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В настоящее научное издание вошли материалы докладов международной научно-практической конференции «Актуальные вопросы гуманитарных, социальных и естественных наук», состоявшейся в рамках международного научного форума «Образование. Наука. Культура» в Гжельском государственном университете 20 ноября 2019 г.

В работе форума приняли участие более пятисот научных и педагогических работников из России, Белоруссии, Казахстана, Китая, Кубы, Молдовы, Узбекистана, Украины, Франции.

## A FIGURE OF A WOMAN IN LOVE LYRICS OF AMERICAN POETS OF THE 20<sup>TH</sup> CENTURY

Many devotees of art turn to one of the key figures in the world – a beautiful figure of a woman. They strive to emphasize her beauty, fragility, sophistication, kindness and many other qualities, using different methods and techniques. For example, artists depict her beauty and fragility with the help of lines and the play of light and shadow on their canvases, sculptors show the beauty of a woman's form with the help of well-designed curves and poses. And poets praise a woman with the help of words, using metaphors, hyperbolas, comparisons in order to draw the reader's attention to not only the outer, but also the inner beauty of the figure of a woman.

The contemporary American poet William James Collins, known as Billy Collins, cannot but refer to the figure of a woman in his love poems. So, he writes in his poem “*Litany*”:

*«You are the bread and the knife,  
The crystal goblet and the wine.  
You are the dew on the morning grass  
And the burning wheel of the sun.  
You are the white apron of the baker  
And the marsh birds suddenly in the flight...»* [2, p. 142].

There is a feeling that the protagonist of this poem is in love with the girl he is talking about. He compares his beloved with various beautiful and necessary things in his world (*bread and knife, goblet and wine*). The protagonist also says that his beloved woman has many thresholds and faces (e.g. *bread and knife, sun and dew*). Some of these words can be regarded as opposites or the words that can be interpreted as antagonists. For example, they are dew on the grass and the sun, which with its heat will soon make the dew evaporate. The beloved woman of the protagonist is a complex and mystical figure:

*«... And you are certainly not the pine scented air.  
There is just no way you are the pine-scented air...»* [2, p. 142].

These lines show that the persona seems to be trying to force him to believe that his beloved girl is the one he needs constantly, without whom he can no longer imagine his life, just as his body needs air.

*«... you are the fish under the bridge,  
May be even the pigeon on the genera's head...»* [2, p. 142].

Admiring the girl and her inner world, the poet uses pet forms “*fish*” and “*dove*”. And, as you know, the dove serves as a symbol of the soul and connection with the divine world. Using the symbol of a dove, Billy Collins shows that his persona is in love, admires his beloved woman, and the position of the dove indicates that this girl is dear to him and he is proud not only of her beauty, but also of her soul.

*«... And a quick look in the mirror will show  
That you are neither the boots in the corner  
Nor the boat asleep in its boathouse»* [2, p. 142].

The poet skillfully uses metaphors in which the opposition is seen in the above given tercet. These metaphors describe the character of the persona's beloved woman as well. Based on these metaphors one can make a conclusion that this girl is always free to move, cheerful and energetic. Her interests are versatile and vast. And the romantic figure of the boat suggests that she likes the water and she prefers to ride a boat than to sit and do nothing.

*«...But don't worry, I am not the bread and the knife.  
You are still the bread and the knife.  
You will always be the bread and the knife»* [2, p. 143].

When you read the last line of the poem, it seems that the author really insists on the reality of existence and the constant presence of the persona's beloved woman, as if she is the driving force for him. He assures his beloved woman that she holds pride of place in his world («... *but don't worry...*»). But at the same time there is a feeling that he also shows his surprise and is afraid that this girl can be associated with many things and symbols of the outer and inner world.

Thus, Billy Collins describes the figure of an ideal girl who serves as the embodiment of those things and phenomena in the real world with which the persona of this poem connects her. While describing her, the poet uses not only romantic comparisons («...*you are the dew on the morning grass and the burning wheel of the sun*»), but also ordinary figures that cannot be dispensed with in everyday life («... *you are the bread and the knife...*», «...*the white apron of the baker...*»). This technique makes the poem real and interesting to the contemporary reader. So, the ideal girl for the persona of this poem is the embodiment and combination in one image of reality and romance, which make her figure interesting and exciting.

Edward Estlin "E.E." Cummings, American poet, painter, essayist, author and playwright, also uses a figure of a woman in his famous heart piercing love poem "*I carry your heart in mine*". He makes it in order to characterize his beloved girl. This poem tells the reader about high feelings from the very beginning. These feelings cannot be restrained. Love has introduced a very strong experience into the persona's life. The language used by the poet calms and cheers up. The figure of a person who constantly thinks about another person (his beloved woman) is strikingly conveyed in the analyzed poem. The reader can easily feel it.

*«I carry your heart with me (I carry it in  
my heart) I am never without it (anywhere  
I go you go, my dear; and whatever is done  
by only me is your doing, my darling)...»* [2, p. 175].

With the help of these lines the reader vividly imagines his beloved woman, whom he himself loves and the happiness that she brings to his life. The constant thoughts about the person you love go through the whole poem. The lines of the poem openly cling, as if you are the person to whom these words are spoken and dedicated:

*«...I fear no fate (for you are my fate, my sweet) I want  
no world (for beautiful you are my world, my true)...»* [2, p. 175].

These words add a special vividness to the poem. Also, the special compliments that the persona bestows on his beloved woman, for example, "*my darling*" and "*my fate*", indicate that he considers her as his property, which may not correspond to reality.

E.E. Cummings describes the persona's beloved woman, comparing her to the sun and the moon:

*«...And it's you are whatever a moon has always meant  
And whatever a sun will always sing is you...»* [2, p. 175].

The symbol of the moon used by the poet represents a kind teeming woman. The symbol of the sun is considered the embodiment of vital energy and a force that can endow with physical and spiritual energy. Also, many people associate with the sun such strong human qualities as courage and pride, willingness and faithfulness. Thus, E.E. Cummings uses a comparison with the natural planets which are of direct importance to the people in order to show the character of the girl in his poem. The poet also uses the method of personification in the lines «...*and whatever a sun will always sing is you...*», because the real sun does not know how to sing.

*«...Here is the deepest secret nobody knows  
(Here is the root of the root and the bud of the bud  
And the sky of the sky of a tree called life; which grows  
Higher than soul can hope or mind can hide)...»* [2, p. 175].

At the end of the poem the author describes a sort of tree of life and how emotions and feelings, once appearing, can grow into something that no one else can even imagine. He compares the persona's love for this girl with a tree that grows very slowly, but as soon as it has grown, it has become enormous and beautiful, since his beloved woman is very dear to him, and her role in the life

of the persona of this poem can be expressed with the words: “A true love for a person, being either for a woman or a man, is constant, it changes the lifestyle and makes plans for the future”. [1, p. 38].

Thus, the poem “*I carry your heart in mine*” expresses a lot of hidden emotions, which are not explicitly mentioned in the text. The author purposefully uses many phrases that are understandable to ordinary people. These words are familiar to many of us who have experienced even a passing rave at least once. These lines are fascinating, but they are very simple to understand. They come straight from the heart, they permeate the whole poem, and they express a simple attitude towards a woman, which means love. Despite the fact that the words are very frank, someone can say that they come down to common terms. However, using them the author gives the reader the opportunity to feel the whole depth of those feelings that the persona himself experiences and he draws the figure of his beloved woman with their help.

After analyzing the poems of Billy Collins and E.E. Cummings, American poets of the 20<sup>th</sup> century, the conclusion can be made that both poets create the figure of the ideal beloved girl or woman in their poems. She is endowed with many qualities that personas appreciate and admire. The persona of the poem “*Litany*”, trying to be romantic, compares his beloved woman with realistic everyday objects, while the persona of the poem “*I carry your heart in mine*” uses more romantic symbols when describing his beloved girl. Both personas, naming their beloved women, use pet forms to show how dear these persons are to them. The desire to idealize their beloved women also combines these poems. Both poets masterfully fulfilled their task: to present the figure of their beloved girls or women.

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