic village, the deceased baker’s wife returns to life and discovers that she now possesses creative abilities	almost dies having fallen into a sinkpit, writes his first original song immediately afterwards	survives in the war but loses his battle against his medication addiction and wastes his talent

Thomas's creative product – his song is given its own material substance on the pages of the novel: among its intertextual elements, the novel includes its complete lyrics [6, p. 122-123]. Besides, the book provides a link to the website with the recording of this song being performed [6, p. 165]. Edgar's sketches are not materialised into solid lines and shapes – they remain only in the descriptions done by the words of the narrative.

Metaphorically, Thomas's creative product is represented in the novel as an essential part of him through the metaphor AN ORIGINAL CREATIVE PIECE IS BLOOD: "*It bleeds out of him so quickly*" [6, p. 122]. It is further characterised as something much bigger and more important than himself through the metaphor THE SONG *SEASCRAPER* IS THE SEACRAPER'S GOSPEL: "*He's writing the cart shanker's gospel so it doesn't die with him unspoken*" [6, p. 122].

Overall, the originality of the representation of artistic talent in Benjamin Wood's novel *Seascraper* can be attributed to the combination of the following poetic features of the text: a multidimensional approach to the question of what it means to be artistically gifted, intertextual instantiation of the creative drive of the protagonist and employment of the dramatic metaphor of creative writing as bleeding. Further research will help to elucidate how the question of the roles of the inborn and the developed in the creative activity is tackled in the novel.

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