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MODELS OF CONCEPT “MAN” ACTUALIZATION IN WILLIAM WORDSWORTH’S POETRY

The article focuses on the problem of literary concept “Man” metaphoric representation in the poetic discourse of William Wordsworth. The main attention is devoted to the verbal means that realize the basic defined imagery schemes “Man – Plant” and “Man – Animal”, the factors that predetermined the extension of the images semantics, symbolic content of these images and their role in author’s pragmatics development. The analytical procedure applied in the article is based on the theory of conceptual metaphor and is executed within the domain of cognitive poetics.

Key words: English literature, William Wordsworth, metaphor, image, literary concept, symbol, poetic discourse.

William Wordsworth’s poetry is a genial psychological portrait of the nation, its ideal content is deeply connected with the cultural, historic, social context of the epoch, represents the image of England at the turn of XVIII – XIX centuries through the prism of a literary concept “Man” and his bond with native land. The value of an average man is in the center of Wordsworth’s aesthetic theory that focuses on his emotional perception of the world [1, p. 42-74; 2, p. 1-14; 3, p. 254-268]. Much scientific work has been devoted to reveal different aspects of Wordsworth’s poetics [4, p. 25-39; 5, p. 532-547], his revolutionary reforms of poetic language, the peculiarities of style and imagery. Scholars claim that his poetry does not abound in bright, unpredictable images like Coleridge’s, or in vigorous poetic words like Byron’s. But still the poet’s pensive, intimate intonation harbours imagery senses worth of sophisticated analysis. In this article we aim to perform a comprehensive study of main metaphoric models characteristic for Wordsworth’s poems which embody the image of Human.

The study of the ways of imagery-associative layer of the concept Man actualization reveals that the basic means that represent this concept are metaphors, epithets and similes. The dominant metaphoric model [6, p. 14] of Wordsworth’s poetic discourse is “Man – Plant” which results in the transference of the key conceptual features of the source domain: tenderness, beauty, sensitivity, fragility and insecurity that structure the semantic parameters of the concept Plant on the related parameters of the

concept Man. For example, in the verbal poetic images, based on the metaphoric scheme “Female – Flower” *she ... looked every day / Fresh as a rose in June; A Maid ... / A violet by a mossy stone / Half hidden from the eye!; A blooming Girl, whose hair was wet / With points of morning dew; Three years she grew in sun and shower, / Then Nature said, A lovelier; A garland, of seven lilies; She dwelt on a wide moor, / The sweetest thing that ever grew; Ripening in perfect innocence* semantic attributes, exposed as the associative consideration of the semantic structures components of the lexemes *rose, lily, violet, garland, flower to bloom, to hide, to grow, ripen* encompass the meanings: beauty, virginity, growth and development.

Human appearance, beauty, youth and strength are associated with the bloom of a plant. Nominative units *unfaded rose, blooms* in the image *And his bright eyes look brighter, set off by the streak / Of the unfaded rose that still blooms on his cheek* objectivate such characteristics of the target domain as “preserved youth and power” are sustained by the following development of the metaphor: *Mid the dews, in the sunshine of morn, -- mid the joy / Of the fields, he collected that bloom, when a boy, / That countenance there fashioned, which, spite of a stain / That his life hath received, to the last will remain.* The interpretation of this sustained metaphor is grounded on the cognitive operation of knowledge “unpackaging”. Thus, *bloom* – like *youth and strength* can be collected “*collect that bloom*” in the childhood. Factors that supply a plant with the strength and vigour are earth, water and sun as well as the factors that supply a man with power and youth.

In the following example, youth and health are associated with a young, living plant because the features and characteristics pertaining to the essences of the source domain (sap, growth, greenness, development) are transferred onto the essences of the target domain (youth, stoutness, flow of blood) and determine the anthropomorphic character of the analog attributive mapping, stereotyped, stable way of poetic image creation: *He seems ten birthdays younger, is green and is stout; / Twice as fast as before does his blood run about.* And to the contrary, illness and the loss of youth are embodied in the concept of a dry, withered, broken plant: *The little colour that he had was soon / Stolen from his cheek; he drooped, and pined, and pined – / Like the dry remnant of a garden-flower / Whose seeds are shed.*

Ontological correlations present within the concepts that constitute the essence of the target domain “Human” and the source domain “Nature” ensure the blend of these conceptual spaces and foster the extension of the image semantics: the plant lives when it is fed by the power of nature and dies when it is deprived of such power akin to a human being who obtains

the forces from his native land and parishes when he is bereaved of them. The conceptual space of the cited image is extended due to the presence of the word *seeds* in its verbal structure. This word opens the access to the archetypal beliefs about seeds as the descendants: seeds are the new life – descendants are the new generation. The functioning of this image is especially essential within the context of poem *The Brothers* which tells us about the loss of family and native land.

Semantic space of the literary images based on the conceptual scheme “Man – Plant” extends at the expense of the mechanism of two or more mental spaces blending that mirror the process of the concentration of thought which, according to A. Potebnia, is the content which we project and understand in the text, although it may never constitute author’s intention. The merit of the author lies in the flexibility of the image, in its internal power to provoke interpretation rather than in the minimum of senses conceived from the inception of the literary work creation [7].

Wordsworth’s traditional poetic formulas conceal transparent depth of parabolic thinking, exemplified by his poem *On Seeing A Tuft Of Snowdrops In A Storm* which is the allegoric expression of the idea about the spiritual firmness of an average man (*the lowly weak*) his stamina in time of hardship and lost hopes. In this poem a human being is compared with the tender snowdrops that endure the frost and snow storms:

*When haughty expectations prostrate lie,
And grandeur crouches like a guilty thing,
Oft shall the lowly weak, till nature bring
Mature release, in fair society
Survive, and Fortune's utmost anger try;
Like these frail snowdrops that together cling,
And nod their helmets, smitten by the wing
Of many a furious whirl-blast sweeping by.*

The pages of Wordsworth poetry contain a great number of tropes based on the dominant metaphoric scheme “Man – Animal” (*She shall be sportive as the fawn / That wild with glee across the lawn, / Or up the mountain springs*) among which there is its particular variant Female/Child – Bird/Lamb (*Oh! smile on me, my little lamb!; And then she sang;--she would have been / A very nightingale;I was your lambkin, and your bird, / Your star, your gem, your flower*).

Image scheme “Human – Lamb” plays an important role in author’s poetic world as aesthetically transformed and communicated understanding of personal existence, moral and psychological state. Shred in the aura of axiological ambivalence the source domain radiate different senses which

interpretation is performed on the basis of all imagery, compositional, symbolic, linguo-cultural aspects consideration within the poetic context. Thus, in the following examples this conceptual metaphor expresses the meanings “defenselessness”, “thoughtlessness”, embodies the idea “a man is the child of nature”:

*Life with yon Lambs, like day, is just begun,
Yet Nature seems to them a heavenly guide.
Does joy approach? they meet the coming tide (Composed*

On A May Morning, 1838)

*But as of all those tripping lambs not one
Outruns his fellows, so hath Nature lent
To thy beginning nought that doth present
Peculiar ground for hope to build upon (How shall I paint
thee? – Be this naked stone...)*

The basis of the artistic content of poems *The Last of the Flock*, *Female Vagrant*, *Ruth*, *The Ruined Cottage* rests on the imagery parallelism between the symbolism of a lamb as a prey and man as a victim of fate, poverty, social inequality, loss of property (*when he had refused the proffered gold, / To cruel injuries he became a prey*). The process of loss of property and means of subsistence is metaphorically represented in verbal elements with the meaning of destruction, death, exhaustion, melting: *His troubles grew upon him day by day, / Till all his substance fell into decay. / His little range of water was denied (Female Vagrant); To see it melt like snow away - / For me it was a woeful day; My flock it seemed to melt away; "Another still! and still another! / A little lamb, and then its mother! / It was a vein that never stopped - / Like blood drops from my heart they dropped (The Last of the Flock)*. Whereas the man himself is too weak to counteract the misfortune. Misfortune, trouble in the fate of a man is actualized in terms of natural disasters – a powerful water flow, flood, tide, thus, paving the way of image interpretation as a metaphor “misfortune is a torrent”: *old Walter was too weak / To strive with such a torrent (Brothers); While in this sort the simple household lived / From day to day, to Michael's ear there came / Distressful tidings (Michael)*.

The association of the human fate with water opens the lines of *The Ruined Cottage*. The narrator finds the once lively steam dried and blocked near the ruined cottage – its owner is dead, there is nobody to drink and use it.

*When I stooped to drink
A spider's web hung to the water's edge,*

*And on the wet and slimy footstone lay
The useless fragment of a wooden bowl...*

The fates of two siblings are also represented through the images of two streams in the poem *Brothers*.

*... On that tall pike
(It is the loneliest place of all these hills)
There were two springs which bubbled side by side,
As if they had been made that they might be
Companions for each other: the huge crag
Was rent with lightning-one hath disappeared;
The other, left behind, is flowing still*

The concept Man is represented in the poetry by William Wordsworth by a great number of structurally different verbal images and a unity of language means (names of colours, words that denote motion, sounds, fragrance, emotions and feelings) that are enriched in the context by additional connotative meanings and reflect the axiological act of the poet based on the individual subjective beliefs and motives. They are enriched by additional spatial and time senses, symbolic meanings as units of intra textual reality employed to perform specific aesthetic tasks, to create by poetic means the unique texture of the national culture.

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