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*ПРИРОДА* В АМЕРИКАНСЬКІЙ ПОЕЗІЇ ХХ СТОЛІТТЯ»

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## INTRODUCTION

Among many art forms that people use for satisfying their aesthetic needs, poetry is probably the most eloquent and multidimensional. It is a form of literary art in which language, sound and rhythm are used for expression of feelings and ideas to create a specific emotional response. Despite being around for many thousands of years, it still stirs our interest as a plentiful source of inspiration and linguistic research material. American poetry is enormous, and the list of outstanding poets of the 20th century cannot be limited to four, ten, or twenty names. However, for Americans there are some quite “iconic” representatives of a poetic world, such as Robert Frost, Emily Dickinson, Marianne Moore, H.D., Carl Sandburg, Wallace Stevens, Richard Wilbur, Sylvia Plath, Elizabeth Bishop and Mary Oliver.

The notion of concept has long excited the interest and engaged the assiduous attention of scholars. The ever-growing number of research papers devoted to its study as the basic in cognitive linguistics can attest that. Among the works dedicated to the study of concept, the most famous are the works by N.D. Arutyunova (Арутюнова, 1999, p. 896 c), E.S. Kubryakova (Кубрякова, 1996, pp. 90-93), S.I. Potapenko (Потапенко, 2013, p.140), S.G. Vorkachev (Воркачев, 2001, pp. 64–72), V.I. Karasik (Карасик, 2002, p. 477), Yu.S. Stepanov (Степанов, 1997, p. 824), I.A. Sternin (Стернин, 1999, pp. 69–79), N.P. Izotova (Изотова, 2009, p. 20), and many others. The paper focuses on the notion of concept in the framework of contemporary linguistics as well the approaches to its study in a poetic text. Special emphasis is placed on the concept of NATURE as a living entity we are intimately tied to, no matter how heavily industrialized the modern world might seem.

The **object** of the research paper is confined to the concept of NATURE in American 20<sup>th</sup> century poetry.

The **subject matter** of the study is concerned with the linguistic means of NATURE concept actualization in American 20<sup>th</sup> century poetic texts.

The **aim** of this research is to reveal the specificity of NATURE concept with regard to its textual realization in American poetry of the 20<sup>th</sup> century. In accordance with the aim of the paper, **the following tasks are set:**

- to specify the notion of concept in present-day linguistic studies;
- to outline specific features of the notion of concept in the framework of contemporary cognitive poetics;
- to survey approaches to concept studies in a literary text;
- to specify the verbal means of NATURE concept representation in American 20<sup>th</sup> century poetry;
- to define figurative means of NATURE concept realization in American poetic texts of the 20<sup>th</sup> century.

The **theoretical value** of the paper lies in introducing the theoretical basis for a further research in the field of concept studies, providing a more detailed insight into the problem of NATURE concept actualization in American poetry.

The **practical value** of the research is stipulated by the possibility to apply its results to teaching university students Stylistics and Text Interpretation. They can also contribute to a profound reading and interpretation of poetic texts. The paper also provides material that can be used in lecture courses on the history of American literature, the history of foreign literature of the 20<sup>th</sup> century, as well as in the development of special courses on the history of American poetry of Modernism.

The master thesis is arranged as follows:

**Introduction** outlines the theme of the study, its novelty for the scholarly circles, identifies the object, subject-matter, aim, tasks and theoretical and practical values of the research.

**The first chapter** focuses on the notion of concept, its definition and structure, summarizes the main approaches to text concept studies, gives an insight into typology of concepts in a literary text, and outlines the means of concept actualization in a poetic text.

**The second chapter** provides information about different groups and movements from the Harlem Renaissance to Asian American poets to Chicano American poets, explaining how the works of individual writers and the collective communities reinforced one another and sometimes collaborated with one another.

**The third chapter** provides a detailed analysis of individual poems by Robert Frost, Emily Dickinson, Marianne Moore, Hilda Doolittle, and other outstanding representatives of American 20<sup>th</sup> century poetic community with regard to stylistic means of NATURE concept actualization in the analysed poems.

**General Conclusions** summarize the research results and suggest the possible perspectives for further research of the problem under consideration.

## **CHAPTER ONE**

### **THEORETICAL FOUNDATIONS OF CONCEPT STUDIES IN A POETIC TEXT**

In the history of the English language, writers, poets and other artistic individuals of the time had always been quite attentive towards the ongoing issues of the epoch and the natural environment. Their experiences together with a strong crave for artistic expression led to the creation of an enormous number of art works. Among the variety of depicted phenomena, the leading place is taken by NATURE concept that is considered to be abstract and broad as it is impossible to clearly and directly define it as well as to get a singular view on it in a person's consciousness. This chapter focuses on the theoretical prerequisites for concept studies, outlining the basic approaches to its studies, presents and summarizes the prominent theories of the structure of concepts and their typology. This research is attempted to gain a more explicit comprehension of the NATURE concept as it appears in American poetry of the 20<sup>th</sup> century.

#### **1.1. The Notion of Concept in the Framework of Contemporary Linguistics**

Concept is a central unit of a number of scholarly disciplines such as psycholinguistics, cultural studies, and cognitive linguistics. Despite being a subject for extensive cognitive research this phenomenon does not have a universal definition. Moreover, approaches to identifying its content vary in different scientific schools greatly. The notion of "concept" can be studied in the framework of cognitive linguistics, linguistic philosophy, cultural studies, psycholinguistics, etc. The approach to the definition of the term "concept" that was chosen is the one that treats concept as a mental entity baring some specific ethno-cultural information (Новикова, 2016, pp. 164–168).

One of the most contradictory terms of linguoculture is the concept. Nowadays, the problem of reflecting the objective world in concepts has been devoted to a great deal of works by both Ukrainian and foreign scientists. Linguists agree that the term 'concept' should be used to represent the worldview,

intellectual and emotional intentions of the personality, reflected in his/her texts. The analysis of concepts is devoted to the works of N.D. Arutyunova (Арутюнова, 1999, p. 896 с), V.I. Karasik (Карасик, 2002, p. 477), Yu.S. Stepanov (Степанов, 1997, p. 824), S.I. Potapenko (Потапенко, 2013, p.140), I.A. Sternin (Стернин, 1999, pp. 69–79), E.S. Kubryakova (Кубрякова, 1996, pp. 90-93), N.P. Izotova (Изотова, 2009, p. 20,, S.G. Vorkachev (Воркачев, 2001, pp. 64–72), and many others.

Despite the variety of interpretations of the concept, its research methods and ways of presentation, there is no single approach to the notion of the concept, and there is no definite interpretation of it.

In modern linguistics there are two main approaches to understanding the notion of concept: linguistic and cognitive. The linguistic approach is represented by S. Askoldov (Аскольдов, 1997, pp. 267–279), V. Kolesov (Колесов, 2012, p. 248), D. Likhachev (Лихачев, 1997, pp. 280–287). These scholars emphasize that the notion of the concept should be regarded as an expression of meaning, paying attention to the full potential of the word, including connotative elements. Z. Popova, Y. Sternin (Попова & Стернин, 2001, p. 191), O. Kubryakova (Кубрякова, 1996, pp. 90-93), and other linguists, who support cognitive approach, understand the concept as a mental phenomenon: an operative unit of memory pertaining to the mental lexicon.

Researchers pay great attention to the problem of concept classification, because at the present stage of cognitive linguistics development, the problem of concepts classification, their hierarchical structure, which is conditioned by linguistic categorization, occupies a leading place.

The paradigm that underlies the study of any subject determines the direction of this scientific research. At the present stage of development, linguistics prefers an anthropocentric approach to language learning. With the change of scientific paradigm in modern linguistics there are a number of researches which are realized at the junction with other disciplines.



**1.1.1. Approaches to the Definition of Concept.** The notion of concept has not yet acquired a commonly accepted definition. The problem lies in a multifaceted nature of the concept. The multiplicity of the term makes possible different approaches to definition of its meaning and structure. Lack of agreement in understanding the notion of “concept” is related to the shortage in rapport with the methodological and theoretical orientations of the cognitive schools.

Currently, linguists have formed three main approaches to understanding the concept. All of them are based on the general clause that a concept is the content of a notion.

Representatives of the first approach (Yu. Stepanov (Степанов, 1997, p. 824), V. Teliia (Телия, 1996, p. 288)) define the concept as the main unit in the human mental world. That point of view claims that culture is a set of concepts and the relationship between them.

Supporters of the second approach (N. Artyunova (Арютюнова, 1999, p. 896), A. Shmelev (Шмелев, 2002, p. 224)) postulate a semantic approach to the concept, understanding it as a unit of cognitive semantics.

The third approach is based on the notion of a concept as a mediator between words and reality. Therefore, for example, D.S. Likhachev (Лихачев, 1997, pp. 280–287) and E.S. Kubryakova (Кубрякова, 1996, pp. 90-93) believe that the concept is not directly developed from the meaning of the word, but is the result of a collision of the meaning of the word with personal and national experience of a person.

Common to these approaches is the assertion of an indisputable connection between language and culture; the differences are associated with different understandings of the role of language in the formation of a concept.

The term concept still does not have a single definition. The period of approval of the term concept is associated with a certain arbitrariness of its use, blurred borders, confusion with related terms. A large number of scholars attempted to coin their definitions that were assumed to reflect the multiplicity of the term. Hereunder some of the most acknowledged are presented. According to

Eric Margolis and Stephen Laurence, “concepts are the constituents of thoughts, they are crucial to such psychological processes as categorization, inference, memory, learning, and decision-making” (Margolis & Laurence, 1999, p. 6). Felber regarded the concept as “a unit of thought which exists independently of the term, the meaning of which it is. A term is assigned deliberately to a concept after due consideration whether this term corresponds to the concept in question” (Felber, 1984, p. 103). Larissa Manerko in her book “Concept understanding in cognitive linguistics and cognitive terminology science” describes the concept as “the basic phenomenon represented symbolically inside the mind of a human being and contrasted to a language unit” (Manerko, 2013, p. 16).

The simplest concepts are represented by words; the more complex ones are verbalized by means of phrases and sentences.

The concept represents an abstract unit used by a person in the process of thinking. The individual transforms his/her experience into personal concepts, which are logically interconnected and form his/her conceptual system. The concept is also a combination of information collected in the memory, which ensures adequate cognitive processing of situations; the system of concepts shapes the routine worldview of the person, his/her everyday understanding of reality (Pesina & Solonchak, 2015, p. 591).

As G. Deleuze and F. Guattari believe that “concepts are crystals or nuggets of the meaning – absolute space forms”. The main features of the concept are schematically presented by the authors as creation of the concept (it bears the author’s signature and is thus personalized), non-discursivity of the concept (the concept as a deep idea does not fully belong to the boundaries of any specific expression), correlation of the concept with any problem (thus allowing intercrossing and mutual coordination of the concepts) (Deleuze & Guattari, 1998).

In terms of communication the concept is a cognitive model that determines in which way the speaker should use a certain language unit; in other words – it is a structured element of the language community’s experience of observing the world that is presented by such language unit. J. R. Taylor in “Cognitive

Grammar” claims that “each word represents only a part of the conceptual characteristics important for communication” (Taylor, 2010, p. 106). At the same time, on the grounds of these characteristics, the word inputs the concept to the mental activity and provides access to it. As a consequence other conceptual features (associative, hidden), that are not provided by this word directly can be detected.

Taking into consideration that the concept is a linguo-cognitive phenomenon, Elena Kubryakova provided a definition of the concept as a unit of “mental resources of our consciousness and of the information structure, which reflects the knowledge and experience of the person; it is substantial operational memory unit, mental lexicon, conceptual system and brain language (*lingua mentalis*), the whole picture of the world reflected in the human psyche” (Кубрякова, 1996, p. 90-93).

Within the cognitive and biological orientation (A. Zalevskaya (Залевская, 2001, p. 39), I. Zlatev (Zlatev, 2009, pp. 169-200), A. Kravchenko (Кравченко, 2008, p. 320)) the concept is defined as a mechanism that has a complex biological nature. As psycholinguist Zalevskaya defines the concept is a “spontaneously functioning in cognitive and communicative activity of the individual basic perceptive-cognitive-affective formation with a dynamic nature that follows the regularities of mental life of a man, and therefore is somewhat different from the notions and values” (Залевская, 2001, p. 39). The variety of the described concepts and, on the one hand, the connection of conceptual attributes with cognitive experience, and on the other, the ability of concepts to verbalize at different levels of the linguistic structure, imply the idea that the set of concepts that exist in a certain linguistic culture is a paradigmatically organized structure.

Russian linguist Vladimir Kolesov provided a definition of the concept as a unity of two opposites: the unity of thought and object of thinking. It is the main unit of mentality in the language. In comparison with the notion it is stable and does not change despite the change of the form of its objectification. To show the difference between the notion and the concept Kolesov compares the last to a line,

while the notion is considered to be a dot on it. The concept is a national image, notion, symbol that is complicated by the individual perceptions and is manifested in language and speech (Колесов, 2012, p. 36).

V. I. Karasik defines concepts as “mental formations that are significant conscious fragments of experience stored in a person’s memory”, “a quantum of experienced knowledge” (Карасик, 2004, p. 59, 361). According to this definition concepts are not any information in our minds, but only that is important for us.

Lilia Bazarova reflected the linguists’ interpretations of ‘concept’ in the following scheme (Базарова, 2011, pp. 215–218):

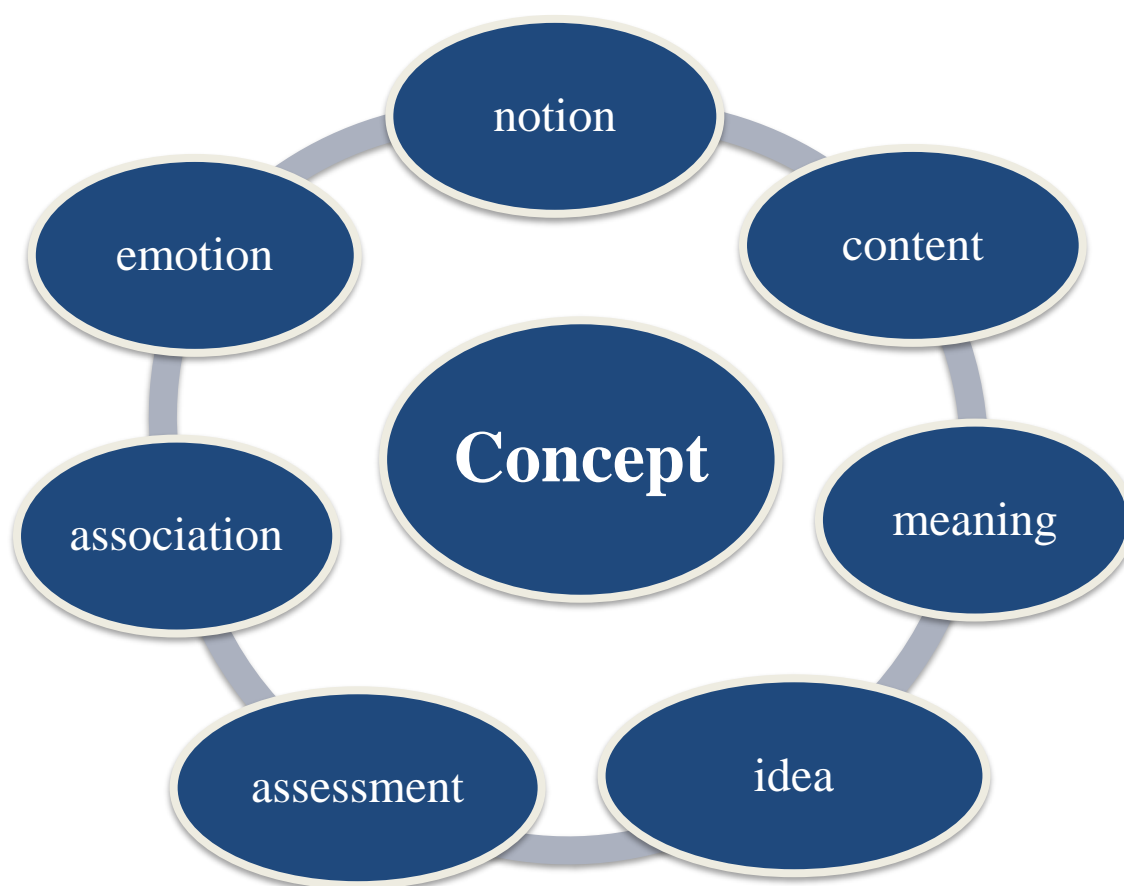


Figure 1.1. Linguists’ interpretations of ‘concept’

Based on different definitions of the concept, we can distinguish its invariant features:

- it is the smallest unit of human experience verbalizing with the help of a word;
- it is a complex unit of human thinking; therefore, it includes emotional, expressive, evaluative components;

- it is the main unit of forming, processing, keeping and transfer of information about the world;
- the concept has moving boundaries and performs specific functions;
- the concept is social;
- it is the basic unit of culture.

Concepts represent the world in the human mind, forming a conceptual system, and the signs of the human language encode the content of this system in a word. The concept has a complex structure, which includes, in addition to the conceptual basis, the socio-psycho-cultural part, which is not only thought by the native speaker, but how it is experienced by him/her, it includes associations, emotions, evaluations, national images and connotations.

**1.1.2. The Nature of Concept.** The problem of describing the nature of the concept remains relevant for modern linguistics. The system of concepts forms a picture of the world that reflects a person's understanding of reality. Human lives not in the world of objects and things, but in the world of concepts created by him for his intellectual, spiritual and social needs. Cognitive linguistics is engaged in analyzing the problem field of concepts and comprehending the verbal picture of the world.

The concept is analyzed in the context of other phenomena. If the word realizes itself in the context of speech, then the concept manifests itself in the context of culture. Thus, the concept is studied on the basis of proverbs and sayings, idioms, clichés of literary works. In addition, not all words that express a particular phenomenon can act as a concept. Considering the essence of the concept, scientists note its belonging to human culture. According to Arapova, the content of the concept is to represent the “ethnocultural code” of the nation (Арапова, 2016, pp. 591-593).

Often the term concept is being used as a synonym to stereotype, archetype, prototype, symbol, gestalt, etc. (Приходько, 2013, p. 97). Such a variety of terminological definitions points at the multi-faceted nature of the concept and a

diversity of its characteristics. The most prominent characteristics that are being traced by the scholars are: knowledge, culture, psychology, evaluation (ibid: 98).

Our mind functions in terms of images, not words. Language means can only actualize a part of the concept that is why there are lots of synonyms and textual descriptions for one and the same concept (Болдырев 2011: 63).

The nature of concepts has been the subject of much debate. This is due to the fact that disputes about concepts often reflect deeply opposing approaches to the study of the mind, to language, and even to philosophy itself (ibid).

The concept as an ideal entity, which is forming in the human mind, is studied in linguistics through the means of language, explicating the structure of human knowledge.

Considering the concept from a linguistic and cultural perspective, scholars summarize the term key concepts for a certain community of people, characterized by the richness of both linguistic and non-verbal means of expression and a high degree of detail in the language. The main attention is paid to the three essence of the concept: mental, cultural and linguistic.

**1.1.3. The Structure of Concept.** The main goal for cognitive semantics is a description of the structure of the concept, the presence of which is the basis and explains the naming of things and objects by the names assigned to them in the lexical system of the language, a description of the idea, and not just a sensual image of a typical representative of the type of objects, in other words, a description of the prototype.

As well as to the definition of the term “concept” there are different approaches to the study of its structure. Below we summarize the most productive and widespread ones. The complexity of the description of the structure of the concept is due to the unpredictability of sensations, sensory experience, and emotional perception. It is impossible to control the process of mental reflection.

Researchers developing the problems of conceptualizing knowledge believe that the concept has a well-defined structure and try to present the concept as a

spatial dynamic model that displays the structure of meaning in the individual's mind.

According to Boldyrev the concept possesses a “field” structure. It consists of the nucleus and the periphery. The nucleus of the concept is a combination of the specific image characteristics that are a result of the sensory perception of the world (Болдырев, 2001, p. 34). They are fixed in the dictionary and thesauruses' meaning of the lexical units that represent the concept.

Apart from the nucleus, the concept has a bulk interpretative part – a set of loosely structured predications, reflecting the interpretation of some aspects of the concept in a certain culture. Interpretational field of the concept makes up its periphery. The periphery of the concept is built up of different definitions of the concept that are reflected in proverbs, aphorisms, sayings, parables, publicist, fiction and scientific texts (ibid: 36).

The nucleus corresponds to the invariant, “objective”, fixed in dictionaries content of the key lexeme representing the concept. On the contrary, the periphery is a “subjective” content that is related to the “objective” by means of associations.

The structure and content of concepts (conceptual characteristics) are identified by the meanings of linguistic units that represent these concepts, their dictionary meaning, comparison of all the available means of representation of the concept in language and speech, and allows to elicit the primary meaning of the concept (Болдырев, 2001, p. 45).

I. Sternin (Стернин, 1999, pp. 69–79) represents the concept as a kind of fruit, the seed of which is a sensual image, the kernel, which is growing in flesh. Any concept has a base layer, which always represents a certain sensory image, which is a unit of universal subject code, with the help of which this concept is encoded for mental operations. In complex concepts, additional cognitive traits are layered on the base layer and form the “flesh of the fetus”. Under the basic concept layer Sternin understands the sensory image encoding the concept as a mental unit in the universal subject code, and some additional conceptual features (Стернин, 2001, pp. 58–65).

The basic cognitive layer is complemented by cognitive layers that reflect the development of the concept, its relationship with other concepts. Cognitive layers are formed by conceptual attributes. The combination of the basic layer and additional cognitive attributes and cognitive layers make up the volume of the concept and determine its structure.

Proponents of the linguoculturological approach to the concept (Yu.S. Stepanov (Степанов, 1997, p. 824), V.V. Kolesov (Колесов, 2012, p. 248)) consider the concept as a multidimensional global structure consisting of notions, emotive-evaluative unit, concise history and etymology. The concept distinguishes universal and cultural components. According to V. Kolesov, identification of the structure of the concept is possible through the observation of its combinability with the corresponding linguistic signs. The concept is “scattered” in linguistic signs that objectify it (Колесов, 2012, p. 67). In order to restore the structure of the concept the whole language corpus that represents a concept (lexical units, phraseology, paremiological fund, the system of comparisons) is to be explored. It is also useful to study the ideosyncratic texts as writers and poets use the same language fund but different means of actualization of the concept (ibid: 68).

Stepanov considers that concepts as forms of culture are shaped in a result of special fragmentation of the linguistic world image into certain microworlds corresponding to all imaginable situations known to the person and thus called “possible worlds”. They correspond to the semasiological term “semantics of possible worlds”, where the main unit is the concept word – the name of a certain semantic field, the verbal and cogitative epicenter where the discourse emerges (Stepanov, 2007, p. 248). The concept structure includes everything that makes it a culture fact: the original form (etymology), modern associations, assessments etc. (ibid).

S. Vorkachev points out a conceptual component in the concept (indicative and definitional structure), figurative and significant components (etymological, associative constituents of the concept) (Воркачев, 2001, pp. 64–72).



While maintaining a cognitive approach, M. Nikitin singles out an image, a notion, a cognitive implicational and a pragmatic implication in the concept (НИКИТИН, 2004, pp. 53-64).

The theory and description of concepts separate the content and the structure of a concept. The concept structure includes the basic structural components of various cognitive sources which form the concept – the sensual image, the informational and interpretational fields. The concept structure is described as a series of cognitive attributes which belong to each of these constituents of the concept. The content of the concept is formed by cognitive attributes which reflect individual properties of the conceptualized object or phenomenon and is described as a combination of these attributes. The content of the concept is intrinsically structured based on the field pattern – the nucleus and the near, remote and extreme peripheries (Pesina and Solonchak, 2015, p. 591).

The concept has a relatively orderly organized internal structure and represents the result of cognitive activity of a person and society. It bears comprehensive encyclopaedic information about the reflected object or phenomenon, about interpretation of such information by public consciousness and about the attitude of the public consciousness to a certain phenomenon or object. The concept may reflect the level of public perception of a specific phenomenon or an object, but belonging exclusively to individual consciousness; being a certain quintessence of individual cognitive acts, the concept sometimes may not include such information (ibid: 591).

According to Pryhodko the concept is a complex-structured phenomenon that roots in notion and then passing through the “sieve” of ethno-psychological assessment merges with its linguistic and cultural ground (ПРИХОДЬКО, 2013, p. 103). The main constituents of the concept are: the notional substrate, the perceptive-figurative adstrate and the axiological/valorative epistrate (ibid: 105).

The notional substrate of the concept represents its denotative relation to the conceptual referent that is a kind of a cognitive “clot”. In this respect the notion and the concept are interrelated. The notion is a ground for any concept.

The notion is a rational, logical phenomenon while the concept is an associative one. It reflects the specific ethno-cultural features of world perception. The notions are fixed in dictionaries and thesauruses while associative chains are not fixed anywhere (Приходько, 2013, p. 126).

There is also an opinion that it is impossible to present the concept as a structure, because it is in a state of permanent structuring. Despite this, attempts to construct a concept model will continue, because this allows us to imagine its internal organization, i.e. systemic relationships among its elements. As any model is always a simplification, therefore, any model of the concept will have a generalized character and will be only its interpretation.

To sum up, being a multifaceted phenomenon the concept does not have a single, uniform approach to the study of its structure. Different scholars choose separate methodologies.

## **1.2. Approaches to Text Concept Studies**

It is possible to say that there are two main approaches to the study of concepts: cognitive (N. D. Arutyunova (Арутюнова, 1999, p. 896 с), A.P. Babushkin (Бабушкин, 2001, pp. 52–58), E. S. Kubryakova (Кубрякова, 1996, pp. 90-93), D.S. Likhachev (Лихачев, 1997, pp. 280–287), Z. D. Popova, I. A. Sternin (Попова & Стернин, 2001, p. 191) and linguacultural studies (S. G. Vorkachev (Воркачев, 2001, pp. 64–72), V.I. Karasik (Карасик, 2002, p. 477), Yu.S. Stepanov (Степанов, 1997, p. 824).

The cognitive approach includes tokens among the concepts, the meanings of which comprise the content of national linguistic consciousness and form a naive picture of the world of native speakers. According to this approach, any linguistic units can be considered as concepts, in the meaning of which the method of semantic representation is viewed.

Linguists agree that concepts are units of consciousness that reflect the human experience of an information structure.

**1.2.1. Cognitive Approach.** Cognitology is the science of cognition, the results of the reproduction of the world and the objective-cognitive activity of

people, accumulated in the form of meaningful and brought into a certain data system, which form the basis of cognitive processes. Cognitive linguistics as one of the main disciplines of the cognitive cycle analyzes the problems of linguistic conceptualization of the world, which is closely related to the relationship of man, nature and society. The fundamental postulate of cognitive linguistics is the provision that language forms are external manifestations of mental structures and phenomena behind them. Traditional linguistics studies the processes occurring in a language and its subsystems from the perspective of “internal space”, cognitive linguistics focuses on the relationship between language and thinking, on the processes of cognition, on the cognitive ability of an individual and other problems associated with thinking and cognition. Cognitive science as a direction that studies the processes, methods and techniques of obtaining, processing, storing and using knowledge, and how the science of knowledge connects many different sciences: psychology, psycholinguistics, anthropology, modelling of artificial intelligence, philosophy, linguistics and neuroscience. The subject of cognitive science is the structure and functioning of human knowledge, its central concept is cognition, which, according to N. N. Boldyrev’s definition, is “perception of the world, and categorization, and thinking, and speech, and imagination, and many other mental processes or their totality” (Болдырев, 2000, p. 140).

With a linguistic personality in its cognitive manifestation, the notion of a concept is inextricably linked. According to E. V. Sergeeva, in this aspect “we understand the concept of information integrity present in the linguistic consciousness, perceived by the linguistic personality as an invariant value of the associative-semantic field and past signification, that is, having a name represented by the lexical unit of the given language” (Сергеева, 2007, p. 153). The term of concept is one of the central notions of cognitive linguistics.

From the point of view of cognitive linguistics, the notion of concept corresponds to the idea of the meanings that a person operates in the processes of thinking and which reflect the content of experience and knowledge, the content of the results of all human activity. In cognitive linguistics, a concept is considered to

be a complex thought unit, which in the process of thought activity turns around in different directions, actualizing its different signs and layers. Moreover, the corresponding signs or layers of a concept may well have no designation in the language, since linguistic means are necessary not for the existence of the concept, but for the expression of its content (Popova, Sternin, 2001, p. 37-39).

**1.2.2. Cultural Approach.** In the framework of the linguacultural approach, according to the idea of value dominants in the language, V. Karasik assigns concepts to primary cultural education, transferring in various spheres of life and treats the concept as a mental unit that includes figurative, conceptual, and normative-evaluative components (Karasik, 1996, p. 8).

According to lingua-cultural approach, V. Karasik distinguishes in the structure of the concept the figurative-receptive and conceptual components and the value components in the structure of the concept (Карасик, 2002, p. 477).

Babushkin divides concepts into “mental pictures” (specific images), “schemes” (less detailed images), “hypernyms” (very generalized images), “insights” (knowledge about the functional purpose of the subject), “scripts” (knowledge about the plot of events), “frames” (a set of associations stored in the memory), “kaleidoscopic” concepts (a set of scenarios and frames related to the sphere of feelings), “grammatical” concepts (a set of specific grammatical characteristics of a language) (Бабушкин, 1996, pp. 25-95).

According to V. Karasik, “those concepts that reflect the specific logic inherent to the bearers of a certain linguistic culture are of the greatest interest for the study. Such concepts cannot have an unambiguous designation; they are unique codes – keys to understanding the values of this culture, people’s living conditions, and stereotypes of their behavior” (Karasik, 2001, p. 5).

### **1.3. Typology of Concepts in a Literary Text**

Concept as an idea that a person operates in the process of intellectual exploration of the world as well as a mental unit that comprises various views, images and notions is a subject matter of cognitive researches in the paradigm of modern linguistics and is studied from different perspectives. In cognitive poetics,

for example, concept is viewed as a double mental entity that has two facets – verbal and mental.

Firstly, a concept has its verbal aspect. From this perspective, concept is seen as a notion that is reflected not directly in a human mind but through a language. Secondly, there is a mental aspect of the concept, meaning that every concept has an image that reflects a person's views of the world. In literary texts, the specificity of author's worldview is of a great interest for cognitive poetics (Margolis and Laurence, 2007, p. 561).

As for the concepts that are implemented in a literary text, there are two terms to refer to them – 'textual concept' and 'literary concept'.

The textual concept is considered as the speech-mental formation of a content plan, which is characterized by multifaceted tensions and super-categories and implies at the textual level a set of certain features of metaphors of a literary work with a view to their further implication.

Literary concepts reflect the specifics of the individual's worldview and at the same time intensify the literary impression that the word-concept creates. This term denotes the result of a complex process of interpretation of reality by the writer to designate the basic unit of author consciousness. The analysis of literary concepts makes it possible to explain the peculiarities of the functioning of verbal means in the literary text, to trace the specifics of the individual author's reflection of the world, on the one hand, and the moral and aesthetic values inherent in the collective consciousness at a certain historical stage, on the other.

**1.3.1. Text Concept vs Literary Concept.** In cognitive studies, there exist two opposite points of views on 'textual' and 'literary' concepts. Despite the fact that in both these approaches the concept receives its own peculiarities of interpretation, according to V.I. Karasik, they do not exclude each other, but only differ in vectors with respect to the individual (Карасик, 2002, p. 97). S.G. Vorkachov believes that the difference between these two vectors of concept study is insignificant, since cognitive studies of the phenomenon are aimed at revealing general patterns in the formation of mental representations, and cultural science

aims at the study of specific features of mental units and description of specific units of definitions. In essence, these differences, speaking in legal language, are negligible, since it is impossible to separate culture from the form of its linguistic expression (Воркачев, 2010, p. 6).

In accordance with the first point of view, these concepts are distinguished on the basis of discourse differentiation (Изотова, 2009, p. 28). In other words, the concept reference depends on the type of a text and discourse in which this concept is realized. In this case, it becomes evident that the notion ‘textual concept’ can be used to refer to concepts represented in any functional style while ‘literary concept’ – only in literary texts (Кузьмина, 1991, pp. 57–58).

According to the second point of view, the textual concept is a form of the literary concept. This assumption is based on the grounds that texts serve as one of the means for the verbalization of literary concepts (Болотнова, 2006, p. 35). So, if to present the concept, the literary text is used, then such a textual concept united the features of both, textual and imaginary, concepts.

The term ‘textual concept’ appeared at the beginning of 1990<sup>th</sup> as a notion connected with the processes of reading and understanding of any extract or a whole text. Perceiving textual concept as a main idea of a literary work, its semantic structure and meaning makes this type of concept a mental and intellectual unit that is created in the consciousness of an author when he tries to describe a certain fragment of reality with various language means.

The term ‘literary concept’ was introduced by Sergei Askoldov-Alekseev in 1928. The researcher viewed such type of concepts in opposition to purely cognitive concepts. He believed that the main difference between them was in the schematic and notional nature. On the one hand, the researcher emphasized the unity of the two varieties of concepts, noting that “concepts of cognitive nature are only seemingly intrinsic poetry. In fact, they nourish their semantic meanings with the irrational and indeterminate element of poetic words and techniques” (Аскольдов, 1997, p. 268). On the other hand, S. Askoldov distinguished them, emphasizing the characteristic for the literary concept of “extraneous logic and real

pragmatics of literary associativity” (Аскольдов, 1997, p. 275), that is, their disobedience to the laws of logic and reality. Among the essential properties of the literary concepts, S. Askolgov-Alekseev considered the following: individual nature, uncertainty of opportunities, discrepancy of the rules of logic, the lack of connection with the reality, imagery and dynamic orientation on the potential image (Аскольдов, 1997, pp. 267–279).

V. Nikonova explains a literary concept by saying that it is a mental image born to life by a poet’s or writer’s creative mind, further represented in a work of art or a set of literary works to convey the author's individual vision of human virtues and evils, of natural phenomena etc. A literary concept, as compared to a conventional concept, conforms neither to the laws of reality nor to the laws of logic. In a literary concept, the author, crystallizes his or her individual senses as distinct from accepted, customary views, thus making his personal standpoint salient (Никонова, 2007, p. 176).

The characteristic features of the literary concept include (Сергеева, 2006, pp. 98–103):

- 1) only verbal explication of the content, even if homonymous concept-universalia can be represented by non-verbal means (the content of the concept is determined only on the basis of the author’s words);
- 2) the presentation in the individual literary world view of the creative linguistic personality and the perception of the addressee as an element of the structured picture of the world of the writer;
- 3) orientation to aesthetic information and predominance of associative and figurative layers in content;
- 4) frequently unstable correlation of the core and peripheral zones of the associative-semantic field, not only in the works of different authors, but also in the works of one writer.

The content of the literary concept reflects the specificity of the author’s worldview (Никонова, 2008, p. 219), compared to the text concept that is an information structure that reflects the knowledge and experience of any person and

a cultural concept that represents the value worldview of carriers of a particular culture (Болотнова, 2015, p. 98). The literary concept has a compulsory emotional component and aesthetic evaluation component (Маслова, 2016, p. 38). To adequately decode the content of a literary concept, the reader must have a literary repositioning, which implies not only background knowledge, but also the ability to correlate different linguistic representations of the concept in the texts of different authors. In order to identify the content of the literary concept, the researcher must have not only linguistic, but also general cultural knowledge, taking into account the linguistic worldview of the author, his psychological and biographical space, features of the mindset (Милейко & Рус-Брюшнина, 2016, p. 129).

The way in which a literary concept is explicated in a text is usually not any words, but only those emotionally expressive and evaluative units that objectify a particular image in poetic language (Ніконова, 2008, p. 115); one or more periods of his work to the work of representatives of an entire literary age, and may also be included in a new textual environment of another section of culture. The literary concept is represented by linguistic units, means of literary imagery (tropes) and organization of story-composition of the text, but as the literary concept has a complex structure, its content can be expressed only partially by verbal means (Чумак-Жунь, 2009, p. 16).

In the context of cognitive poetics, literary concepts have acquired a status of being individual of an author or as idioconcepts. Thus, they are analyzed within the idiostyle of an author in order to study the specificity of his work. From this perspective, the literary concept becomes a unit of consciousness of either a poet or a fiction writer that includes the universal experience of a literary individual with his own worldview, system of values and idea which are incarnated in a literary text. Overall, the textual concept, in contrast to literary concept, appears as a verbal formation that is realized in or throughout the whole text.



### 1.3.2. Types of Text Concepts

Special attention should be paid to the typology of the textual concepts in the artistic expression. For profound understanding of the notion of concept, the approaches to it should be examined in detail. Basing on various studies, it is possible to classify concepts according to:

- 1) Means of representation: verbal (which is verbalized), extraverbal (phrase, phraseological unity, statements) and textual (the full text) (Болотнова, 2006, p. 35).
- 2) Level of its originality: usual (typical or common), individual (the informational unity, the content and verbalization is peculiar only for one author) and original (the unique mental and aesthetic constructions which name is individual for over artistic personality) (Болотнова, 2006, p. 19).
- 3) Character of the conceptual information: images, suggestions (the models of relationship between elements, their properties and events), ideas (generalized images of different objects and phenomena), prototypes (conception of the common member of certain category), patterns (the mental images of objects and phenomena that have dimensionally outlined features), notions (the concept which covers the most significant features of an objects or phenomena), frames (the ‘package’ of information, the knowledge about the situation), scenarios (scheme of events, the general sequence of events that is developing in time) (Изотова, 2009, p. 3).
- 4) Base of the aesthetic significance in the system of literary work: macro- and microconcepts, locative concepts (those which have a local nature of embodiment), basic concepts (those which are the core of the author’s individual understanding of the world in one text or several) (ibid: 3).
- 5) Base of existence or absence of the direct nominal concepts: explicit (the ones who have direct nominal realizations in the text) and implicit (the ones which are not represented in the text directly) (Болотнова, 2003, p. 37).

- 6) Their structure: one-word concepts, oppositional concepts and cluster concepts (or the ones with complex structure) (Ізотова, 2009, p. 31).

On the whole, the study of concept has a major informative value as well as great potential for further studies. But in respect of the literary text, the concept study is quite significant for textual apprehension and interpretation.

#### **1.4. Means of Concept Actualization in a Poetic Text**

According to I.M. Dyshliuk, a linguistic concept is a semantic category that operates in a system of logical relations and is a verbalized expression of a particular cultural context with all the diversity of accompanying meanings, representations and associations, which in turn is an element of the conceptual picture of the world of the individual or human community. Along with the concept of “common concept” there somewhat narrower concepts – “religious”, “mythological”, “poetic” and other concepts, as well as their various combinations. Each of these concepts has special conditions of origin, sphere of functioning and is realized through characteristic means that convey its specificity (Дишлюк, 2009, pp. 30–34).

The aim of the study is an attempt to find out the main characteristics, criteria for determining the function of poetic concept in literary (poetic) text. V. Vinogradov (Виноградов, 1959, p. 655), N. Kuzmina (Кузьмина, 1991, pp. 57–65), N. Ryabtseva (Рябцева, 1991, pp. 72–77), L. Stavytska (Ставицька, 1989, pp. 98–102) and others tried to study the concept in the poetic works of an individual author. The complexity and multidimensionality of the poetic concept is due to the specificity of the poetic language in general and of the individual author in particular, since idiostyle is a special mode of linguistic construction of worlds, a certain function that compares language that acquires different states with the corresponding particular state of language possible world.

It is undeniable that the poetic concept is a poetic image that has reached a higher level of generalization. In the linguistic literature on poetics the terms that partially reflect the essence of the analyzed concept are found: motive, topos, archetype, cross-cutting image, permanent image, image dominant, keywords, etc

(Дишлюк, 2009, pp. 30–34). They contain the quantitative characterization of the image: the frequency of use in the poetry of an individual author or several authors. The term concept is considered to be more capacious, because it emphasizes the semantic content and significance of the image in the philosophy of poetry.

The basic theoretical regulations regarding the poetic concept were defined by L. Stavytska in such way (Ставицька, 1989, pp.98–102):

- represents an indivisible fusion of objectively cognitive and subjective creative origin, as it is the result of the creative imagination of the poet, who constructs a new reality in accordance with the worldview and creative potential of the author;
- has an internal organization, a complex structure: it is not a chaotic accumulation of ideas or meanings, or even their conjunction, but a logical structure. The poetic concept is based on the original, prototypical model of the basic meaning of the word, which is the basis for the formation of derivative meanings. The structure of the concept therefore includes the kernel (word with a generic symbolic meaning) and the periphery;
- the semantic capacity of the poetic concept is conditioned by the structure: the core of the concept is the pivotal word, the semantic dominant, which in the process of comprehension gains new senses, thus the poetic concept is capable of polysemy;
- has a dual nature of objective and cognitive characteristics: on the one hand, it is real, because through denotation it represents an element of reality, is in temporal-spatial relations; on the other, it does not belong to the real world because it is a projection of the ideal, the eternal. Therefore, the poetic concept does not reflect reality, but represents it at the philosophical level. The transition from the natural sphere to the mental is accompanied by a process of semantic transformation: the token loses its meaning and acquires new meanings. For this reason, the poetic concept should be mentioned regarding the lyrical poetry, that

has thought flowed from material to spiritual, and the concept itself mediates between material reality and the ideal world, because reality is correlated with eternal spiritual values through it;

- goes beyond one text and, as a rule, acts within the boundaries of the poetry of the author or of the group of authors;
- in the poetic text plays the role of “emotional coordinate”, around which other images, that together form the plot of poetry, revolve;
- is semantically inexhaustible, as there are always unexplored interpretations;
- in poetic works is realized through stylistic devices and expressive means that are common to the poet’s idiosyncrasy, so the study of poetic concepts reveals the basic principles of the worldview and manners of the poet;
- is semantically integral, self-sufficient;
- is permanent with regard to worldview of a particular individual, group or human community (depending on the level of generalization);
- is semantically open, dynamic, able to form new connections with reality, to be realized in new contexts;
- is able to penetrate other concepts and absorb semantically narrower images while maintaining integrity and semantic autonomy;
- is able to enter into semantic relations, to be a unit of lexical paradigms (antonym, synonymy, homonymy). Paradigmatic connections of this type of concept are casual, situational in nature: the individual mindset of the author establishes the specific nature of the connection between the elements, subjecting him to the laws of the poetic reality of the world that the writer creates.
- preserves the potential for reflection of reality, succumbing to numerous interpretations that project it into a specific semantic perspective;

- the set of poetry concepts of an individual author outlines his worldview, as the semantic dominants of cross-cutting verbal images are in close relations of analogy and gravitate towards the synthesizing sense that represents the conceptual and philosophical core of the writer's work;
- poetic concepts of one author are closely related because they interdepend poetic transformations of one another. Studying them in interaction allows establishing the connection of the word in the individual context of creativity, the logic of the author's verbal and literary knowledge.

The expression of a concept is the unity of verbal and non-verbal means that directly or indirectly illustrate, refine and develop its content. According to Pryhodko the main constituents of the concept are: the notional substrate, the perceptive-figurative adstrate and the axiological/valorative epistrate. The notional substrate is verbalized through direct nomination and conceptual features. The perceptive-figurative adstrate is actualized in language by means of conceptual metaphors (a metaphorical nomination). The axiological/valorative epistrate is inextricably combined with notional and figurative components.

The method of frame modelling (M. Minsky (Минский, 1979, p. 152), Ch. Fillmore (Fillmore, 1982, pp. 111–137), S.A. Zhabotinskaya (Жаботинская, 2010, pp. 6–20)) and the theory of conceptual metaphor (J. Lakoff, M. Johnson (Lakoff & Johnson, 2017, p. 256) are primary methods of researching concepts in modern scientific literature.

The frame is represented as a structure of nodes and relations. Those frame levels that are located at the top are fixed and correspond to things that are always true of the situation. The top nodes are permanent components of the situation and “always contain information relevant to the situation at hand” (Дейк, 1989, pp. 289-290). Below these nodes are slots (empty nodes), which are filled in the actualization of the situation in the discourse, “which are filled with information about a specific situation” (Дейк, 1989, pp. 289–290). According to M.M.

Boldyrev, frame is structurally represented as a two-tier model with tops and slots filled with proposals (Болдырев, 2001, p. 37).

Building a frame structure allows to compactly reflect the information, knowledge and experience associated with analyzed concept.

American scientists J. Lakoff and M. Johnson have suggested that the metaphor is inherent in human thinking and cognition, and human thinking itself is already inherently metaphorical (Lakoff & Johnson, 2017, p. 6). The Cognitive Metaphor theory helps to identify correlates of cognitive metaphors, identify and describe these metaphors, as they represent the figurative value of the concept. According to J. Lakoff, a concept represented by metaphors is defined as a conceptual referent, or target domain, and the concept used for comparison is a conceptual correlate, or source domain (Lakoff & Johnson, 2017, p. 256).

Therefore, in current scientific research of the concepts a number of methods depend on the purpose of the research.

### **1.5. NATURE Concept in English.**

The NATURE concept occupies an important place in the system of human knowledge and perceptions of the world, being closely associated with the culture and mentality. To better understand the complex nature of this concept, the definitional analysis of the lexeme *nature* (n) on the base of various English dictionaries was carried out. The analysis of the definitions provided in the dictionaries has shown that NATURE embraces the following meanings:

Oxford Dictionary (2010) provides such definitions of ‘nature’:

1. [uncountable] all the plants, animals, and things that exist in the universe that are not made by people;
2. [uncountable] the way that things happen in the physical world when it is not controlled by people;
3. [countable, uncountable] the usual way that a person or an animal behaves that is part of their character;
4. [singular, uncountable] the basic qualities of a thing;
5. [singular] a type or kind of something. (Hornby, 2010, p.1780)

According to Cambridge Dictionaries, the nature is:

1. all the animals and plants in the world and all the features, forces, and processes that exist or happen independently of people, such as the weather, the sea, mountains, reproduction, and growth;
2. The force that is responsible for physical life is often called nature, and is sometimes spoken of as a person;
3. the type or main characteristic (of something);
4. the character of a person, or the characteristics a person is born with  
(*Cambridge University Press, 2003*).

As is evident from the foregoing, the main structural and meaningful components of the multidimensional concept of NATURE may be graphically represented in the following scheme:

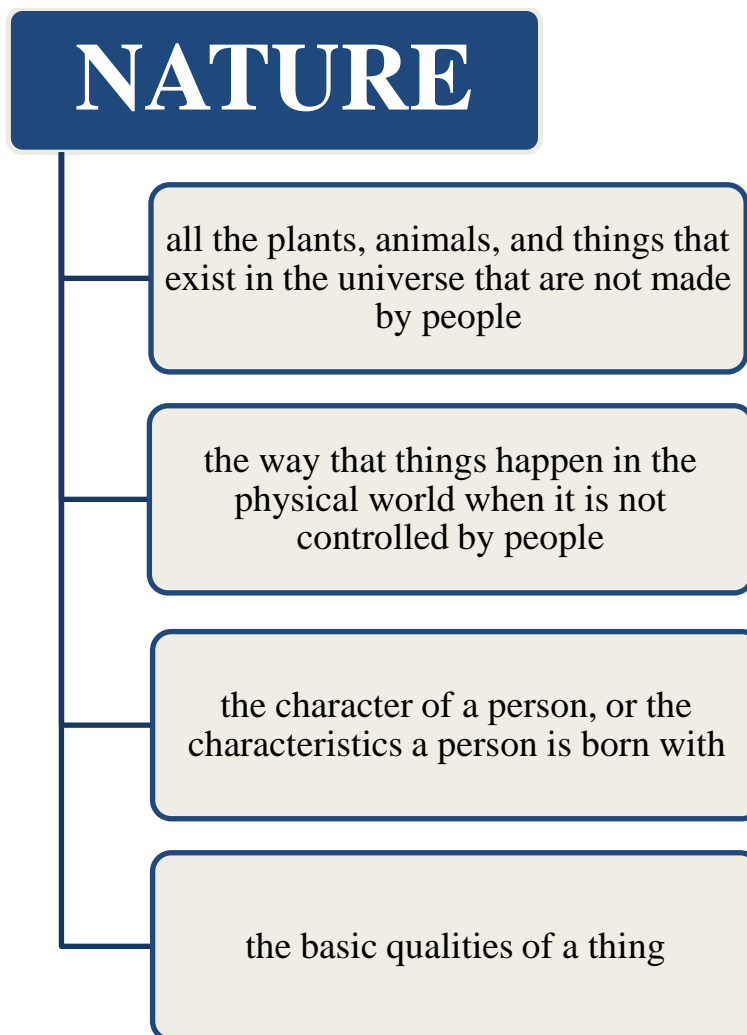


Figure 1.2. **The structure of NATURE concept in the English language**

Hence, the main means of the analysed concept manifestation in American poetic texts will encompass the nominative units, as well as stylistic devices, denoting the components outlined in the scheme. According to present-day studies devoted to the concept NATURE, the main lexical representatives of the NATURE concept in modern English are the lexemes: *natural world, creation, world, earth, environment, universe, cosmos, flora and fauna, landscape, countryside, scenery* (Жихарева, 2013).

The NATURE concept is not only an object of figurative perception, which allows expressing the relationship of man and nature in the range from their opposition to unity, as well as in terms of emotional-evaluative, expressive perception, but also include the perception of this concept in the system of imagery, which allows through to comprehend objects and phenomena of a non-natural nature the NATURE concept.

Similes, epithets, and metaphors are used for describing the NATURE concept and its components in the system of poetic language. The most productive means of creating nature imagery are metaphors. This is due to the peculiarities of nature's perception of poets: firstly, through its dynamic perception as a process, any action, and then through objects and signs. Therefore symbols are less productive.

Describing the NATURE concept in the poetic system, acoustic and visual sources of the concept's formation are the most significant. They provide both one-sided and integrated perception of the NATURE concept.

The NATURE concept is realized in poetry primarily by key components such as flora and fauna, as well as components of the state of nature and weather conditions. Such components of the natural world as space, constellations, and planets, with only exceptions – Sun and Moon, are rarely represented.

## **CONCLUSIONS TO CHAPTER ONE**

1. Concept is a central unit of a number of scholarly disciplines such as psycholinguistics, cultural studies, and cognitive linguistics. Despite being a subject for extensive cognitive research this phenomenon does not have a universal



definition. Moreover, scholarly approaches to identifying its content vary substantially. The approach to the definition of the term “concept” that was chosen is the one that treats concept as a mental entity bearing some specific ethno-cultural information.

2. The concept is a multidimensional notion, thus it is possible to determine its structure. Each concept includes semantic content and evaluation, a person’s attitude to one or another reflected object. In addition, concepts include the following components: universal, national-cultural, social, group-based, and individual.

3. Two main approaches to the study of concepts can be distinguished: cognitive (concept as the idea of the meanings that a person operates in the processes of thinking and which reflects the content of experience and knowledge) and linguacultural (concept as a mental unit that includes figurative, conceptual, and normative-evaluative components).

4. The textual concept is defined as a speech-mental formation of a content plan, characterized by multifaceted tensions and super-categories, and at the textual level implicating a set of certain features of metaphors of a work of art with a view to their further implication.

5. The literary concept is the structure of the cognitive level, central to the cognitive study of a literary text. Represented in a literary text by linguistic units and imaginative means, it is a mental unit of the author’s individual worldview and the national picture of the world of the people, whose representative is the author of the work, and therefore combines the collective (posed by the poetic tradition of the people) and the individual (posed by author’s worldview) meanings.

6. There are several approaches to the typology of concepts depending on the ground for comparison. Boldyrev differentiates the concepts depending on the way of the representation: mental images, schemas, frames, scenarios, gestalts, notions, prototypes, and propositions. Kolesov groups the concepts by the principle of their appearance (native and borrowed) and the development of their structure

(developing and stable). Pryhodko groups the concepts by the possibility to measure them (parametric and non-parametric) and by the relevance of the concept to the mankind (universal and specific).

7. The structure of NATURE concept in the English language consists of four semantic variants. The NATURE concept in poetry is actualized via a number of various nominative units, as well as a large number of stylistic devices.

## **CHAPTER TWO**

### **20<sup>th</sup> CENTURY AMERICAN POETRY FROM A DIACHRONIC PERSPECTIVE**

Frustration with the life reality and its literary reproduction caused the interest of the newest philosophical theories and the emergence of new literary movements. Modernism is the common name of art and literature of the late nineteenth and early twentieth centuries that reflected the crisis of bourgeois culture and characterized the break with the traditions of Realism and the aesthetics of the past.

Protesting against outdated ideas and forms, poets of 20<sup>th</sup> century sought new ways and means of literary reflection of reality, found new forms, sought radical updating of literature. It was an epoch of a real literary revolution: the internal monologue and depiction of the human psyche in the form of a ‘stream of consciousness’, the discovery of distant associations, the theory of polyphony, the universalization of a particular literary reception and the transformation of a particular artistic concept and transform the enrichment of literary creativity through the discovery of the hidden content of life phenomena, the discovery of the unreal and the unknown (Gray, 2015, p.926).

Various poetic movements put forward different principles of writing and tried to find new foundations for the poetic language. They tried to connect new poetry with ancient poetic traditions, with oriental mysticism, with the latest philosophy, and invented new forms of verse. The experience of all poets of 20<sup>th</sup> century turned out to be extremely important for the poetry and changed its nature not only in the United States, but all over the world.

#### **2.1. ORIGIN OF MODERN AMERICAN POETRY**

In order to surely comprehend literary modernism, it's necessary to regard to American history. Around the turn of the century, the USA has witnessed a shift as a consequence of industrialization. Cities began to grow and technology suddenly proliferated and gained power to modify and reform everything. A very crucial change happened in 1914: it was a beginning of World War I that ultimately sent

the world into a tailspin. The horrors that best and brightest young men endured while fighting for their country. The problem with World War was that with progress in weapon development triggered mass casualties and losses. Totally overwhelmed with the war, the younger generation no longer shared the idea of patriotism or felt safe. This generation became known as the 'Lost Generation'. New, totally opposite to traditional, culture sprang up. Such changes in the USA as the amendment that gave women the right to vote, and the stock market crash of 1929, were reflected in American literature of 20<sup>th</sup> century.

The years between the beginning of the twentieth century and the end of World War II is claimed a time of change. It's clear that a new and modern world was taking shape, but, what is more important, poetics was transformed, producing a body of work that marked a clear break from past traditions and past forms.

American poetry of the twentieth century can be divided into 2 periods: poetry of the beginning of the century and interwar time and poetry of the post-war time. The poetry of the first half of the 20<sup>th</sup> century is close to both British and Western European poetry of that time. The beginning of the 20<sup>th</sup> century received the name "poetic Renaissance" from US literary historians. In 1912 magazine "Poetry" was founded in Chicago by Harriet Monroe, who became its long-time editor. It became the nucleus of modern poetry of the USA and survived through World War II. It is often associated with such famous poets as Carl Sandburg, Robert Frost, Edgar Lee Masters, Sherwood Anderson and Vachel Lindsay.

Later, club members began to be called imagists (from the word "image"). Imagist poetics were directed against romanticism with its verbosity, nebula and grandiloquence, to which it came to the beginning of the 20<sup>th</sup> century.

Modernism was a literary movement that developed of this changing outlook of life during this time. Modernism represented the tackle that many had with the way that new ideas and revelations challenged their previous lives during a time when tradition did not seem so important anymore. Twentieth-century poets have tussled with how to "make it new", how mind, world and language interact and

how to write original, authentic and modern poetry. Modern poetry is characterized by a constant toil with the paradoxes of living in, with and through words.

The post-war period was marked by the flourishing of the work of modernists, who finally gave unique and original forms to the phenomenon that has become today's American poetry, departing from its original British source. The last quarter of a century is a period of “decentralization”, when classic superstars were almost not noticed in the poetic horizon, but there were many authors (or groups of authors) producing high-quality professional “products”.

## **2.2. SCHOOLS OF POETRY**

In the 19<sup>th</sup> century there was one trend in American poetry, which offers a unique ideological program – transcendentalism, whose standard-bearer was a philosopher and poet Ralph Waldo Emerson. In one way or another, all American poets of the century reckoned with this trend: someone gladly accepted it (like Walt Whitman), someone fought fiercely with it (like Edgar Allan Poe). In the twentieth century, there were much more of those trends: the first modernist movement in US literature was Imagism, led first by Ezra Pound and then by Amy Lowell. In the 1930s, objectivism sprang up, striving to depart from the complicated writing of post-war modernists (represented by Pound and Thomas Sterns Eliot) and to find a special American poetic language independent of imported European culture. In the post-war literature, there were already many diverse trends: from relatively narrow groups that united several like-minded people (like the New York school or Black Mountain school), to extensive trends that span entire regions (San Francisco Renaissance) or even go beyond the USA (beat, language). To become more familiar with these trends means to understand not only American literature, but also world literature, for example Russian, that drew inspiration from American authors that have been almost the main interlocutors.

**2.2.1. Imagism.** The first decade of the twentieth century were marked by a realistic rise in American poetry, which was called by US literary historians a “poetic renaissance.” The new outlook required new poetic forms. Poets looked for

them in a variety of ways: either based on tradition, and abandoned them. This poetics met the requirements of the time, helped the poetic depiction of American reality in its diversity. In the spring of 1909, in one of London's Soho restaurants a poets club was established. Among members of this club were Ezra Pound, who formulated and promoted many precepts and ideas of Imagism, Hilda Doolittle (known primarily by her initials, H.D.), Amy Lowell and other. Later, club members began to call themselves imagists. Imagist poetics were directed against Romanticism and Victorian conventions, favouring explicit imagery and clear, non-elevated language.

The direct poetic activity of the Imagists did not bring great creative successes, but their general theoretical concerns were be picked up and developed by such American poets like Karl Sandberg and Marianne Moore, Wallace Stevens and William Carlos Williams. Here is one of the most famous poems of Williams of the 20s, "Red Wheelbarrow", consisting of just one phrase: "*so much depends / upon / a red wheel / barrow / glazed with rain / water / beside the white / chickens*" (Williams, 2000, p.13).

The poem consists of only 14 of the simplest words, it has no meter, no rhymes, and even the metaphor is so weak that it is almost not perceived as a metaphor. Readers were left wondering what to do, how to understand it: as a joke or as a work of poetry. Modern American poetry (including Williams) demanded completely different settings of the reader's perception. It was necessary to wean the reader to think with the usual literary forms, to relearn how to look and feel.

Imagist Doctrine, as laid out in March 1913 Poetry by Ezra Pound:

- 1) Direct treatment of the "thing," whether subjective or objective.
- 2) To use absolutely no word that did not contribute to the presentation.
- 3) As regarding rhythm: to compose in sequence of the musical phrase, not in sequence of a metronome (Pound, 1954, pp. 3–8).

Other rules from "A Few Don'ts by an Imagiste," include: "use no superfluous word, no adjective that does not reveal something; go in fear of abstractions; don't be 'viewy'; don't chop your stuff into separate iambs". This

was eventually watered down to “simplicity and directness of speech; subtlety and beauty of rhythms; individualistic freedom of idea; clearness and vividness of presentation; and concentration” by Amy Lowell in *Tendencies in Modern American Poetry* (Lowell, 2012, p. 281.)

**2.2.2. The Objectivists.** The Objectivists were a cohesive group of second-generation Modernists from the 1940s. The basic principles of objectivist poetics, as defined by Louis Zukofsky, were to treat the poem as an object. Sincerity, wit and the clearness of the poet's vision were the primary things they tried to emphasise. Although the name of the group is similar to Ayn Rand's school of philosophy, but the two movements are not related. The term ‘Objectivist’ was coined by Harriet Monroe who claimed a group name for issue of *Poetry: A Magazine of Verse* that was published in February 1931. Zukofsky tells about this event in the following way: “Harriet Monroe at the time insisted, we'd better have a title for it, call it something. I said, I don't want to. She insisted; so, I said, alright, if I can define it in an essay, and I used two words, sincerity and objectification, and I was sorry immediately. But it's gone down into the history books; they forgot the founder, thank heavens, and kept the terms, and, of course, I said objectivist, and they said objectivism and that makes all the difference. Well, that was pretty bad, so then I spent the next thirty years trying to make it simple” (Zukofsky, 2001, p. 34).

The Objectivists include such poets as Louis Zukofsky, George Oppen, Charles Reznikoff, Carl Rakosi, Lorine Niedecker and Basil Bunting.

**2.2.3. Harlem Renaissance.** The Harlem Renaissance (or New Negro Movement) is a cultural movement in the United States between 1920–1930, led by prominent African American writers and artists. The Harlem Renaissance got its name, firstly, because the center of this movement was one of New York's districts, Harlem, where African-Americans lived; and secondly, because it was the time when African American culture reached its peak, giving the world a lot of truly talented and outstanding writers such as Langston Hughes, Claude Mackay, Zora Neil Hurston. The most significant figure in the Harlem Renaissance was

Langston Hughes (1902-1967), a poet who outgrew narrow ethnic boundaries. He worked as poet, playwright and novelist; critic and translator; author of books for children and a culturologist; publicist and folklorist and populariser of black history. However, he demonstrated a real talent in the poetic field.

Representatives of the Harlem Renaissance believed in democratic reforms in art and literature as a means of change and impact on the white population, believed in themselves and their own bright future. The Harlem Renaissance broke down abruptly because of the Great Depression, and African Americans were simply unprepared for such drastic social and economic changes.

During the Harlem Renaissance, African American culture gained widespread public acceptance. The time of the Harlem Renaissance is a time of not only the cultural, but also the political involvement of African Americans in the life of the country. Among the political organizations, that were active at that time, there were the National Association for the Advancement of Coloured People, the United Negro Improvement Association.

The Harlem renaissance can be called a turning-point in the history of the African American community. This is a time of cultural expression, racial pride of the black population. Although the Harlem Renaissance era ended in the late 1920s, its achievements continued to influence the subsequent cultural and political development of African Americans.

**2.2.4. Beat movement.** Bohemian eccentrics, true geniuses and crackheads – all these words refer to the mysterious Beat Generation. Writers, poets, musicians who related themselves to the Beat Movement, revealed in art completely new methods, amazing in their performance. Reading their works, we plunge into the streams of consciousness of the authors, involuntarily feel through the lines the slightest mental impulses that they experienced. The history of beat movement actually began when they replaced the “lost generation”. The Beat Generation was formed from teenagers who wanted to go against the system and express their protest to the conformism that was prevailing at that time. They did not like the existing life order, and they decided to create their own. They rejected established



moral values, were not interested in politics, and in every possible way ignored the behavioural canons imposed by society.

Such behaviour was not widespread, but the results of hipster creativity were instrumental in spreading the main protest idea. The main presupposition for the emergence of beat movement was the events that took place at that time around the world. The constant threats of nuclear explosions, the Vietnam War, the color revolutions and the persecution of dissidents contributed to the growing unrest among the younger generation. Belief in a happy future continuously faded away and the Beat Generation was the first to realize the horror of this event. Naturally, all these events contributed to the emergence of protest thoughts.

The beats' poetry was filled with anarchist sentiment. These poems had the greatest impact if read aloud. Beat poets attempted to liberate poetry from academic sophistication and bring it "back to the streets." They read aloud their poetry during live performances in a cafe, sometimes to the accompaniment of jazz. Beat poets sought to write using style method of spontaneous writing: "First thought, best thought".

The influence that the Beat Generation had on America was significant. The Beat Generation was the reason why people began to cast doubt upon the society they lived in and stepped out of it.

**2.2.5. Confessional Poetry.** Confessional Poetry began as one of many artistic movements in post-war twentieth-century America. It has been described as "personal" poetry, focusing on the extraordinary moments of individual experience, a flagrant autobiographical content, which often manifests as self-condemnation. It frequently deals with previously taboo issues such as mental illness, sexuality and suicide. It is sometimes also classified as postmodernism. Confessional Poets drew inspiration from personal experiences and reveal "negative" emotions, such as sadness, sorrow, depression, anger, anxiety, fear, infertility and other.

The Confessional Poetry School was associated with several poets who revised American poetry in the 50s and 60s, including Robert Lowell, Sylvia Plath,

John Berryman, Anne Sexton, Allen Ginsberg and W. D. Snodgrass. Some critics claim that works of the Confessional Poetry School had common features. However, that movement has never formed a loose-knit unit.

**2.2.6. The New York School.** The New York School was the group of American poets that originated in the late 1950s and 1960s in New York City. Surrealism and the avant-garde art movements were their main source of inspiration. What is more, some critics disputed that the work of the New York School was a backlash to the Confessionalist movement. Their poetic subject matter was often brutal, devastating or speculative, as their writing style was often characterized as cosmopolitan and world-travelled.

The poets often wrote in an instantaneous and impulsive manner evocative of stream of consciousness writing, frequently using vivid imagery.

Kenneth Koch (1925-2002), Frank O'Hara (1926-1966), perhaps one of the most well-known poets in those years, James Schuyler (1923-1991), Barbara Guest (1920-2006), and then poets of the next generation who joined them later, the most prominent was Ted Berrigan (1934 - 1983), who called himself an expressionist, and who was simultaneously associated with beats, Alice Notley (born 1945), one of the leading contemporary American poets and the wife of Ted Berrigan.

**2.2.7. The Black Mountain poets.** The Black Mountain poets, also known as projectivist poets, were a group of mid-20<sup>th</sup>-century American avant-garde or postmodern poets centred on Black Mountain College in North Carolina.

The group of poets associated with Black Mountain College included the rector of the college in the 1950s and the group's leader Charles Olson (1910–1970), Robert Duncan (1919–1988), and Robert Creeley (1926–2005) who was an editor of the “Black Mountain Review” magazine.

Each member of the group had his own idea of the expression of feelings; all poets experimented in meter, syllable, and form of verse. Some students at the end of college developed their ideas, among them John Wieners, Joel Oppenheimer, Ed Dorn, Jonathan Williams and Michael Rumaker.

In 1950, Olson published his seminal essay, “Projective Verse”. Olson's work was perceived as a kind of manifesto that emphasised on the dynamic energy of words and phrases, and criticized syntax, rhyme and meter. He replaced traditional closed poetic forms by poetry of “open field” composition. This essay was a doctrine for the Black Mountain poets.

The Black Mountain poets impacted on later American poetry especially on the Language School and San Francisco Renaissance. They were also influential for the proliferation of British poetry and such poets as J. H. Prynne and Tom Raworth.

**2.2.8. San Francisco Renaissance.** The term San Francisco Renaissance is used as a global designation for a range of poetic activity centred on San Francisco, which brought it to prominence as a hub of the American poetry avant-garde in the 1950s.

After World War II, the art and culture of San Francisco exploded. Poetry was part of the bohemian culture that followed in the San Francisco Renaissance. As the reaction to the destruction of World War II and the movement toward formalism in poetry, San Francisco poets often wrote elegies to a world that they thought was lost. These poets also had set the stage for environmental sensitivity and were influenced by oriental poetry and cultural movements.

The founding father of the San Francisco Renaissance was poet, translator and critic Kenneth Rexroth. According to Wikipedia, he was a prominent second generation modernist poet who was one the first American poets to explore Japanese poetry traditions such as haiku. What is more, he was deeply influenced by jazz. During the 1940s, Rexroth and Madeline Gleason, who is known as founding mother, patronized a group of younger Berkeley poets consisting of Robert Duncan, Jack Spicer and Robin Blaser.

In the opening and legendary reading of 1955, organized by Rexroth, the wild, confessional regime came to be associated with West Coast poetry, in contrast to New York’s avant-garde style, a surreal style.

**2.2.9. The Language School.** The Language School movement in American poetry was named after the journal L = A = N = G = U = A = G = E, which issued from 1978 to 1981 by Charles Bernstein and Bruce Andrews. The origin of the Language School was Wittgenstein, French post-structuralism, Russian formalism, the Frankfurt school.

Rae Armantrout, Lyn Hejinian, Susan Howe, Charles Bernstein, Bob Perelman, Rosmarie Waldrop, Bruce Andrews, Barrett Watten, Joan Retallack, Carla Harryman, Bernadette Mayer, Clark Coolidge, Michael Palmer and Ron Silliman were the poets associated with the ‘Language movement’.

Despite the fact that a lot of very different authors belonged to the group, a common feature for all of them was the emphasis on the content of the form, mindset to the ambiguity of perception, to creation of the meaning of the word through its context and associative arrangements, the desire to expand the boundaries of the language, refusal of narration and self-expression, and rejection of conviction that “poetics is an intellectual concern”.

The Language movement has been sought to establish that the works of the group should be accepted as part of the general movement to create alternative publishing platforms in the U.S. The “L=A=N=G=U=A=G=E” journal was the vehicle for the innovative and experimental poetry, but what is more important it was new trends in philosophy as well.

## **CONCLUSIONS TO CHAPTER TWO**

1. Analysing Modern poetry, one can notice the coexistence of many poetic styles and schools: some of them are innate to the regions; others are associated with the names of famous poets. Modern American poetry is decentralized and rich in variety.

2. Nevertheless, at least for the convenience of description, it can be represented in the form of a spectrum, highlighting two partially overlapping directions: traditionalists, whose voice is purely individual, and experimental poets. Traditionalist poets maintain the continuity of the poetic tradition or seek to breathe new life into it. Single poets use both traditional and innovative techniques,

achieving the uniqueness of a poetic voice. Experimental poets are looking for new cultural styles.

3. The first decade of the twentieth century was marked by a poetic activity of the Imagistists. Simultaneously in New York flourished The Harlem Renaissance – a cultural movement of African American writers. Then was a group of second-generation Modernists, known as the Objectivists. Among many artistic movements in post-war twentieth-century America was Beat Generation, San Francisco Renaissance, Confessional, Black Mountain and The New York School.

## **CHAPTER THREE**

### **NATURE CONCEPT ACTUALIZATION IN THE 20<sup>th</sup> CENTURY**

#### **AMERICAN POETRY**

Poetry, as a reflection of the operations performed by our mind, often uses varieties of forms, stylistic devices and expressive means to create alternative meanings in the words or to evoke emotional responses. To achieve musical or sound effects such devices as assonance, alliteration, onomatopoeia, and rhythm are used. Sometimes poems can have multiple interpretations due to the use of ambiguity, symbolism, irony, and other stylistic elements. Similarly, metaphor, simile, and metonymy create a resonance between otherwise disparate images a layering of meanings, forming connections previously not perceived. Literary devices are important aspects of an author's style, which is one of the elements of fiction, along with personification, alliteration, hyperbole or others.

This chapter focuses on the study of stylistic aspect of NATURE concept actualization in American poetry of 20<sup>th</sup> century. American poetry of that period is recognized by a remarkable range of literary styles, subject matter, and formal variety that continue to surprise and inspire readers and writers everywhere.

The nature image is a collective image that brought together fragments according to the subjective perception of the poet. Creating the image of nature, the authors often referred to material objects, their small details, which the poet wanted to present as something new, which has a special meaning.

#### **3.1. Robert Frost**

Classical American poetry was the poetry of big cities, and Frost, who lived in rural New England, was mostly against the trend. His poems, written in the most clear language and containing a stoic philosophy accessible to anyone, have gained wide recognition, although his colleagues in the literary workshop were jealous of him. Frost was one of the few significant American poets who resisted modernism and sought to be continuers of 19<sup>th</sup> century literature, despite the fact that the cultural situation had changed.

Frost's poetry is an echo of English romanticism. Hence the quite old-fashioned, even for the first half of the twentieth century, rhythms and themes of his poems. Frost's predecessors had given him an important impulse – they discovered nature, not only as the image, but also as a mirror of the human inner life. Frost follows them, evolving from landscape sketches to philosophical generalizations. The desire to create a clear, universally accessible poetry was the reason why Frost's poems balance on the verge of didactics, but the best of them allows seeing a person lost in the natural world and accepting this abandonment with stoic humility.

Frost's poems are aphoristic. The character of Frost's poetry is left alone with nature as presented a mythological entity.

For most readers, Frost has long remained a poet of rural New England and especially of New Hampshire, to which his book ("New Hampshire", 1923) is dedicated. He was called a landscape lyricist, a rural poet, a master of elegy, and only after his death the final volume of Frost's poetry was published, and the attentive readers found out a depth, dramatic philosophical content, and his image of "simple-minded peasant" and an "inexhaustible optimist" disappeared.

Day by day he gladly went for walks on the meadow or in the woods on the territory of his own farm or his friend. The poet often walked alone because it gave him time for thoughts and new poems. His favourite time for such walks was spring, when the number of wild flowers, which he knew by name, was extremely large. The names of some of Frost's favourite plants are presented in several of his poems: rose pogonias, yellow lady's slipper, ram's horn orchid, and the queen's head orchid.

As Irwin noticed: "Although Frost seems to enjoy nature and being in the presence of nature which becomes a spiritual vehicle through which he can reach a higher and more elevated level of religion and spirituality. It seems to be used by Frost as a means for meditation to arrive at certain conclusions that have to do with the creation of the universe and the life here after. Frost's view of nature seems to be influenced by the Bible and Biblical teachings" (Irwin, 1963, p. 299–310).

In Frost's lyric poetry explicit descriptions of the state of mind, words of emotionally-evaluative connotation are extremely rare and are mostly given indirectly through the landscape characteristic of the scene. Sometimes Frost openly compares landscape components with the psychological state of the hero. Images of nature in Frost's idiodiscourse serve as a means of depicting the psychic, emotional or moral attitude of the lyrical hero, experiencing emotional disturbances, doubts, awareness, etc. For example, in poem "Tree at my Window": *"That day she put our heads together, / Fate had her imagination about her, / Your head so much concerned with outer, / Mine with inner, **weather**"* (Frost, 1995, p. 89). In this passage, the poet juxtaposes two destinies through the image of nature: the first is revealed through the image of external bad weather, and the second is associated with the inner haze. The stylistic means of expressing opposition are the antonymic lexemes "outer" and "inner". The word "outer" implicitly objectifies the meaning of nature as an epitome of environmental phenomena.

However, more often the juxtaposition of the landscape with the inner world of the hero remains implicit. Nature in Frost's poetry is sharply separated from human in the content plane, and in the plane of expression of the element of the landscape is not part of the emotional state and not derived from it, but its 'objective correlate'. In this case, the landscape is not linked to the human condition, but serves as its expression. The landscape in Frost's poetry becomes a symbol of the psychology of the hero. Frost's nature images are revealed as dualistic symbols: the mental state of the hero and the philosophical problem of the poem. Such elements of nature as woods, brook, stars, snow, and some others, are reiterated from poem to poem and belong to favorite images of the poet.

'Stars' in Frost's poetry are often a spiritual barrier, an indicator of the insignificance of human in terms of space and time, and at the same time, it is a testimony of eternity that provokes an indomitable desire to join it and determine our place in the infinity. There is a vast amount of poems with that image: "Stars", "The Star-Splitter", "Choose Something Like a Star", "A Star in a Stoneboat", and so on.



In poem “Star” the NATURE concept develops through symbolism, metaphor, allusion and simile: “*those stars like some snow-white / Minerva’s snow-white marble eyes*” (Frost, 1995, p. 52). The key image is Minerva that is allusion to the Roman goddess of music, poetry and wisdom. The stars that are compared with something “*Minerva’s snow-white marble eyes*” (Frost, 1995, p. 52) are a metaphor for love and artistic expression that as well as the goddess, is elusive. What is more, the simile here underpins the idea that the stars are as barren as eyes of a marble statue of Minerva.

The poem “Choose Something Like a Star” is based on comparison of great works of art with the light of a lodestar at night of ignorance and obscurity. ‘Star’ as a metaphor for God is a common interpretation of this ambiguous image. At the first line “*O Star*” (Frost, 1995, p. 96) the star represents God as an exclamatory word “*O*” is usually preceded by “God” or “Lord”.

‘*Snow*’ is an even more common permanent symbol-image in Frost’s poems. In a huge number of works it is one of the central images: “*Snow*”, “*Dust of Snow*”, “*Stopping by Woods on a Snowy Evening*”, “*A Patch of Old Snow*”, “*Desert Places*”, and more.

The poem “*Desert Places*” is generally a monologue of a man who wanders alone in a desert field at night. The first half of the verse describes a winter landscape. ‘*Snow*’ is the first word of the poem and it is repeated three times in the text and therefore is the main motif throughout the work. In the first part of “*Desert Places*”, the theme of nature is developed by joining the nominative units ‘*night*’, ‘*field*’, ‘*ground*’, ‘*weeds*’, ‘*woods*’, ‘*animals*’. What is more, these connections are emphasized by the parallel placement of the words (all of them are placed at the beginning of the line, indicating their semantic convergence) and the alliteration and repetition: “*snow falling and night falling fast, oh, fast*” (Frost, 1995, p. 296). The repetition of the pronouns *I, in me, myself*, manifests the opposition of “nature vs I” and emphasizes the courage of a person who is faced with loneliness and experiencing it.

The image of snow in the poetry by Robert Frost reaches a great generalizing power, becoming the center of the author's worldview. Obviously, it becomes symbolic because of its constructive role in the organization of the entire figurative system of the poetic work.

The '*brook*' is the brightest symbol of Frost's poetry. In the poem "Hyla Brook", it serves as a linking element with the past: "*By June our Brook's run out of song and speed. / Sought for much after that, it will be found / Either to have gone groping underground / (And taken with it all Hyla breed / That shouted in the mist a month ago, / Like ghost of sleigh bells in a ghost of snow)*" (Frost, 1995, p. 168). A dry stream reminds the speaker of the "song" and "speed" of the brook back in times when it still flowed. This song pays tribute to memories that prompt to care about things that are important for us: "*We love the things we love for what they are*". The symbol of the stream brings Frost closer to the romantic vision of the fusion of a man and nature through creative act, and separates, pointing to the temporal nature of such a merger.

The most complicated and commonly used symbol in Robert Frost's poetry is a symbol of the woods. If the symbolic meaning of '*brook*' is limited mainly by the sphere of human consciousness, then '*woods*' and in its symbolic sense preserve its independence from consciousness, denoting the unconsciously sublimated sphere of the inner world of the hero. *Woods* is the most natural of all Frost's natural symbols. The *wood* is correlated with the inner world of the hero, with those sides where no other people can access, and at the same time exists as something separate from the hero. In both senses the woods is opposed to human society. As a kingdom of complete loneliness, the *forest* symbolizes only a part of the inner world of the hero, the desire to disassociate with people and to merge with nature. It exists precisely as a desire, a potential that is never fully realized. Every hero's walk into the woods means turning back, as well as rocking on the birches in the poem "Birches" means turning back to earth: "*Toward heaven, till the tree could bear no more, / But dipped its top and set me down again*" (Frost, 1995, p. 371).

Many of Frost's poems ("The Road not Taken", "In Winter in the Woods Alone", "Stopping by Woods on a Snowy Evening", "Come In" and others) highlighted another connotation of the forest symbol – death, otherness, oblivion, eternal tranquility. In the poem "The Road Not Taken", via the conceptual metaphor *LIFE IS A JOURNEY*, the wood symbolizes both life and death: "*Two roads diverged in a yellow wood, / And sorry I could not travel both / And be one traveler, long I stood / And looked down one as far as I could / To where it bent in the undergrowth; //... And both that morning equally lay / In leaves no step had trodden black. / Oh, I kept the first for another day! / Yet knowing how way leads on to way, / I doubted if I should ever come back*" (Frost, 1995, p. 96).

The image of a road divided into two paths is a symbol of choice. In this poem the speaker contextualizes a major decision covering it by walking in a forest in the fall. The metaphor helps mull over the complexities of a choice that will determine future.

What is more, alliteration of sound /d/ in "*two roads diverging in a yellow wood*" creates a rhythm of walking through the woods that supplements sound perception of the poem (ibid.: 96).

In the idiodiscourse of R. Frost, images of nature are a means of spiritualizing the outside world, giving it expression or symbolism, as in the poem "Mending Wall": "*Spring is the mischief in me, and I wonder / If I could put a notion in his head*" (Frost, 1995, p. 184). In the following passage of the poem R. Frost explicitly demonstrates the exclusion of the lyrical character from the outside world and "merging" with the world of nature: "*I see him there / Bringing a stone grasped firmly by the top / In each hand, like an old-stone savage armed. / He moves in darkness as it seems to me, / Not of woods only and the shade of trees. / He will not go behind his father's saying, / And he likes having thought of it so well / He says again, "Good fences make good neighbours"*" (Frost, 1995, p. 184).

Appealing to the image of the "*old-stone savage armed*" is an attempt to remind that human, despite years of civilization, remains a natural being. The image of darkness as a component of nature serves to depict hopelessness,

mistakes, a wrong path: “*He moves in darkness as it seems to me, / Not of woods only and the shade of trees*” (Frost, 1995, p. 184).

The lyrical I in R. Frost’s poetry is mostly metaphorical, and the images of nature are spiritualized and explicate the meanings of the unity of nature and lyrical hero, their interconnection and coexistence. Nature as a supreme deity of Frost’s poetry is portrayed via a metaphor with endless analogies to human life. Man is always perceived as part of the universe.

One of Frost’s frequent images is a fragile speck of life in the formidable chaos of the elements. This is a tuft of flowers that were spared by a steel scythe (“The tuft of flowers”), the nest in the middle of a sloping meadow (“The Exposed Nest”), the moth that miraculously survived the fierce frost (“To a Moth Seen in Winter”) (Frost, 1995, p. 224). The rebellious energy of resistance to decay forces is accumulated in them. This faith in man's ability to endure and survive against of brutal high-handedness of external circumstances is a bulwark of Frost’s humanism.

In masterly fashion Frost wisely uses polysemy and historical and cultural allusions (for example, the title of the poem “*After Apple-Picking*” implies the real process of picking apples and the person’s feelings after the Fall), a metaphorical rethinking of the word. The particular action, thought, statement of the character with the help of the author’s subtext become a general philosophical meaning, and the poems become a “clarification of life”. Moreover, all the phenomena and objects of reality reflected in the verse, without losing their concrete empirical certainty, become symbolically generalized.

In Frost’s poetry the concept of NATURE is construed in two ways: via the reference to plants as natural objects and the reference to a physical force causing and regulating the phenomena of the world. Both variants are actualized mostly through metaphors. What is more, inner world of a human is often conceived of in terms of natural objects.

### 3.2. Emily Dickinson

During her lifetime, Emily Dickinson published less than ten poems, and wrote about 1800. Contemporaries neglected her poetry, but after her death, her fame grew very quickly, and modernist authors revered her as one of the most important American poets. The revolutionary nature of her work was that she strove for the utmost concentration of meaning: in Dickinson's poems all the words have a special meaning and not a single word can be missed. Dickinson can be called one of those figures with whom a new literary era began – the modernism. Dickinson is one of the main predecessors of modernist literature: the maximum concentration of thought, so important for it, marks the limit of old poetry, incapable of such laconicism, and the beginning of a new one, which should create a new world through new meanings.

The NATURE concept develops in Dickinson's poems with the help of tight nodes of metaphors: they are interconnected, one leads to the other and so the poetic thought moves. The reason why the poetess created that great number of metaphors is that she wanted to create moving images. The metaphors for Dickinson are not the decoration of the poem, but its essence, the essence of the poet's thinking. Such components of the natural world as stars are frequently represented in Dickinson's poems. Using the language of nature, she describes warriors killed in the war, using metaphors: "*They dropped like flakes, they dropped like stars...*" (Franklin, 1999, p. 139). The poetess does not simply make such comparisons: both of them disappear without a trace, snow melts, stars burn in the atmosphere. So the lost warriors disappear without a trace, war seems to swallow them up. In addition to the theme of nature, this poem develops the theme of death and God that are present in many of Dickinson's poems.

In the work by Emily Dickinson metaphor reaches its absolute limit. For example, in her poem "It sifts from Leaden Sieves" the 'Leaden Sieves' means a dark, cloud-covered sky and a gloomy mood and this image immediately evokes the metaphor of flour being sifted through a sieve. Then the sad mood changes when she describes the snow: in the third stanza attention shifts from the sky and

distant landscapes to neighbouring houses, fences covered in snow as it is *'alabaster wool'*.

In her poems Dickinson often wrote about the wind and it was not just a natural phenomenon for her: she associated it with freedom and depicted it as a living organism that is always in motion: *"I like to see it lap the Miles – / And lick the Valleys up – / And stop to feed itself at Tanks – / And then – prodigious – step"*. (Franklin, 1999, p. 287). However, the Wind has not only a positive connotation, sometimes it is devastating: *"There came a wind like a bugle; / It quivered through the grass, / And a green chill upon the heat / So ominous did pass / We barred the windows and the doors / As from an emerald ghost; / The doom's electric moccasin / That very instant passed."* (ibid.: 287). In this poem, the poetess uses an allegory of bugle as "storms" in people's lives, and everything in life can change, something comes, something goes, sometimes suddenly and unexpectedly, but a person can adapt to any situation, and will continue living. Here the wind embodies a force that breaks into a quiet life of nature. Such a metaphor as "green chill" adds cruelty and cold to the image, and comparing wind to fate gives it some unkind, repulsive power.

Emily Dickinson uses a great many metaphors to describe the wind in her poems, but the personification complements the image: *"A narrow wind complains all day / How some one treated him"* (ibid.: 287). Here the author uses the masculine "him" instead of inanimate "it" in the description of the wind, which also adds vitality to his image.

Emily Dickinson devotes most of her poems to different seasons. For her summer, spring and autumn embody something alive, while winter symbolizes rest, peace and tranquility. The poetess ingeniously combines seasons with life and death themes. For example, the main idea of the poem "Summer has two Beginnings" is that the value of the summer is its absence and expectation of it; at the same time, Dickinson makes parallels between life and death, and concludes that expectation of death is more beautiful than the death itself: *"Forever is deciduous / Except to those who die"* (Franklin, 1999, p. 328).

Personification of seasons is often presented in Dickinson's poems. For instant, in a poem "Dear March – Come in" the poetess has a dialogue with March that creates the feeling that March is not just a month, but her friend. Describing fall in the poem "The Name – of It – is 'Autumn'", Emily Dickinson personifies it as a human, using such unusual metaphors as: "*An Artery – upon the Hill – / A Vein – along the Road.*" In the poem "It will be Summer – eventually" she compares with summer a woman and her beauty: "*Till Summer folds her miracle— / As Women—do—their Gown*" (Franklin, 1999, p. 367).

Dickinson's poems are concise, and often obscure. The oppositions always turn out to be false, the alternatives seem imaginary, and the conclusions are not applicable to anything. Almost all of her poems are written in a few short and monotonous meters (iambic trimeter or trochee), as if only with the help of monotony, her thought can achieve a necessary concentration. The poetess acutely experiences the separation of the individual soul from the natural world and the fact that the soul in the end always remains alone and alone with itself and is not capable of sharing this loneliness with anyone.

It is a well-known fact that most Dickinson's poems have no titles, so the name of the work is given by ordinal number or the first line. Alliteration is often used in the first lines of her poems that immediately attracts the readers' attention: "The Daisy follows soft the Sun"; "The bumble of a bee"; "It sifts from Leaden Sieves"; "God gave a loaf to every bird"; "Because the Bee may blameless hum"; "Up life's Hill with my little Bundle"; "The Sun and Moon must make their haste"; and so on (Franklin, 1999, p. 1654). Most often alliteration is based on the repetition of the voiceless fricative consonant [s] that adds smoothness, the alveolar sonorant [l] that is sophisticated and symbolizes feminine gender, the labiodental fricative [f] that create an image of movement, the bilabial plosive [b] that sound as a strong hit, and bilabial nasal sonorant [m] that breaks up of volume into infinitely small parts.

A specific classification of consonants into "strong" and "weak" was introduced by S. Erthel for the phonosemantic text analysis. The consonants /p/, /t/,

/k/, /f/, /s/ proved to add a “strong” connotation to a text, while the sounds /b/, /d/, /g/, /v/, /z/ are considered to convey weakness (Левицкий, 2009, p. 264).

The phonological organization of Dickinson’s poetry is of great importance for its interpretation, since it not only forms the rhythm and rhyme of a poem, but also performs an expressive function.

Concerning the innovation of Dickinson’s poetic creativity, it is worth noting that one of the features of her free verse is the unexpected rhyme. Her poems stand out for “semi-rhyme”, “incomplete rhyme” and “unpredictable rhyme” as in her poem “Life, and Death, and Giants”: “*Life, and Death, and Giants – / Such as these, – are still. / Minor – apparatus, – hopper of the mill, Beetle at the candle, – / Or a fife’s small fame, – / Maintain by accident That they proclaim*” (Franklin, 1999, p. 134). The poetess uses the motif of silence and opposite to it – the concept of “*proclaiming*”. “*Life*”, “*Death*”, “*Titans*” that is everything significant, is silent, in contrast to “*minor apparatus*”: “*hopper of the mill*”, “*beetle of the candle*”, “*a fife’s small fame*”, which only “*by accident*” proclaim (Franklin, 1999, p. 134). A significant distinction of the poetics of E. Dickinson is its rigid and short form, which in this case is meaning-forming. The poem begins with a listing of the concepts of “*Life*”, “*Death*” (universal ones that correspond to a “religious motive”), “*Giants*” (has a heathen association, implicitly implies a myth or a children's fairy tale about higher powers), which are opposed by a “*minor apparatus*”. The opposition is realized through the verb proclaim. The final rhyme appears against the background of vocalization when alternating short “i” (still, mill) and open diphthongs (fife’s, maintain, proclaim). The first “put an iconic dot” at the beginning of the poem, completing information about higher powers, about those who are silent, while the second are “iconically revealed to the world”, almost bringing the text closer to the act of speaking. The echo-repetition “proclaim” completes the poem, the author reserves the last word, thus being a part of this speaking, tragic-comic world.

The rhythm and intonation of her poetic works can break and interrupt, since the world represented in them is complex and contradictory. Not only in poem



“Life, and Death, and Giants”, but also in other poems of Emily Dickinson special attention should be paid to the repeated use of the sign “dash” that has rhythm-forming function. For example, the poem “Nature is what we see”: “*Nature is what we see – / The Hill – the Afternoon – / Squirrel – Eclipse – the Bumble bee – / Nay – Nature is Heaven – / Nature is what we hear – / The Bobolink – the Sea – / Thunder – the Cricket – / Nay – Nature is Harmony – / Nature is what we know – / Yet have no art to say – / So impotent Our Wisdom is / To her Simplicity*” (Franklin, 1999, p. 13). The rhythm in this case is one of the means of transmitting the speaker’s emotions, therefore, here, with the help of a dash, the author also realizes the function of an emotional pause.

Along with the punctuation mark “dash”, such a graphic level technique as capitalization is significant. For E. Dickinson’s poetry the writing of common nouns with a capital letter is characteristic. Each noun in the analysed poem (the Hill, the Afternoon, Eclipse) capitalized and separated from other words with the help of the dash in order to give them special significance. There are two functions of such writing: the function of emphatic highlighting of the word and the function of emotional pause. The capitalization of nouns describing nature is used by the author to personify natural phenomena, because in English, the inanimate pronoun “it” is usually used to denote them. Thus, all natural phenomena, according to the author, deserve special attention of the reader.

The specificity of NATURE concept actualization in Dickinson’s poems is that it is represented via the lexical units denoting the phenomena of the physical world (stars, wind, and seasons of the year) and is construed as a force responsible for a physical life (Nature). The poet perceived nature as a process, an action, thus her works abound with metaphors that help to create moving images of nature. What is more, in Emily Dickinson’s poetry the acoustic sources of the formation of the NATURE concept turn out to be significant.

### 3.3. Marianne Moore

Marianne Moore is a well-known American modernist poet. Moore believed that the poet should be a “literalist of the imagination”, whose work is “*imaginary gardens with real toads in them*” (Moore, 1984, p. 346): this is the art form for the embodiment of everything that is usually considered ugly and antipoetic. Moore spoke of her poems as “*a kind of collection of flies in amber*” (Moore, 1984, p.551). She focused on different oddities, recreating them with explicit details.

The fiction is an integral part of the ordinary and there are no differences between them, because both are the product of our consciousness. The task of art and the poet is to combine the two parts of our experience. The link connecting the irrational and rational spheres of being is the thing. A thing serves as a mediator between internal and external reality.

In her poem “Poetry”, Marianne Moore divides everything into two categories: ‘useful’ and ‘useless’. The poetess confesses that she does not like poetry: “*I, too, dislike it: there are things that are important beyond / all this fiddle*” (Moore, 1984, p. 346). She believes that there are more important things – the nature objects: “*The bat, / holding on upside down or in quest of something to / eat, elephants pushing, a wild horse taking a roll, a tireless / wolf under / a tree...*” (Moore, 1984, p. 346). For her, such images are “*raw material of poetry*” that poets should work with. All of the animals presented in a poem are symbols of reality that is much more interesting to Moore than “*all this fiddle*” of ostentatious poetry. What is more, animals are the implementation of the conceptual model of nature presented in a poem through symbolical images. The NATURE concept is realized primarily by fauna component and in addition by “garden” component that is metaphorical representation of “*a place for the genuine*” or in other words poetry (Moore, 1984, p. 346).

The creative method of Moore is characterized by focus on individual objects, often very “prosaic”, but undergoing unexpected metamorphoses in the imagination of the poetess. Moore has developed the original form of a free verse –

the “syllabic vers libre”, which is based on the principle of an equal number of syllables in the lines symmetrically located in the stanzas of this poem.

Throughout her poems, Moore depicts various animals: giraffe, kiwi bird, ox, elephant, etc. As Langbaum noticed, “there are good reasons why Marianne Moore might have picked the animal and not trees, mountains or the sea, like lots of other nature poets employed. They have a big advantage in comparison to those other possibilities, they “do for the landscape what the older kind of nature poet had to do himself – they bring it to life.” (Langbaum, 1970 p.112) What is more, Moore prefers rather exotic animals like the jerboa, a desert rodent native. Another frequently used animal is the Pangolin, a scaly ant eater.

In “The Pangolin” Moore created an elaborated description of a real anteater in an imaginary world, using her knowledge at biology. She used allusions to make cultural references to da Vinci, to Thomas, and to Pablo Gargallo y Catalán. Some critics suggest that the image of “*another armored animal*” is metaphorical representation of Marianne Moore herself as she was a woman placed herself “behind armor”.

Another poem with an unusual choice of an animal is “To a Giraffe”. The NATURE concept presented by the image of animal is used in this context to fulfil a certain purpose. In the title a giraffes serves as the recipient, thus in the poem nothing is told directly to the giraffe therefore it is rather the theme of the poem. What is more, the image of a Giraffe is a metaphor of animal objects standing for human being. Zhaoming Qian suggested that the giraffe is an allusion to T. S. Eliot (Qian, 2017, p. 223). Marianne Moore uses such epithets with negative connotation as “*unconversational*”, “*exact*”, “*unbearable*” “*irresistible*” and “*less conversational*”. Taking into consideration allusion to such iconic poet as T. S. Eliot, it is possible to suggest that for poet it is needed to be “*a giraffe*” – something extraordinary – to reach the “*top leaves*”. This poem is not rich in many stylistic devices, but some graphical and phonological stylistic devices are used to support the flow of the poem. Moore adheres to her style by using individual punctuation: “*one can live only on top leaves that are small / reachable only by a*

*beast that is tall? – / of which the giraffe is the best example – / the unconversational animal”* (Moore, 1984, p. 346).

Donald Hall elaborated a detailed analysis of the poem “To a Giraffe” in his book *Marianne Moore: The cage and the animal*. He noticed that “concerning the level of language in the poem it is striking that almost every line ends with the suffix ‘al’ or ‘le’ (underlined also through the alliteration of the letter “l” in many words) which creates a flow in the rhythm of the poem although there is no metre or regular rhyme scheme. Exceptions are line 4 and 17 in this case but they do not seem to interrupt the flow of the poem. Furthermore one can say that the structure of words is dominated by adjectives with negative prefixes, e.g. “*unpermissible*”, “*unconversational*” or “*unbearable*”. These words give a rather negative connotation to the subject of the giraffe and to the poem as a whole. A lot of the words used derive from Greek or Latin origin, Moore also refers to Homer, a Greek poet, who is presenting an existence which “is flawed”, a world in which “uncertainty and striving are continual” (Hall, 1970, p. 172). The poem seems to be the author’s call to “find consolation in a metaphysical view of life” (Hall, 1970, p. 172).

In general, the main lexical representatives of NATURE concept in M. Moore’s poetic texts are the lexemes “leaves”, “beast”, “animal” or “creature”. She associates something metaphysical with the subject of nature.

### **3.4. Hilda Doolittle (H.D.)**

Hilda Doolittle (1886-1961) is American poet and co-founder of imagism. She felt her eccentricity and creative vocation at an early age and had to painfully get rid of late Victorian culture and the stereotypes of female behaviour dictated by it.

The first collection of H. D. entitled “Sea Garden” was published in 1916 and contained poems with motifs of Greek mythology and the Japanese tradition of versification, directing by the principles of an imagists’ vision of the world. The first collection was subordinated to the marine theme, which is reflected in the title

“Sea Garden” and in the names of poems: “Sea Rose”, “Sea Lily”, “Sea Poppies”, “Sea Gods”, and “Storm”. The images constructed on ground of nature were used to study the subjectivity of consciousness.

The natural world is regarded by H.D. with tremendous respect and admiration, but it is also a source for the search for ‘self’. Hilda Doolittle’s first collection begins with the poem “Sea Rose” that conceals a protest against orthodox womanhood and reveals an implicit exasperation about this conventionality. The sea rose is considered as a symbol of steady female personality that survives in a hostile world and endures life difficulties that are also presented by nature images: “*you are flung on the sand, / you are lifted / in the crisp sand / that drives in the wind*” (Doolittle, 1916, p. 5). The sea rose, as a symbol, detects its susceptibility and at the same time its fortitude. These personality traits are “more precious” than the beauty of “meagre flower” that represents the conventional feminine ideals. It is obvious that H.D. cherishes natural objects that can resist harsh conditions. She prefers solid sea flowers than the ordinary flowers because they pass through the violent waves and winds.

The poem “Sea Violet” continues theme of battle between woman and world conventions. The poet created the image of delicate, maybe even innocent, flower: “*The white violet / is scented on its stalk, / the sea-violet / fragile as agate*” (Doolittle, 1916, p. 16). The image of the solitary flower that “*lies fronting all the wind / among the torn shells / on the sand-bank*” is also a metaphor of woman that confronts the traditional world. Likewise, this rebellious motif is supplemented by unusual white colour of flower.

Another image of the shattered and harmed white flower is Lily from the poem “Sea Lily”. This flower undergoes violence of the surrounding world, but still elevates: “*Yet though the whole wind / slash at your bark, / you are lifted up*” (Doolittle, 1983, p. 14). The flower on the sea bank is a representation of the woman in male world: the damaging and abusive sea performs as a metaphor for masculinity. What is more, Sea Lily may be a metaphor for H.D. herself that struggles with literary cannons set by male-poets.

Hilda Doolittle often got inspiration from Japanese haiku, though her poems have no rhyme or traditional meter. One of the results of that inspiration is poem “Sea Poppies”. The flower of poppies in this poem is a treasure and is more precious than ordinary poppies: sea poppies have are able to endure stormy conditions. The poppies are metaphorical representation of feminine beauty. What is more, it can be viewed as depiction of H.D. herself as a female poet that is aesthetic creation and creator of beauty. The NATURE concept develops as a symbol of female bloom and attractiveness, presented in H.D.’s poems by simple but beautiful nature objects. To transmit the vivid image of flower the poet uses different colours: “*Amber husk / fluted with gold*” (Doolittle, 1916, p. 9).

Sea poppies also may allude to the War. The poet placed flowers in harsh natural environment where they have to contend in order to survive. The image of “split shells” is related to more baleful ‘shells’ used in the War.

The NATURE concept is developed in H.D.’s poems via such phenomena of the physical world such as plants, the landscape, and other features and products of the earth designated by the appropriate nominative units. In her poetry the concepts of NATURE and HUMAN seem to be tightly bound, which is suggested, for example, by the metaphorical conceptualization of women as flowers. However, in contrast to flowers, despite their external tenderness and fragility, they are mostly described as sturdy and tough creatures.

### **3.5. Carl Sandburg**

Carl Sandburg’s works are compact, concise, suggestive, but the artist was not attracted by the dryness and low emotionality of the poem. Therefore, poetry, marked by a significant influence of Imagism, is found mainly in the first collections of Carl Sandberg (“Window”, “Lost”, “Grass”). All of them are marked by the clarity of the descriptions, the images, the accuracy of the metaphors and rhythm. The implication of the poems helps the reader to understand the images created by C. Sandburg: “*Night from a railroad car window*

*/ is a great, dark, soft thing / Broken across with slashes of light*” (Sandburg, 1950, p.57).

Carl Sandburg calls himself a ‘son of the prairie’ to show all the beauty of his native land: *“I was born on the prairie and the milk of its wheat, the red of its clover, the eyes of its women, gave me a song and a slogan / Rivers cut a path on flat lands. / The mountains stand up. / The salt oceans press in / And push on the coast lines. / The sun, the wind, bring rain / And I know what the rainbow writes across the east or west in a half-circle: / A love-letter pledge to come again”* (Sandburg, 1950, p.12). Inspired by the phenomena of nature, the author shows a close connection between man and the environment – since people are born they belong to the natural world. However, civilization moves people from their origins, and therefore socializes them, making them the essence of the urban world.

Organic unity of human and nature is reflected in Carl Sandburg’s poem “Grass”. Here the NATURE concept is construed as a force that is responsible for physical life, and is spoken of as a person. The poem depicts destructive force of war through its intense imagery, repetition and personification. The grass, being personified as human, covers the destruction left behind by the pointless wars: *“I am the grass; I cover all”* (Sandburg, 1950, p.538). Human qualities are ascribed to the grass to imply that grass covers up of the deaths, battles and wars. With the help of repetitions the poet gives additional meaning to the verse. As the word *“pile”* is repeated three times and *“shovel”* twice it seems that there are more dead bodies than humanity can shovel. The grass appeals to people so that they stop killing each other and give her the opportunity to “work”: *“Pile the bodies high at Austerlitz and Waterloo. / Shovel them under and let me work”* (ibid.: 538).

In Carl Sandburg’s idiodiscourse is frequently presented the discovery of the image of the lyrical I through images of nature as an element of the city. For example, in the poem “Clark Street Bridge” through the description of the stars and the mist, the poet demonstrates the lyrical hero’s loneliness: *“Only stars and mist / A lonely policeman, / Two cabaret dancers, / Stars and mist again, / No more feet or wheels, / No more dust and wagons”* ” (Sandburg, 1950, p.263). Symbolically,

the poet refers to the image of mist that envelops the familiar landscape and makes it unrecognizable, vague and secret, and fills a person with uncertainty. Mist has always been considered as a matter of chaos. In most cultures it is a symbol of uncertainty and an epitome of power that confuses and hides truth. The star image is ambiguous. It is a symbol of eternity, light, and ideals. In different conventions it has been considered that each person has his or her own star, which is born and dies with it. The star is associated with the night, but also embodies the forces of the spirit that oppose the forces of darkness. It is also a symbol of divine greatness. Therefore, the image of the star and the mist are like two opposing forces; it is an attempt to open up questions of concern to the lyrical I, to help comprehend the philosophical essence of the mysteries of nature, its eternity. For a reason the author uses the semantically meaningful repetition of the word “star”: “...*Only stars and mist... / Stars and mist again...*” (ibid.: 263). Repetition enhances the value of the repetitive component, summarizes both in logical and emotional terms. It is an attempt, on the one hand, to show the seclusion of the lyrical hero in the outside world, and on the other, his desire for lofty ideals.

In C. Sandburg’s idiodiscourse lyrical I is presented on the background of the description of natural phenomena. However, the images of nature are symbolic, because the poet uses the well-known images that have implicit meanings through which the lyrical I is m in his poetic works. Carl Sandburg actualized the nature as forces and processes that exist or happen independently of people.

### **3.6. Richard Wilbur**

Continuing the traditions of Robert Frost and W. H. Auden, the observer of nature and traditionalist Richard Wilbur drew inspiration for his poetry from everyday experience. Researchers of his works point to extraordinary skill in creating a deep words play and a variety of stylistic devices (Michelson, 1991, 270 p.). As R. Bagg notes, the work by R. Wilbur, who grew up on a farm, has always been connected with the natural world: with the meticulously observed noted life



cycles of flora and fauna, which became the basis for structural features (both semantic and phonetic) of his poetic texts (Bagg, 2017, p. 15).

Three works by Richard Wilbur that were selected for analysis in this paper are “June light” (1947), “Year’s end” (1950) and “Orchard trees, January” (1987). All of them are devoted to the theme of nature, the change of seasons, but in fact they develop the theme of human experiences, which is also common to many of his other works. From the very first works, Wilbur’s lyrics were characterized by lightness, translucency of shades, subtlety in depicting nuances, and naturalness of an impressionistic etude.

Wilbur’s talent was embodied in the poem “June light”, where he was able to capture a fleeting moment of happiness: the beloved woman calls the poet into the garden, covered by the clear June light, her love and this light transform the world; the lover wants to share with the poet the great gift of nature – a ripe pear that in the poet’s hands becomes the epitome of truth and happiness, despite the fact that the fruit of the pear is even more vulnerable to the time than a person. The whole passage “...*In the just soft stare / Of uncontested summer all things raise / Plainly their seeming into seamless air” (Wilbur, 2004, p. 167) is riddled with alliterations of the sound [s], combining the three lines into a single whole. Despite phonetic parallelism, the five alliterating vertices of this fragment can be divided into two groups in terms of syntax. The first group is an epithet with a definite word and a complement, which also has an epithet with consonant parallelism that is not alliteration (“*soft stare of uncontested summer*” (Wilbur, 2004, p. 167)). The second group is expressed by parallel additions (“*their seeming into seamless air*” (Wilbur, 2004, p. 167)). Despite the fact that the first group is more characteristic in terms of frequency of use, the second group is of great interest, since parallel additions are not so often used by modern poets, in addition, this group phonetically emphasizes the semantics of the first quatrain. Being on the last line, this combination of alliterating peaks thanks to the effect of exclusion highlights the main idea: the very quality of the June light transforms the hardly perceptible*

(seeming) world, in which we live most of the time, into a solid real “seamless” world.

The second stanza begins with a pair of parallel alliterating peaks: “*Then your love looked as simple and entire / As that picked pear you tossed me” (Wilbur, 2004, p. 167). In this case, interest is not syntactic parallelism (the alliterating pairs are expressed by the combinations “subject + predicate” and “epithet + definable word”), but a parallel, uniform arrangement of these structures, since both alliterating pairs are made up of the third and fourth words in the first and second lines. Despite the syntactic difference, these two pairs of alliterating words help to better understand the poetry’s juxtaposition of love and pear: highlighted by sound repetitions, both phenomena are identified by removing from the general outline of the narrative, they attract the reader’s attention to this comparison, which is possible only in this situation.*

The poem “Year’s end” consists of five stanzas where Wilbur recreates an expressive portrait a small town sleeping in the winter evening in the snow. He then makes a parallel between the frozen atmosphere of the city and the paintings of fossilized plants and animals frozen in time, as well as the numb remains of Pompeii. Thus, the poet reveals to the reader the irresistible passage of time and the inevitability of change. Wilbur reveals the general in particular, carefully choosing vocabulary, sound composition of words and expressive means. He even expresses such an abstract concept as the passage of time tangibly and realistically, as confirmed by a fragment of the last stanza: “*We fray into the future, rarely wrought / Save in the tapestries of afterthought*” (Wilbur, 2004, p. 193). The vivid expression of meaning here is also emphasized by the use of the alliteration [fr] [f], combining the predicate and the circumstance of the place (“*fray into the future” (Wilbur, 2004, p. 193)). However, despite the richness of the lexical composition of the work, it still does not seem overly pretentious, allowing the reader to focus on imagery and meaning, rather than solving verbal puzzles.*

At the same time, Wilbur does not hesitate to modify the syntax of sentences, if this allows him to observe the preferred size, rhythm and achieve the

desired emotional effect. An example of this is the very first line of “*Now winter downs the dying of the year*” (Wilbur, 2004, p. 193), which differs noticeably from the construction of “*The year is now dying down in winter*” that is more typical for English. Besides the unusual syntax, this sentence is also colored by applying alliteration with the sound [d] in the “*downs the dying*” construct (Wilbur, 2004, p. 193). This phonetic unity in this case creates a deeply sad sound, which fits well to the atmosphere of a dying day, turning into a silent winter evening. The second stanza continues the description of frozen nature in the vicinity of the town, detailing the fate of leaves falling into the lake. Already in the first line there is alliteration with the sound [w]: “*I’ve known the wind by water banks to shake*” (Wilbur, 2004, p. 193).

“Orchard trees, January” tells about a man who wonders how a tree resists the harsh winter. Despite the blizzard, the bark preserves life inside the tree until spring, a life that will rise in May when emerald green young shoots appear from previously snow-covered branches. Of course, a tree is just a metaphor of the human soul that has passed through trials. From the point of view of sound repetitions, this poem is also very interesting. In the second line are two pairs of alliterations: “*from a window watch*” and “*the blizzard blow*” (Wilbur, 2004, p. 233). While both syntactic constructions are very traditional for alliteration, the second pair is interesting due to the repetition of a cluster [bl], but not a single consonant.

Alliteration is used in many poetic works by Wilbur: in the poem “June light”, it highlights the main idea of each stanza, sometimes combined with the final rhyme; in the poem “Year’s end”, alliterative repetitions fasten the five stanzas into a single whole, with a bright highlight of the saddest moments of several stanzas that alliterate [d]; in the work “Orchard trees, January” alliteration combines syntactic unity, with the frequent use of not only single consonants, but also clusters. All this variety of the use of alliteration shows that R. Wilber found a new use for it to maintain the rhythm of his works.

The NATURE concept in Wilbur's poetry is construed via the reference to natural objects and a physical force that are actualized mostly through phonetic figures of speech.

### **3.7. Sylvia Plath**

The works by Sylvia Plath became a model for many poets (especially women): her poems freely express everyday experience and things that previously were unacceptable to talk about, such as family troubles and mental health issues and sexuality.

Plat's poems are form by accumulation of meaningful hints that refer to personal life and associations known only to the author. This is a characteristic feature of confessional poetry that is ambiguous and the reader does not have a biographical context, but it is not so important: the aim of poems is to act empathically, to evoke dubious feelings that the poet herself experienced, to place the reader in a similar psychological state. Such kind of poetry seeks to corrupt completely and elicit empathy, but at the same time it avoids a direct reference to what exactly should cause such empathy. It was she who showed that inconvenient and indecent themes are the most poetic and that existential experience is more important than the poetic technique.

The themes of Plath's poetry are very diverse: from the depiction of the First and Second World Wars and the Jews genocide to the social inequality of men and women. Therefore, her poems are a reflection of her life path. Throughout her writing, the metaphor of nature is represented as depiction of the self. By doing so, Plath depicts a physical existence that is not only separated from nature, but also rejected by nature. In her work Plath frequently refers to the plant world, but this is rather a mess world. None of plants exist in isolation. The common stereotype that flowers are fragile and fade quickly has often been the ground for comparing young women to them. On the contrary, feminist critics argued that female poets overestimated such imagery and characterized it differently: they emphasized the

energy and power of the flower, and considered mortality as part of the organic process.

“Poppies in October” are included in the “Ariel” collection and form a pair with the “Poppies in July”. A poppy – a stupefying red flower – is such a powerful visual symbol can “charge” a whole poem. Plath intensifies it to the limit: a poppy rhymes with an ambulance (that also has red elements) and with a woman’s “*red heart blooms through her coat*”, that can also mean a real wound (for example, after a suicide attempt) (Plath, 2004, p. 47). However, if we take into account that Plath usually refers to nature as a metaphor for self, this image can be interpreted figuratively as an expression of mental pain. At the end of the poem, the poppies assimilate to screaming mouths and are explicitly compared with the mouth of the poet.

“*What am I?*” is the question of why the female character of the poem deserved such miracle as summer flowers in October that is not the season for poppies at all. What is more, this is not the time for those artificial poppies that are worn in memory of the First World War – they are put on November 11th. Thus, the poppies in this poem are illusory; they serve as a metaphor for emotional outbursts.

The attention should also be paid to how colour works here: firstly, the red is pumped up which neither morning clouds, nor blood can compare with; then it is confronted by a pale sky and completely colourless carbon monoxide (maybe from ambulance exhausts); then it is covered by bowlers, that belong to the male world, and which obviously do not approve the heroine’s emotional outburst. The red colour dominant in the poem is ambivalent, and the associations with it are intuitive: it expresses both suffering and love, which are mutually reversible.

Sylvia Plath’s interpretation of women’s natural physiology, the purpose of giving birth to children, is reflected in the poem “Witch Burning”. The author, who is about to give birth, is forbidden to be inert, as the heat increases and the flame tongue conveys the pain of birth. In many of Plath’s poems nature is portrayed in a negative connotation. In the poem “Tulips” the presence of these bright colours in

the hospital room makes the patient look into the depths of herself, where she finds nothing but emptiness. Loss of own personality provokes a split lyrical heroine that acquires the ability to look at herself from the outside: “*And I see myself, flat, ridiculous, a cut-paper shadow / Between the eye of the sun and the eyes of the tulips, / And I have no face, I have wanted to efface myself...*” (Plath, 2004, p. 19).

The imagery of the poem, as well as many other works by Plath, can be explained by external factors that influenced the poet. Plath wrote the poem “Tulips” after the surgical removal of the appendix. Shortly before this Plath lost her second child because of miscarriage. These events exacerbated the internal conflict, reinforced the feeling of emptiness and infertility, like a barren shadow. On the contrary the Tulips are personified and compared to baby: “*The tulips are too red in the first place, they hurt me. / Even through the gift paper I could hear them breathe / Lightly, through their white swaddlings, like an awful baby. / Their redness talks to my wound, it corresponds*” (Plath, 2004, p. 19). Associations of women with flowers as metaphors of fertility does not work here, therefore Plath refers to another nature object to explain her feelings through a metaphor: “*My body is a pebble*” (Plath, 2004, p. 19). She feels like an inanimate object – a nobody, an eye, a cargo boat and a cut-paper shadow. The Tulips are metaphorically interpreted as a danger and as a threat to her life: “*Upsetting me with their sudden tongues and their colour, / A dozen red lead sinkers round my neck*” (Plath, 2004, p. 19). The author complements and piles up the image of Tulips by such similes as “*like dangerous animals*” and “*like the mouth of some great African cat*” (Plath, 2004, p. 19). The disruption of the poet by the tulips from “*learning peacefulness, lying by myself quietly*” is the evidence that Plath is constantly troubled and frightened by nature.

At the end she feels like she is drowning in the sea, that is a metaphorical representation of her sufferings and grief, and her road to recovery will be long: “*The water I taste is warm and salt, like the sea, / And comes from a country far away as health*” (Plath, 2004, p. 19).

A brilliant example of a ‘psychological landscape’ is Sylvia’s poem “The Moon and the Yew Tree”, one of the best in poetry collection “Ariel”. It is significant that the collection is named after her favourite mythological hero – Ariel. This poetry is full of strong statements and the colours of the work – black and blue – are the colours of painful perception. Sylvia Plath emphasized that poetry is a tyrannical discipline, it is necessary to go so far, so fast, but in such a small amount of time that everything minor should be rejected. The alphabetical index of words of Sylvia Plath’s poetry consists of 61 references to the word “moon” and none of them is benevolent. The poet calls it “O-mouth” and this name is repeated three times in the poems “The Rival”, “The Moon and the Yew Tree” and “Three Women”. The images of the moon and the mouth are identical and annihilating. The image is amplified from poem to poem: if in the first poem the moon is shown as “*something beautiful, but annihilating*”, then in the second poetic text it is a grief, and in the third it causes pain.

What is more, Plath’s poetry is frequently organized according to a clear visual scheme: vertical as yew shape and round as moon shape. These ancient opposites are related to masculinity and femininity. However, those are not only visual images that the poet used. In her poem “I am Vertical” the images of vertical and horizontal lines set a tone of opposing forces from the very beginning. The first stanza itself is a response to the title “I am vertical”: “*But I would rather be horizontal*” (Plath, 2004, p. 128). In the end of the stanza the poet compares herself with different vertical objects of natural world and is jealous to them: “*Compared with me, a tree is immortal / And a flower-head not tall, but more startling, / And I want the one’s longevity and the other’s daring*” (Plath, 2004, p. 128). Through whole poem the natural elements, such as the trees and the flowers that are paragons to the poet, are personified, but they pay no attention to her: “*I walk among them, but none of them are noticing*” (Plath, 2004, p. 128). Her desire to join the so-called “horizontal” natural elements is increasing, because she thinks that she would be more useful to vertical nature after death: “*And I shall be useful when I lie down finally: / Then the trees may touch me for once, and the flowers*

*have time for me*” (Plath, 2004, p. 128). Sylvia Plath suffered from depression and suicidal thoughts that is perfectly reflected in the poem.

In her poems Sylvia Plath created the system of metaphorical imagery that allows comprehending the mental state of the poet through the NATURE concept. The concept of NATURE is actualized in Plath’s poems via such stylistic devices as personification, simile and metaphor. The main lexical units that objectivise the analysed concept in her poetry are those denoting plants, animals, and the landscape.

### **3.8. Wallace Stevens**

Wallace Stevens was not involved in any movements, either in literature or in public, but many literary scholars consider him as one of the most significant American poets of the twentieth century. Stevens is paradoxical poet: he wrote about very simple things, but saw in them the whole complexity of the world. The objects that are depicted in his poetry are the most ordinary things in the most ordinary situations, but the interaction between these things is a riddle that cannot be solved. Stevens leaves the reader alone with this feeling, emphasizing his characteristic irony that hints at the unknowability of the world, even with regard to the most familiar.

Stevens had a great influence on poetry: it can be said that he became a model for all those poets who felt a lack of lyricism in modernism or their inability to go against the logic of their own writing.

Stevens’s poetry, despite its clarity and conciseness, is considered to be metaphorical and philosophical, and thus difficult to understand. Fine arts, especially filled with symbols and images, often serve as a source of inspiration for the poet. Perhaps that is why Wallace Stevens’s poems are so tangibly imaginative and atmospheric, and the names of his works are more likely associated with the names of postmodern still-lives: “Thirteen Ways of Looking at a Blackbird”, “In the Clear Season of Grapes”, etc.



The poem “Thirteen Ways of Looking at a Blackbird” is a unity of thirteen different thoughts that are linked together by the image of the blackbird. At different stanzas the blackbird symbolizes anxiety, beauty, mystery, tranquility, life and death. Summing up all ambiguities of this image, the blackbird is a symbol of nature’s inherent vagueness and ambivalence.

The poet expresses his former belonging to three different states of consciousness and links these mental formations to three blackbirds as objects of the outside world in the second stanza with the words: “*I was of three minds, / Like a tree / In which there are three blackbirds*” (Stevens, 1971, p. 92). Birds can come off the branch at any time and fly in different directions. The lines seem to confirm the state of confusion that the author has experienced. The triple symbolism of the blackbird is not accidental and ambiguous. These can be three stages of the author’s life in the aspect of linear temporality: past, present and future life. Three blackbirds are three stages of the psychological attitude to the disease, successively replacing each other: stages of ‘denial’, ‘resignation’ and ‘acceptance’. The poet tells the story of the influence of the disease on the state of his consciousness, his attitude to the world and himself. The patient is in the stage of resignation, acceptance of his illness and close death. He finds solace and pleasure in the new life sense that has opened to him.

The image of a blackbird from the third stanza that “*whirled in the autumn winds*” and “*was a small part of the pantomime*” (ibid.: 92) seems to be a symbol recollections of the poet’s previous life and, possibly, the ‘denial’ stage of the disease that remained in the past, as this blackbird disappears from further narration. The image of the second blackbird as a symbol of resignation of the idea of mortality reveals to the poet the beauty of the everyday world around him. The author declares the universality and ubiquity of the blackbird, as it becomes involved in every part of existence: “*But I know, too, / That the blackbird is involved / In what I know*” (ibid.: 92). A separate human existence is meaningless in comparison with the eternity of the world: “*The river is moving. / The blackbird must be flying*” (ibid.: 93). Despite the mobility and variability of the mentioned

objects (the river, as a symbol of time and birds with its inherent ability to fly), in fact, nothing changes and nothing new happens. The poet is alive, as the last third blackbird did not leave him: “*The blackbird sat / In the cedar-limbs*” (ibid.: 93). In the analysed poem the NATURE concept manifested through the image of a blackbird serves as guide to understanding the life sense.

Stevens considered the imagination to be the highest and noblest value of the poet. The ability to create worlds, new narratives frees both the poet and the perceiver of his art, does not depend on the dictum of the old narratives. He even suggested that, as Supreme Fiction, poetry could replace religion. The ability to deal with poetic language in such a way instilled a sense of superiority in him, as in his poem “Invective against Swans”. As if for no reason, the author exposes flying swans calling them ganders. Their flight is opposed to the flight of the soul, which is able to get much further. The sun is going down, dying; “*the crows anoint the statues with their dirt*” (Stevens, Serio & Beyers, 2015, p.211) – the picture for the swans is bleak, but for the one who blames them, for some reason it’s encouraging. Despite the presence of “gander” and crow’s dirt in the text, it is an old-style poem. However, this grandiloquence is ironic. The word Paphian refers to Paphos – the mythical birthplace of Aphrodite and in the Greco-Roman tradition swans were associated with Aphrodite, or Venus. Finally, if in the Greek word “Paphos” (Πάφος) phi (φ) is replaced by theta (θ), then we get “pathos” – the very sublime speaking that parodies Stevens.

Most interpreters of “Invective against Swans” agree that Stevens does not attack swans, but an allegory of Victorian diction of high poetry. This is not the only case when Stevens trashes old rhetoric using natural images. In the poem “Of the Manner of Addressing Clouds” he quite explicitly reports that he refers to philosophical speeches metaphorically referred to as clouds.

The poem “Tea at the Palaz of Hoon” is an example of the convergence of poetic language as a tendency of the poetry of Modernism to the construction of an image by the accumulation of a number of expressive means. For example, the verbal poetic images “*the natural tower of the world, the point of survey*” and

“*green's green apogee*” (Stevens, Serio & Beyers, 2015, p.77) cause some difficulties in interpretation as they require knowledge of the intertext and individual characters of the poet, including the symbol of joy that W. Stevens encodes in the word “green”. Those images are borrowed from W. B. Yeats: “a poet is the sun’s apogee” and “his tower-mountain of vision”. They are a metonymy, embodied in the proper name of the Palaz of Hoon, a place where poets meet to discuss their creative ideas. The poem contains one complex sentence with coordination and subordination and that is a textual verbal poetic image with the components characterized by a dual semantics: have a direct object-logical meaning and are figurative, as a result of the interaction of the nominative units of verbal poetic image. Thus, Palaz of Hoon is really a castle built in the shape of a tower (the natural tower). In the poetic text, the nominative unit of “the natural tower” takes on additional significance – the treasury of world poetic experience. The metonymy “Palaz of Hoon” denotes a place where poets gather and the metaphor of the natural tower serves as the apogee of poet’s hope.

### **3.9. Elizabeth Bishop**

The personality of Elizabeth Bishop is best characterized by two statements, the first of which belongs to her friend, American poet and prose writer James Merrill, and the second to herself. James Merrill described her as “lifelong impersonation of an ordinary woman” (Merrill, 1979), very accurately noticed the paradox complexity of the poet.

Elizabeth Bishop, indeed, never sought to externalities (neither in life, nor in work), and people who knew her for a short time or occasionally experienced a strange sensation of how much her ‘usual’ does not coincide with the stereotyped exalted, nervous, eternal “on the verge” poet. Elizabeth liked to construct this “deceptively simple” character; in part, she really wanted to look like an ordinary respectable woman, whose impeccable manners and flawless appearance correspond to the expectations of others. At the same time, she received incredible pleasure from the realization of how much her internal image does not coincide

with the external. Elizabeth Bishop realized her own peculiarity, uniqueness, which was only known to the closest ones.

The phrase “*awful but cheerful*” is taken from the poem “The Bight”. These words, according to her will, are carved on her tombstone. Elizabeth Bishop was very fond of the word “*awful*” not in its negative connotation, but as an amplifying particle in phrases with a positive meaning, such as “*awfully glad*” or “*awfully funny*”.

Elizabeth Bishop’s life was actually “*awful but cheerful*”. Tragedies and dramas accompanied the poet from birth to the end; diseases, weaknesses and dark sides of her own nature (chronic asthma, alcoholism, prolonged depression, constant doubts about the justification of her own creative ambitions, fear of madness, suicidal tendencies, etc.), with which Elizabeth tried with varying success to fight, became the cause of many troubles. But at the same time, Elizabeth Bishop always maintained an unquenchable curiosity in life, in people, in nature, in everything that surrounded her. This interest, coupled with an inexhaustible sense of humor, is the basis of her creativity.

A characteristic feature of her poetry was a subtle comprehension of the changing beauty of the world and the organic metaphors, always firmly connected with the real circumstances of life. Bishop has lived in Brazil for many years, and images inspired by the generous South American nature are common in her poems.

The issue of gender equality may be noticed in free verse “Brazil, January 1, 1502”. As it is a free verse, it has unfixed meter and does not employ rhyme, but its rhythm modifies by alliteration of a sound [f]: “*fresh as if just finished / and taken off the frame*” (Bishop, 1983, pp. 91–92). The poet shows the contrast between the rights of men and women from the very beginning of the poem. ‘Nature’, is personified and shown as a woman: “*Januaries, Nature greets our eyes / exactly as she must have greeted theirs: / every square inch filling in with foliage –/ big leaves, little leaves, and fiant leaves ...*” (Bishop, 1983, pp. 91–92). In contrast to the female power, the poet introduces the image of the Portuguese colonists. ‘Nature’ is essentially the object of contemplation and desire of the

Portuguese invaders. They thus appear in Bishop's metaphorical description as lizards: "*The lizards scarcely breathe; all eyes / are on the smaller, female one, back-to, / her wicked tail straight up and over, / red as red-hot wire*" (Bishop, 1983, pp. 91–92). Elizabeth Bishop creates vivid visual imagery of nature by gradations of sizes ("*giant leaves*"), colours ("*blue, blue-green, and olive*", "*purple, yellow, two yellows, pink, / rust red and greenish white*"). The animated image of nature is juxtaposed to an unmoved image of the Christians and is presented with the help of simile to show the poet's scornful attitude toward them: "*Just so the Christians, hard as nails, / tiny as nails, glinting, / in creaking armor, came and found it all, / not unfamiliar*" (Bishop, 1983, pp. 91–92). The evanescence of nature in real world and its simultaneous advent in art are also covered.

Elizabeth Bishop's poetry is characterized great amount of animals' imageries that through the NATURE concept help to understand inner world of the poet. Personification is one of the most frequently used figures of speech related to animals. For example, in the poem "Fish" Bishop treats a fish as a male human: "*I caught a tremendous fish / and held him beside the boat*" (Bishop, 1983, pp. 42–44). At the beginning of the poem the speaker narrates about what happen in a particular day: she caught a big fish. The similes help the poet intensify the imagery, comparing parts of fish with other nature objects, sometimes too unexpected to the mundane consciousness: "*shapes like full-blown roses*", "*the coarse white flesh / packed in like feathers*", "*the pink swim-bladder / like a big peony*" (Bishop, 1983, pp. 42-44).

To add more visual details Bishop uses colours: "*brown skin*", "*white sea-lice*", "*green weed*", "*the dramatic reds and blacks*", "*pink swim-bladder*", "*to the bailer rusted orange*" (Bishop, 1983, pp. 42–44). The continuing accumulation of colors in the end leads to the exclamation "*rainbow, rainbow, rainbow!*" and letting fish go.

By means of such stylistic devices as personification and simile, the main theme of her poem is revealed: the necessity for unity of a human and nature that provides recognition of a person's unique identity.

In her poetic works, Elizabeth Bishop the NATURE concept is not only construed via the reference to animals and plants, but also to various phenomena of the physical world.

### 3.10. Mary Oliver

Due to her unchanging reverence for flora and fauna, Mary Oliver became one of the most well-known poets of her generation. The *New York Times* described her as the USA best-selling poet. Mary Oliver drawn her inspiration from everyday walks and her creativity was moved by nature. Her poems are filled with images from her daily walks near her home: the forest with its beautiful trees and flowers, diversity of animals and birds. Oliver devoted her life to spreading gratitude of nature beauty and was an inexhaustible guide to the natural world. Her poetry evokes the desire to protect and to appreciate nature. For example, in her poem "Sleeping in the Forest" she metaphorically compares the natural world with small kingdoms: "*All night I heard the small kingdoms / breathing around me, the insects, / and the birds who do their work in the darkness*" (Oliver, 2017, p.49). What is more, with the help of simile she shows that her body and her mind are parts of this perfect natural world: "*I slept as never before, a stone on the river bed, / nothing between me and the white fire of the stars / but my thoughts, and they floated light as moths / among the branches of the perfect trees*" (Oliver, 2017, p.49).

Furthermore, she uses nature as a lens for exploring the spectrum of the internal state of human. Her poetry is a combination of dark soul-searching and joyous liberation as it is in her poem "When Death Comes". Oliver begins the poem by simile to compare death to an animal: "*When death comes / like the hungry bear in autumn*" (Oliver, 2017, p.127). This visual comparison is generally simple to grasp: the poet feels that the natural world gives us the best explanations

to very complicated questions. To envelop this powerful image of death she adds another simile *“like an iceberg between the shoulder blades”* (Oliver, 2017, p.127). As Mary Oliver is fond of nature, such comparisons cause curiosity, not fear. The last line of the poem *“I don’t want to end up simply having visited this world”* (Oliver, 2017, p.127) never fails to move people and inspires to live life fully. The same idea is present in another poem of Mary Oliver – *“Wild Geese”* that is a gently reminder to always stay in connection with your own soul, with nature, and with peoples around you. As nature saved the poetess’ life, she was glorifying it in her poetry to help and inspire other people to be themselves: *“Whoever you are, no matter how lonely, / the world offers itself to your imagination, / calls to you like the wild geese, harsh and exciting – / over and over announcing your place / in the family of things”* (Oliver, 2017, p.88). Wild geese are a metaphor of freedom as birds are mostly associated with flight that perfectly appeals to the image of freedom. Moreover, she created a metaphorical depiction of a human body as a soft animal, placing emphasis on our animal nature: *“You only have to let the soft animal of your body / love what it loves”* (Oliver, 2017, p.88). As Vicki Graham noticed in her book *“Into the Body of Another: Mary Oliver and the Poetics of Becoming Other”*, although Mary Oliver was criticized for writing poetry that assumes a dangerously close relationship of women with nature, she found the self is only strengthened through an immersion with nature (Graham Vicki, 1994, pp. 352–353, pp. 366–368).

As in Oliver’s poem the theme of introspection frequently comes up, it is also covered in poem *“The Journey”*. The title itself is a conceptual metaphor *“LIFE AS A JOURNEY”*: LIFE is the tenor, A JOURNEY is the vehicle; LIFE and A JOURNEY both involve movement – this commonality is the ground. The difficulties and challenges in life are represented by such natural symbols as: the wind, the night, the road with branches and stones. Another flamboyant image is stars that were ancient symbol of navigation: *“the stars began to burn / through the sheets of clouds”* (Oliver, 2017, p.192). So, it is a poem about the way of a person in order to find individuality.

In the poems by Mary Oliver the NATURE concept is construed not only via the reference to animals and plants, but also to the physical force that regulates the phenomena of the world. The poet treats nature as a living being, therefore the concept of nature is actualized mostly via such stylistic devices as personification, metaphor and simile.

### **CONCLUTIONS TO CHAPTER THREE**

1. One of the main features of American poetry is the extraordinary diversity of its personalities: Robert Frost, Emily Dickinson, Hilda Doolittle (H.D.), Amy Lowell, Carl Sandburg, Sylvia Plath, Wallace Stevens, Elizabeth Bishop, Marianne Moore, Richard Wilbur and Mary Oliver.

2. Poets of the 20<sup>th</sup> century tried to find a ground for the continued existence of human in the world, and some of them found such a basis in the strengthening links with nature. The main value becomes poetry itself, conceived as a way to build a new world. The aspiration to depict the natural world with its miscellaneous landscapes has been an indivertible part of the history of poetry.

3. The nature poetry is determined by philosophical ideology, by literary canons as well as social fabric and cultural conventions. Various poets frequently refer to nature poetry that involves a convoluted interdependence of nature and humankind.

4. Many poets include depictions of nature in their poems to make readers understand how they feel as well as to evoke some emotions and thoughts.

5. The NATURE concept is mostly actualized with the help of references to animals and plants made via a range of direct nominations using the appropriate nominative units, as well as components of the weather conditions either named explicitly or implicitly through various stylistic devices.

6. Taking into consideration various means of actualization of the NATURE concept in analyzed poems, it is obvious that the most frequently used figures of speech are personification and metaphor.



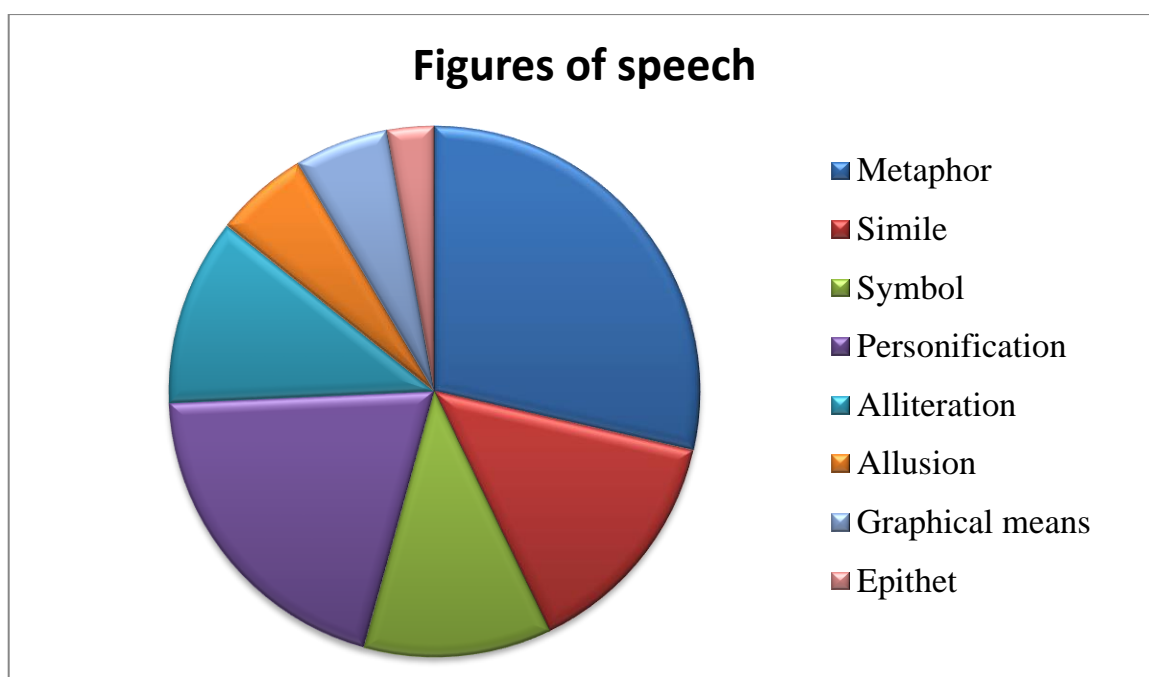


Figure 3.1. **Frequency of figures of speech use**

7. The NATURE concept is realized in poetry primarily by such components as flowers, trees and various animal species. The weather and other physical forces are less frequently referred to in American poetry of 20<sup>th</sup> century.

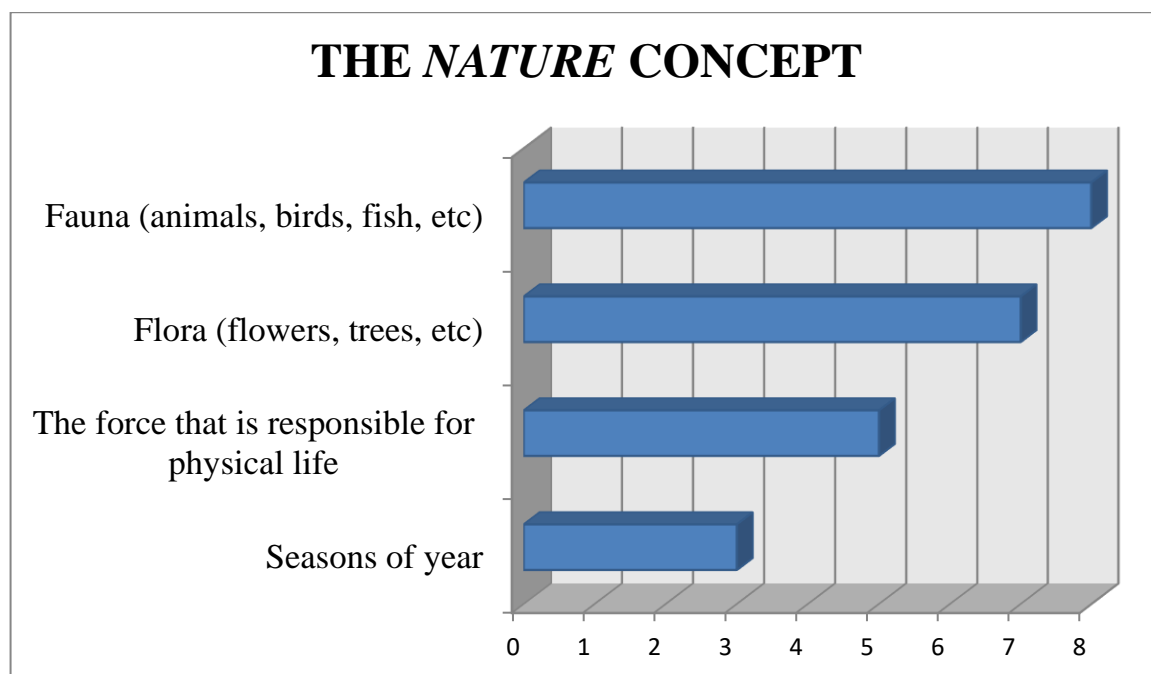


Figure 3.2. **The NATURE concept actualization in American 20<sup>th</sup> century poetry**

## GENERAL CONCLUSIONS

The research focuses on the manifestation of NATURE concept in the American poetry of the 20<sup>th</sup> century. In the course of this study it was found out that though being a central unit of cognitive studies the notion of concept has not yet acquired a commonly accepted definition. The problem lies in a multifaceted nature of the concept and furthermore, the absence of a single approach to the study of the mind and language. Currently, linguists have formed three main approaches to understanding the concept: as the main unit in the human mental world, as a unit of cognitive semantics, as a mediator between words and reality.

Two main approaches to the study of concepts can be distinguished: cognitive and cultural. Considering the concept from a linguistic and cultural perspective, scholars summarize the term key concepts for a certain community of people, characterized by the richness of both linguistic and non-verbal means of expression and a high degree of detail in the language. The main attention is paid to the three essence of the concept: mental, cultural and linguistic.

There are several approaches to the typology of concepts depending on the ground for comparison that were developed by Boldyrev, Kolesov and Pryhodko. In regards to the question of the typological classification of concepts there are 'textual concept' (O.M. Kaganovskaya, N.P. Izotova, V.V. Krasnykh) and 'literary concept' (S.A. Askoldov, V.A. Maslov, V.G. Nikonov, I.A. Tarasov, Zh.N. Maslov, L.V. Miller, N.S. Bolotnova and others) that are implemented in a literary text. Despite the development of the terminology of conceptual linguistics, the essence of the notion of literary concept is still in the stage of understanding.

Basing on various studies, it is possible to classify text concepts according to different criteria: their structure, means of representation, level of their originality, character of the conceptual information, base of the aesthetic significance in the system of literary work and base of existence or absence of the direct nominal concepts.

The structure of NATURE concept in the English language consists of four semantic variants that were presented in a scheme. The NATURE concept is most

frequently used as all the animals and plants in the world and all the forces, and processes that exist or happen independently of people, such as the weather, the sea, mountains, reproduction, and growth. The primary methods of researching concepts in literary works are method of frame modelling and the theory of conceptual metaphor.

The development of events of the twentieth century led to the fact that history began to be perceived as a violation of continuity: every action and experience was perceived as something unique. Style and form were henceforth considered to be something conditional, a kind of improvisation, reflecting the creative process and self-awareness of the author. The usual categories of expression of thought were discarded: originality was the rank of a new tradition.

Different literary movements have their origins in the early 20<sup>th</sup> century and are distinguished by break with conventional ways of poetic writing. A lot of poetic schools and movements were established: Imagism, the Confessional poetry, the Beat movement, the San Francisco Renaissance, the Harlem Renaissance, etc. The works of all poets of 20<sup>th</sup> century and their literary experience provoked various changes in nature of poetic writing all over the world.

According to the results of the study it is important to all of poets whose works were analyzed actualized NATURE concept by different stylistic devices and expressive means. What is more, in the poetic system are present different acoustic and visual sources of the concept's formation. Nevertheless, it is worth mentioning that nature was one of main topics and tools to express the inner world of poets that lived in those times of industrialization and world wars.

The poetry of 20<sup>th</sup> century has a fundamental change in the understanding and attitude to nature. Human and nature relations have become a kind of center that link together economic, social and cultural aspects of people's life.

In general, a substantial research into NATURE concept and its actualization in American poetry of 20<sup>th</sup> century was conducted, yet there is still a room for further research. This paper can become a ground for a profounder research of NATURE concept in poetry.

## RÉSUMÉ

Темою магістерської роботи є лінгвостилістичні засоби актуалізації концепту ПРИРОДА в американській поезії ХХ століття. Наразі сучасна лінгвістична наука розвивається не лише в межах так званої антропоцентричної наукової парадигми, але й демонструє неабиякий інтерес до еконцентричного підходу до аналізу мовних явищ. Американська поезія ХХ століття з її неймовірним розмаїттям тем, розкритих через поетичну свідомість автора, надає безцінний лінгвістичний матеріал для дослідження того, як саме осмислюється концепт ПРИРОДА та якими мовностилістичними засобами він маніфестується.

Робота складається з трьох розділів. У теоретичній частині проведено аналіз наукових джерел з проблематики роботи, окреслено теоретичне підґрунтя та сучасні підходи до вивчення поняття «концепт», розглянуто його структуру та різновиди, а також визначено складові концепту ПРИРОДА в сучасній англійській мові.

Другий розділ присвячено огляду американської поезії ХХ століття в діяхронії, зокрема окреслено історичне підґрунтя її розвитку та основні школи. У практичній частині роботи пропонується лінгвостилістичний аналіз творів найвідоміших американських поетів ХХ століття. Проведено безпосереднє дослідження засобів актуалізації концепту ПРИРОДА в американській поезії ХХ століття. Загальні висновки підсумовують результати дослідження та окреслюють перспективи для подальшого опрацювання розглянутої проблематики.

Практична цінність роботи полягає у можливості подальшого використання результатів дослідження при навчанні студентів-філологів, зокрема у вивченні курсів стилістики та інтерпретації художнього тексту.

**Key words:** nature, concept, concept actualization, stylistics, poetry, interpretation, modernism.

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