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Artistic Conceptualization of Power in William Wordsworth's Poetry

Abstract

This article discusses the specificity of poetic conceptualization of power in the poetry of William Wordsworth. The focus is on the diversity of textual images of a human being in general, such as an individual or collective subject, and on the philosophical concepts of human life and destiny positioned by the authors in the centre of artistic reflection synthesizing the appropriate social pragmatics. The research is based on the cognitive-discursive approach and proceeds from the scientific ideas about the dynamics of correlation between the cultural-historical paradigm and artistic thinking, the cognitive power of artistic image and artistic text as a linguistic sign of national culture. It involves the integration of research tools of linguistic and cognitive stylistics, cultural and literary studies, which builds a vector of analysis from the concept of power as a social phenomenon to its embodiment, explicit and implicit, at different levels of textual matter.

Keywords: William Wordsworth, literary/artistic concept, English Romanticism, artistic conceptualization, English poetry

1. Introduction

Modern discourse studies “draw” into their orbit the scientific fields that a few decades ago were not considered linguistically relevant, thus, updating the view on the traditional problems of history, culture, psychology, society, politics and language and discourse in the symbolic space of ethnicity and civilization. At one time, Michael Halliday expressed the idea of the possibility of “instrumental” linguistics to learn the language and at the same time to understand “something else” (see Fowler 2003: 3). In the unison with Halliday’s ideas, the modern discourse studies are aimed at revealing various forms of social and cultural practice (Dijk 2014: 122) as a complex of concepts embodied in the structures of discourse by explicit or implicit verbal forms.

One of the many discourse concepts associated with the macrosocial structures of society is the phenomenon of power. Thus, the purpose of the research is to reveal the specificity of poetic conceptualization of power in the poetry of William Wordsworth focusing on the system of poetic anthropocentric concepts. Under the term "poetic anthropocentric concepts", we understand mainly the notion of a poetic persona, the character of a poetic work. However, taking into consideration the fact that the majority of textual conceptual information is expressed implicitly, i.e. by the indirect "nominators" of the concept as an interaction of versatile aesthetic elements of the text (Romanyshyn 2021: 45–46), we argue that the system of poetic anthroconcepts includes a diversity of textual macro and micro images positioned by the author in the center of artistic reflection.

In this research, we understand power in its very general social and political sense as an influence of the state on the human being and human existence, as a social and economic pressure resulted from the dynamics of social and historical processes. We also follow the ideas developed in modern Ukrainian studies of textual semantics about the complexity, high degree of subjectivity of literary/poetic conceptualization, which result in the creation of a unique, author's individual artistic "vision" and interpretation of the phenomenon in question. The artistic conceptualization underlies the ideological and thematic dominants of the work of art / works of art, the selection of objects of aesthetic representation and their introduction into the world of art. Artistic representation of the world is partial, carried out according to the principle "a part for the whole", and is subjectively selective, consistent with the author's worldview. The mechanism of author's individual ideological and axiological choice in conceptualizing the specific aspects of life is determined by the significance of the selected phenomenon, its value for the subject of poetic creativity.

Romanticism is considered as a certain ideological movement caused by the reaction to world and, in particular, to the European history (Bloom 1971: xiii-1, 1–7; Dyakonova 1978; Elistratova 1960; Vanslov 1966; Hartman 2004: 43–48; Mee 2018; Bainbridge 1995, 2018), and as a spiritual impulse to reconsider the aesthetic problems of artistic practice (Janion 1969; Dawson 1993; Curran 1993; Thorslev 1993; Ryan 1997; Zimmerman 1999; Bennett 1999; Jarvis 2004; Jarvis 2008). Romantics understood the essence of creative imagination as an amazing tool for penetrating into the nature of things and phenomena, the realm of spiritual and material worlds. The authors of "English Romanticism. The Grounds of belief", John Clubbe and Ernest J. Lovell (1983) state:

that the life and art of Romantic poets evince the richness of their humanity and they are read today in large part because they thought deeply about significant areas of human endeavor and art. Literature was important to them, but more important than literature was life. (Clubbe, Lovell 1983: 5)

They describe the Romantic poetry as "suffused with imaginative empathy into human emotions and into the human mind" (Clubbe, Lovell: 6–7), which defines the anthropocentric nature of Romantic discourse. The reassessment of the role and place of feelings in both the internal and external human life were organically combined in the aesthetic and theoretical thought of Romanticism with the desire to understand the mysteries of existence, the eternal movement of history, nature and society. Revealing the essence of art in its relation to reality, Romantics create the concept of "man in society" rather than an abstract human being (Romanyshyn 2021: 51–59). Artistically reconsidered ideas about "social man", nation, state, homeland creates the significant semantic layers in an anthropocentric dimension of Romantic poetry. The original and unique individual poetic conceptual worlds of English Romantics in their integrity reflect a holistic and multifaceted objective world of national existence. As an object of

poetic reflection, the latter develops in various guises, aspects, parameters: (in our case) ethnic and social in the poetry of William Wordsworth.

Anglophone literary criticism has generated a number of researches devoted to the different aspects of actualization of political, moral and philosophical doctrines in Romantic poetics, in particular the poetic heritage of Wordsworth (Lerner 1991; Roe 1989; 2002; 2003; Hoagwood 1996; Zimmerman 1999; Keach 2015). Social topics of English Romantic poetry were at the center of soviet literary studies in which they were treated with a definite ideological bias (Dyakonova 1978; Elistratova 1960). Modern Ukrainian studies of English Romanticism are not numerous. Little attention has been paid to the poetic heritage of William Wordsworth. There are no researches devoted to the specifics of textual artistic conceptualization of political phenomena in his poetic discourse, especially the concept of power as a reflection of author's individual cognition and interpretation of different existential notions of the ethnic and national universe.

2. Theoretical and methodological background

In modern Ukrainian linguistics the problem of artistic conceptualization is approached from different perspectives and there exists a polyphony of definitions of an artistic concept and its structure (Vorobyova 2004; Vorobyova 2011). The variety of research perspectives is determined by the intentions to find and develop new methodological vectors, to disclose the discursive dynamics of concepts and conceptual systems, the interaction of concepts in the intersemiotic perspectives, which brings forward the interdisciplinary nature of studies (Tatsenko 2016; Prihodko 2008; Morozova 2017). Modern research on artistic semantics, artistic conceptualization and a wide range of related topics shares a common scientific platform formed by the integration of lingual poetics, cognitive poetics, discourse and cognitive stylistics (Stockwell 2020; Tsur 2008).

The semantics of a literary text is created by cognitive structures, characterized by different degrees of complexity and abstraction, emerged in a continuous process of sense creation in the act of artistic communication. These forms of mental experience are artistic concepts (traditionally widely used term of literary cognitive studies in East Slavic linguistics (Prihodko 2008: 38). Artistic concepts are not necessarily stable but can expand and be enriched depending on the spatial and temporal distance between the author and the recipient, the moral and aesthetic guidelines on which the author's worldview is based, as well as the socio-historical context of reception. Thus, the artistic concept is a dynamic component of the artistic picture of the world, generated by the interaction of author's and recipient's artistic consciousness within the artistic textual world that is characterized by semantic diversity, interpretive infinity, aesthetic significance, culturally and socially determined content (Romanyshyn 2021: 49–51). The artistic concept permeates the entire individual literary heritage (the line of writer's works, the literary trend, the epoch) and goes beyond it into the space of cultural constants of the nation. The content of artistic concept is dynamic, capable of evolving from one work of the author to another and from one period of his creativity to another. The complexity of semantic, semiotic, associative development of the artistic concepts stems from a complex mechanism of explicit and implicit encoding of information. The variety of associative-figurative means of concepts verbalization creates the complexity of text semantics, since different concepts can intersect, interconnect according to the principle of complementation, inclusion,

etc. In poetic texts the term artistic concept is substituted by the term poetic concept or literary concept (Vorobyova 2004: 18–200).

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Identification of poetic conceptual models involves the analysis of a concept as a philosophical phenomenon, mental structure, cultural constant, literary dominant and its (concept's) embodiment, explicit and implicit, at different levels of textual matter (Nikonova 2008; Kaganovskaya 2012; Bieliakhova 2002; Romanyshyn 2021: 94–129). Disclosing semantic, emotional, axiological, aesthetic characteristics of artistic and verbal poetic images is a way to determine the cognitive features of artistic concept – notional, associative and axiological – since the semantics of textual images produces artistically significant material for defining author's individual worldview dominants that underlie the dynamics of existential axiology in the structure of the artistic concept. The reconstruction of conceptual, figurative-associative and axiological content of the artistic concept is based on the disclosure of semantic, emotional, axiological, aesthetic characteristics of the image in micro- and macro-contexts, on the analysis of the whole system of aesthetic poetic means of the text, the role of artistic detail, plot and composition, etc. In the process of artistic concept reconstruction, we recognize the need to take into account both textual and extra textual factors of conceptual information emergence, the unity of artistic form and content, their interaction and transition, the integrity of all aspects of poetic language determined by its very nature as a material and instrument of aesthetic activity.

3. Results and discussion

3.1. William Wordsworth. Artistic conceptualization of the phenomenon of power in the system of anthropocentric poetic concepts

Aesthetics and philosophy of the poet's work, the dynamics of his socio-political, religious and moral views, innovation in the field of poetic imagery and stylistics are disclosed in the works on literary studies and history of English literature by an array of scholars (Lockridge 1989; Dyakonova 1978: 42–75; Elistratova 1960: 42–75; Benis 2000; Gill 2003; Pite 2003; Roe 2003; Hamilton 2003; Stuart 2010; Bennett 2007, 2015; Fry 2008; Chandler 2008; Bushell 2009; Cox 2021). Among the dominant themes of W. Wordsworth's poetry, scholars highlight the themes of nature, home and the patriarchal family, human relations, motherhood, the value of land as spiritual and physical property and the concept of "small homeland". His basic philosophical and ethical principles include the faith in the innate goodness of man, his right to happiness, the need for moral education. Wordsworth's poetry reflects the view of the peasant as a bearer of higher moral qualities, ethnic and social traits that best express the spirit of a real England. The poet's goal was to recreate through the prism of an everyday life ("*our lot of mortal days*" (Wordsworth 1858, "*Weak is the will of Man*", p. 23) the drama of breaking the eternal moral connection between the purity of human soul and the purity of nature, revealing in the poetic image the destiny and the inner world of ordinary and poor citizens. The general outlines of his poetic conceptual sphere develops around the Man and the Nature and is based on the dominant principle to create the image of the human world through its inseparable harmonious connection with the world of nature. And, although Wordsworth revealed in the poetic form the general, universal laws of human existence, in the artist's works man and nature do not appear as abstract entities, but as concrete sensual, vitally true images.

Wordsworth's man is endowed with certain features of social, collective, gender identity. The images of nature – landscapes of the native land, the lovely corners of the Lake District incarnate a sense of ethnic / national identity and reflect significant transformations of natural and ethno-domestic space under the influence of political and economic factors.

The analysis of characters' images of W. Wordsworth's poetry allows us to allocate the poetic concepts of "peasant" and "beggar / marginal man" as key anthropoconcepts of his poetic picture:

- *Peasant* (realized through the images of the main characters of the cycle of lyrical ballads *Goody Blake And Harry Gill*, *Simon Lee*, *The Old Huntsman*, *With An Incident In Which He Was Concerned*, *We Are Seven*, *The Thorn*, *The Last of the Flock*, *The Idiot Boy*, *There was a Boy*, *The Brothers*, *Michael (A Pastoral Poem)*, *Ruth*, *George and Sarah Green*, the cycle *Lucy* and poems *Lucy Gray*, *Or Solitude*, poetic sketches inspired by travels around the country *Memorials Of a Tour in Scotland*, 1803, in particular *The Blind Highland Boy* and *The Farmer Of Tilsbury Vale*);
- *Marginal person* (embodied in the images of exiles, travelers, beggars – the heroes of the poems *Guilt and Sorrow*, *The Female Vagrant*, *Old Man Traveling* and many others). (Wordsworth 1858; Wordsworth 2003–2021)

3.2. Artistic poetic concept PEASANT

Regardless of the language spoken by the heroes of Wordsworth's poems (English or Gallic), the place where they live (in the valleys of the Lake District or the Scottish Highlands), they are connected by a common destiny and life circumstances: extreme impoverishment, loss of property, land, families, the slave labor, exile, moral and physical suffering. The poet comprehended the peasantry, which the upper strata of society have turned into marginal, as the core of national identity, embodying in its specific poetically represented features the ideal example of humanity and the harmony of social relations.

The researchers (especially in the school of former soviet literary criticism) blamed Wordsworth for his weakness in depicting the grave socio-political conflicts of that time, concealing the real reasons of peasantry degeneration, its destruction by the industrial machine and urbanization and avoiding any open assessment of the state. His poems were claimed to contain the motives of refuge, oblivion, sleep, solitude, escape to nature from the confrontation with real life problems, the religious dogmatism. Author's evaluation of the depicted events and attitude to the hero are vague and ambivalent and such vagueness and ambivalence reached their extreme expression in the lyricism and plotlessness of poetic sketches (Elistratova 1960: 157–183). In this regard, Elistratova rightly points out that Wordsworth's "Lyrical Ballads", irrespective of their perceptible social topics, prepares the ground for deepening the poet's religious and reconciling moral convictions expressed in his late poetry. Rural stagnation can serve as a replacement for the violent anxieties of revolutionary political struggle and spiritual creativity. The weakness of social and political issues in the poetic legacy of Wordsworth's late poetry provoked a biting criticism for his so-called reactionary romanticism (Elistratova 1960: 157–183).

These statements are partly justified in view of the frequency of poetic images of sleep, forgetfulness, ghost, vision, grave, sadness, pain, lost hope (for example, in the cycle of poems "To Sleep" and "Animal Tranquility and Decay"), the absence of culminating compositional structure in the plot of the poems and, correspondingly, in the lives of the heroes. Wordsworth's poetic personas rarely rely on their own

strength in deciding their fate, instead they accept or give donation or alms, they do not seek to change the situation, do not oppose social inequality hoping only for the grace of the higher powers. Wordsworth's hero: "*Sits by her fire, and builds her hope in heaven*" (Wordsworth 1858. "The Old Cumberland Beggar", p. 425–427).

Such critical remarks are valid only from a limited point of view on the external, as if formal shell of W. Wordsworth's poetry. In fact, W. Wordsworth's poetry is a brilliantly written psychological portrait of the people, its ideological and artistic content is deeply interconnected with cultural, historical and political context of the epoch, it conveys to us the image of England at the turn of 18th–19th centuries. At the center of W. Wordsworth's artistic practice, there is an ordinary peasant, his emotional perception of reality, the surrounding world and the ethnic life. The plots of the most Wordsworth's works represent an everyday empirical, moral, religious and economic experience of peasantry as a definite social and ethnic group. Socially sensitive issues are represented through the image of a man-peasant by depicting his attachment to the "small" native land in its ethnic, social, domestic, ethical, religious and intellectual manifestations. Emotionally and pragmatically loaded anthropocentric images reflect the ways the poet comprehends and poetically constructs the relations between the person and power, the people and power, state, law, society. In Wordsworth's poetic discourse the concept of peasant unfolds in various artistic and semantic planes: morality, law, religion, work and life, house, land and property, social environment and community. The daily work on one's own piece of land is a source of stability, peace, comfort, confidence; it brings moral satisfaction and is a stimulus for vital activity and faith.

The native land became the breadwinner of man. An inseparable connection with nature as the basis of diligence and virtue is the main artistic feature that creates the notional content of the poetic concept Peasant. Lingual-aesthetic objectification of this cognitive dominant – the spiritual kinship of the persona with a "small homeland" – is enhanced by the verbal elements that contain positive emotionally expressive connotations that in the appropriate contextual environment create the effect of intimation, activate the psychological, irrational aspect of perceiving the environment. For the peasant-farmer, the peasant-shepherd the feeling of being rooted in the native land, a deep attachment to the "small homeland", the importance of work on their own land, the traditional family relations are the main factors of identity. It was that stratum of compatriots whom Wordsworth considered the salt of the earth, the basis of Christian and spiritual virtues. The ideas of conservatism, preservation, stability are the key aesthetic and, in general, social concepts of Wordsworth's world outlook. Home, family, field, flock is not just the basis of existence, but also the spiritual value, emotional attachment, sense of life. The enumerated notions acquire their poetic representation in numerous positively connoted images – (1) "*One field, a flock, and what the neighbouring flood / Supplied, to him were more than mines of gold*" (Wordsworth 2003–2021 "The Female Vagrant"); (2) "*a precious flock to me / As dear as my own children be*" (Wordsworth 1858. "The Last of the Flock" pp. 82–83). The poet was fascinated with the inviolability and stability of peasant existence, the ideal peasant life, in which the tradition, psychology of non-resistance, conservation, and humility are the pillars of social health, balance and security.

The following poetic works: "The Female Vagrant", "The Last of the Fock", "The Brothers", "Michael. A Pastoral Poem", "Ruth", "Thorn" tell the reader about the individual tragedy of losing the land and family, loneliness, the death of parents and children, the loss of homeland, the inability to find a place in new conditions, the transformation of a peasant-owner into a homeless beggar, a criminal. Thus, the general lines of artistic conceptualization of power are transferred into the implicit discursive

planes. The motif of conflict of an individual and power is embodied in the symbolic load of recurrent images that imply the notions of loss, sacrifice, destiny, deprivation, physical and spiritual pain, death, etc. For example, the loss of land and property suffered by hundreds of thousands of poet's compatriots is incarnated in the image of the last sheep from the poem "The Last of the Flock". The loss of land and property as a cause of disintegration and death of a peasant family finds in the poem "Michael" its artistic embodiment in a symbolism of the heap of stones – the ruins of an unfinished sheepfold: (1) "*Beside the brook / Appears a straggling heap of unhewn stones!*"; (2) "*the unfinished Sheepfold may be seen / Beside the boisterous brook of Greenhead Ghyll*". The tragedy of human individual destiny and the collective destiny of the peasantry is depicted in the image of a plough that passed through the land where the shepherd Michael's hut once stood ("*The Cottage which was named the Evening Star / Is gone – the ploughshare has been through the ground / On which it stood*"), and an old lone oak ("*the oak is left / That grew beside their door*") (Wordsworth 1858. "Michael", pp. 96–101). The inevitable "great changes ... / In all the neighborhood" (Wordsworth 1858. "Michael", p.101) caused the tragic individual transformation of a peasant into a marginal man, criminal, entailed the changes of values, morality and law. The poetic conceptualization of the negative impact of power on the individual destiny is sustained by dominant textual micro concepts "impoverishment" and "poverty" poetically objectified in the verbal images that foreground:

- the emotional or physical state of the persona – sorrow, grief, affliction, hopelessness, suffering, death, destruction that in most contexts are personified: "*When sad distress reduced the children's meal...*" (Wordsworth 1858. "The Last of the Flock"); "*tears that flowed for ills which patience could not heal*" (Wordsworth 2003–2021. "The Female Vagrant");
- negative physical sensations – cold, emptiness, silence, bitterness, etc. contextually reinforced by figurative attributes which are also symbolically reinterpreted (bitter struggle, evil time, sore distress, dull pain, dark ways; the empty loom, cold hearth, silent wheel); the emotional and evaluative connotation of color names is predominantly negative.

The author seeks the reasons for the impoverishment and extermination of the peasantry as a stratum of society in the

- "man-made" ("What man has made to man" (Wordsworth 1858. "Lines written in real spring", p. 362) factors, as the creation of new orders and economic laws of property redistribution (including debts, dishonesty, negligence, waste), the inevitable attack of urbanization and industrialization, war, emigration;
- and the "transcendent" influence – destiny, providence, evil fate as a higher power, which an ordinary person cannot resist. For example, the fortunes of the heroes from the poem "The Brothers" had been multiplied for decades by several generations of the family, but debts, loans, mortgage led to a constant struggle for survival. Everything that had been saved was knocked down after the death of a relative "... *old Walter was too weak / To strive with such a torrent; when he died, / The estate and house were sold*". Debt obligation and deception of a dishonest relative ("An evil man / That was, and / made an evil choice") (Wordsworth 1858. "The Brothers" pp. 68–72) also become the reasons for the destruction of the family and the fate of the old shepherd Michael and his son in the poem of the same name.

Despite the detailed and partly exaggerated description of the troubles and misfortunes that befall the heroes of the poems, Wordsworth's poetry is not sensitive to their real causes but reflects the ideology of "the wise passivity". The idea of struggle and confrontation with the destiny is alien to the characters of his works. W. Wordsworth condemns rather than supports any "rebellious intrusion" into the foundations of traditional forms of social order promoting the ideology of solitude, humility and non-resistance to evil: "A morbid pleasure nourished / ... tracing here / An emblem of his own unfruitful life" (Wordsworth 1858. "Lines left upon the seat in a Yew-tree" p. 14). At the verbal level of the poetic discourse the amorphous image of power as an "offender", as a source of "man-made" causes of poverty and suffering is realized in the high frequency of indefinite personal sentences ("They said, I was a wealthy man; / My sheep upon the uplands fed, / And it was fit that thence I took / Whereof to buy us bread. / 'Do this: how can we give to you,' / They cried, 'what to the poor is due?'" (Wordsworth 1858. "The Last of the Flock" pp. 82–83), passive syntactic constructions ("All, all was seized, and weeping, side by side; And from all hope I was forever hurled; and thence / Dismissed, again on open day I gazed" (Wordsworth 2003–2021.) "The Female Vagrant") and syntactic constructions with metaphor-personification of a tool, instrument, fact associated with misfortune. Rich castles grow in the neighborhood, taking away the lands and houses of the poor ("Then rose a mansion proud our woods among, / And cottage after cottage owned its sway, / No joy to see a neighboring house") (Wordsworth 2001-2003. "Female vagrant". The hungry and the poor accompanied by the sound of drums are put on ships and sent to the distant lands (*an evil time was come; / We had no hope, and no relief could gain. / But soon, with proud parade, the noisy drum / Beat round, to sweep the streets of want and pain*). Wars bring death and suffering (*And Fire from Hell reared his gigantic shape, / And Murder, by the ghastly gleam, and Rape / Seized their joint prey, the mother and the child!*) (Wordsworth 1858. "Guilt and sorrow", pp. 16–24). The reader can only guess who is behind all these events but does not see their real faces.

Accordingly, the axiological component in artistic conceptualization of power and a human being becomes blurred and amorphous. Its parameterization is created not on a scale of "negative – positive" but is formed through the categories of "compassion", "passivity" and "inevitability".

The concept of peasant is represented in the poetry of Wordsworth by different verbal images (tropes) and a set of nonimagery language units (color names, words denoting movement, sound, smells, emotions and feelings, etc.) which receive additional connotative meanings in the context and reflect the axiological act of the poet based on individual author's beliefs and motives. The concept of peasant also develops through the system of spatial and temporal symbolic images (road, sea, strange land), conceptual symbols (earth, water, sky), abstract concepts (fate, freedom, coercion) as intratextual units aesthetically representing the conceptual system of culture.

The pages of Wordsworth's poems are saturated in the frequent tropes based on the basic image-scheme "Man - Animal" ("She shall be sportive as the fawn / That wild with glee across the lawn, / Or up the mountain springs") (Wordsworth 1858, p. 184), whose most productive contextual realizations are the following: "woman/child – bird/lamb": (1) "Oh! smile on me, my little lamb!"; (2) "And then she sang; – she would have been / A very nightingale" (Wordsworth 1858. "The two spring mornings", p. 408); (3) "I was your lambkin, and your bird, / Your star, your gem, your flower" (Wordsworth 1858, p. 449). In the author's artistic world, facts and situations, social or personal life of man, his moral and psychological state a special place belongs to the image-scheme "Man - Lamb". Wrapped in an aura of axiological ambivalence, the source domain of this image irradiates a variety of meanings the interpretation of which

depends on all figurative, compositional, symbolic and linguistic-cultural aspects of the poetic context. The basis of the ideological and artistic content of the poems "The Last of the Flock", "Female Vagrant", "Ruth" is supported by a figurative parallel between the symbolism of the lamb as a victim and the man as a victim of fate, poverty, social inequality, impoverishment (*when he had refused the proffered gold, / To cruel injuries he became a prey*). Impoverishment, loss of property and support are metaphorized in the verbal elements with the meaning of destruction, death, melting, exhaustion: *"My flock it seemed to melt away; It was a vein that never stopped – Like blood drops from my heart they dropped"* (Wordsworth 1858. "The Last of the Flock" pp. 82–83). Moreover, the man himself is too weak a creature to withstand the adversity. Unhappiness and misfortune in the human destiny are actualized in the images of natural elements – a powerful water flow, influx – for example, the frequent metaphor "trouble is a water flow": (1) *"... old Walter was too weak; To strive with such a torrent* (Wordsworth 1858. "The Brothers", p. 70); (2) *While in this sort the simple household lived/ From day to day, to Michael's ear there came/ Distressful tidings"* (Wordsworth 1858. "Michael. A pastoral Poem", p. 97).

In the artistic space of Wordsworth's poetry there is observed an alternation of vitality and death in the forms of linguistic embodiment of the conceptual symbol of water: water is life, water is death and water is destiny. The figurative model "Water - Life" is one of the key symbols of Wordsworth's poetic system. Retaining its core conceptual meaning it, however, acquires a unique sense. In "The Ruined Cottage" Wordsworth creates the image of a "spring from which there is no one to drink", which is a change in the traditional associative-symbolic perception of the concept of water as a source of human existence. In this poem, the author claims that the man can also become a source of energy and life for water – the death of a human being deprives the spring of its natural purpose to water him and cuts the circle of life and energy exchange. The man and the spring are capable of emotional and energetic exchange (*For them a bond / Of brotherhood is broken*), able to feel kinship, unity (*a bond / Of brotherhood*). The death of a person leads to the drying up of the spring. In the given micro context the result of this process is marked by micro images "spider" and "cobweb" as associations of death and oblivion, the uselessness of the spring, its functional destruction is actualized in the context by the symbolic load of the artifact – the useless fragment of a wooden bowl – since there is nobody whom it can serve.

The analyzed image of a dried-up spring within the anthropocentric and spatial conceptual planes of Wordsworth's artistic world contributes to the creation of a stable axiological dominant of the "people-power" conceptualization. The figurative verbal element "drying of the spring" symbolizes the process of perishing and destruction of the peasantry as a social stratum capable of preserving the true spiritual and ethno cultural values and maintaining the continuity of ethnic identification.

3.3. Artistic poetic concept MARGINAL MAN

In Wordsworth's, humanistic conception the man is a priori associated with the good and, as a rule, its image is opposed to everything that bears an imprint of evil and injustice. However, his poetic world, like the real one, is filled with sin, guilt, sorrow, loss of human dignity. The complex collision of human virtues and dishonor, truth and falsehood, faith and despair, which, in general, almost always correlates with the opposition of native and strange, hostile world, is represented through the duality and reciprocity of the key poetic subjects: the peasant and the beggar-exile. The pages of Wordsworth's Lyrical Ballads are replete with images of beggars wandering the beaten paths – the elderly or women with children – in search of a shelter, food, compassion and help. On the one hand, the social and historical realities supplied

these images with their “naturalism”: detailed human behavior, appearance, clothing. On the other – the poetization of beggary rests on axiological priorities and moral principles of the society. And, at the same time, they reflected the phenomenon of “freedom from society” as one of the possible manifestations of “natural” life devoid of any boundaries. The images of beggars (real and imaginary) served as an example of “destroying” the artificial barriers between man and nature, “testing” the society on charity, religious and moral norms.

The poems “The Old Cumberland Beggar”, “Guilt and Sorrow”, “The Female Vagrant” reveal the themes of impoverishment, moral degradation caused by the social upheavals, which the lower strata of English society experienced due to economic and military policy of the then British state. The notional and semantic content of the concept marginal man, similar to the concept peasant, unfolds based on the same conceptual parameters: morality and religion, land and property, homeland; it is outlined by the historical reality and can be understood in the historical perspective. This conceptual content, however, obtains a subjective coloring and reflects the author’s understanding of reality, his ideology and the method of selecting the objects of poetic reflection, which informs the axiological aspects of poetic conceptualization.

At the end of the 18th century, England became one of the most powerful industrial and military states. In the result of urbanization and industrial development the population of London and other large industrial cities was growing, the cultural interaction between the city and the countryside was reviving, and trade between them was increasing. Historians, however, are not unanimous in their assessment concerning the impact of these cultural and economic changes on the society as a whole, as the majority of the population lived in rural areas, preserving economic traditions and ethnic values, especially in the Scottish Highlands, Wales and parts of East Anglia (Louis 1998). The rapid development of capitalism in the countryside contributed to the enrichment of large landowners. However, the landlords did not farm themselves, but handed over the land to the farmers, evicting the small tenants and taking land from the small landowners for debts. The fencing of communal land and the abolition of some ancient traditional rights accelerated the loss of peasants’ property, turned them into hired laborers, forced them to leave the family lands or even to beg (Erofeiev 1959: 6).

The “reflection” of these historical events and circumstances determines the content of artistic conceptualization of power by foregrounding the cognitive conceptual feature “land and property” in the notional content of Wordsworth’s artistic concept “marginal”. It is the loss of land and property that turns a peasant into a marginal, a beggar. The locus of the lost native land, the small homeland becomes the starting point of wandering without purpose and hope, the road becomes the living environment of a man. The poems “The Old Cumberland Beggar”, “Guilt and Sorrow”, “The Female Vagrant” are saturated in poetic images that actualize the cognitive features “doom”, “inaction”, “obedience” in the structure of the artistic concept “marginal man”: ((1) *“His sense, in sudden vacancy quite lost, / Left his mind still as a deep evening stream”*; (2) *“a helpless prey”*; (3) *“chill night shower / And the sharp wind his head he oft hath bared”*; (4) *“From that day forth no place to him could be / So lonely”*). Metaphors, epithets, metonymies, attributive constructions, involved in the development of the concept, are created by words that mean movement, its character and direction, reproduce the absence of purpose and destination: the endless road and wild forest become the habitat of the beggar, the outsider.

The idea of social alienation of a human being doomed to exile, mental and physical sufferings is sustained by the accumulation of the eloquent artistic details. The exhausted heroine of the poem “The

Female Vagrant” finds her refuge for the night in a landfill where among the thrown things there was a carved rooster from the window frame – a symbol of home and comfort that she had lost forever. She hears the striking of the city tower clock – the center of socially inhabited space. She perceives these sounds as depressing and sad, as a reminder that this space is already alien and distant to her: “*How dismal tolled, that night, the city clock!*” (Wordsworth 2003–2021. “The Female Vagrant”). Different loci on the heroine’s way acquire a symbolic meaning in micro- and macro poetic contexts: a ruined fort symbolizes the ruins of life, and the seaside becomes the boundary beyond which there opens the path to the unknown. The image of a wild forest is a key point in the composition of the poem, as it marks the final turn of the heroine’s fate. After passing the stage of “closed doors” and “soulless space” of the hospital, where the heroine allegedly found salvation, she returns to life (“*Recovery came with food*”) and finds her shelter with the gang of beggars: “*The wild brood saw me weep, my fate enquired, / And gave me food, and rest, more welcome, more desired*” (Wordsworth 2003–2021. “The Female Vagrant”). The end of the poem leaves the question of axiological perspective of “man and power of state relation” open: is begging and marginalization an escape, a salvation from the social restriction and the coercion of power, a form of “natural life” and freedom, the only form of existence of a redundant social elements? Or, is it a conscious choice of life the symbolic attributes of which are: “*The gloomy lantern, and the dim blue match, / The black disguise, the warning whistle shrill, / And ear still busy on its nightly watch...*” (Wordsworth 2003–2021. “The Female Vagrant”). Wordsworth’s marginal beggar, as a redundant person in society, thrown out of the inhabited, social circle into the environment with specific laws and morals guidelines, is a poetic generalization of both the collective social stereotypes and author’s subjective “profiling” of the image of a social subject that incarnates the ideas of freedom as a lack of responsibility, carefreeness, equality, unity with nature; and freedom as lawlessness, conscious choice to violate moral norms.

A special place in the poetic actualization of the concept of power belongs to the poems “Guilt and Sorrow” and “The Old Cumberland Bagger”. In “Guilt and Sorrow”, in addition to socio-economic reasons for the marginalization of certain segments of the population, the factors of alienation of an individual from the society are moral and ethical – crime and guilt – a crime committed by a man who is essentially noble but robbed and humiliated. The habitat of a poor soldier who turned into a murderer is a hostile space filled with symbolic attributes of punishment and death – the ringing of iron shackles, gallows, a raven soaring in the dark sky as a symbol of fear. Inner guilt, moral suffering and awareness of the imminent punishment caused a distorted perception of reality. The poet believes that people whose fates resemble the fates of the heroes of “Guilt and Sorrow” are the victims of an unjust social system: “Bad is the world, and hard is the world’s law” (Wordsworth 1858. “Guilt and Sorrow”, p. 22), concludes the poet.

In the poem “The Old Cumberland Bagger” the image of the beggar is created by a detailed reflection of the subtle psychological nuances of the protagonist’s behaviour and ethical aspect of the attitude of the society to the phenomenon of begging: a beggar, being a humiliated social outcast, remains an integral part of the society and displays social sins and social passivity. Thus, objectively negative social phenomenon escapes a definite author’s evaluation, moreover its causes and factors as well as the consequences are hidden behind the prolonged poetic reflection on the essence of fate, injustice, hardships and misfortune as unavoidable companions of a human existence.

In the poetic conceptualization of anthropic concepts “peasant” and “beggar/marginal” a special position belongs to the poetic comprehension of the spatial parameters of individual and social existence.

The artistic representation of the space is based on its comprehension as physical and spiritual support of human existence, of the peasant-owner for whom the land and his small homeland are the main values; and as the causes of spiritual and psychological transformations of an individual. In the content of poetic discourse these ideas are reflected in the conceptual reciprocity of anthropic concepts “peasant <=> marginal” and spatial concepts “native land <=> strange land”, their axiological ambivalence. The cognitive features of these concepts are based on author’s understanding of the fundamental categories of ethno-national existence and emerge as a result of interrelation of different artistic-semantic planes: ethical, ideological, behavioral and spiritual plane and socio-historical and political one.

Poetically reconstructing the dynamics of dramatic social and ethnical changes of England through the prism of the key anthropic poetic concepts “peasant” and “marginal man”, W. Wordsworth addresses the phenomenon of power as a crucial factor of an inevitable marginalization of peasantry, the transformation of the peasant into a marginal beggar. The negative dynamics of “people-power” and “man-power” relations distorts the perception of the social environment and space of the native land, negatively affects the individual and social identification due to the loss of the native land or its converting into a strange hostile world.

4. Conclusions

The poetic actualization of power in Wordsworth’s poetry is carried out by the two interrelated poetic concepts – peasant and marginal man – that poetically embody the relationship between an individual, people and the state. The defined anthropocentric concepts, are created by the images of man as a an individual whose tragic fate is closely connected with the collective destiny of a definite social stratum, is determined by the values and moral guidelines of the national community, is a subject of interaction with the natural and social environment and an object affected by the environment. Human existence is displayed within the social and political context of country, state, homeland.

The recurrence of poetic motives of the loss of land, the negative impact of environment, the marginalization of the peasant, his transformation into a beggar or criminal, displacement of the person outside the usual, native natural and social environment, social inequality, inability of adapting to changing habitats intensifies the negative axiology of poetic actualization of power as a destructive force. Notional and axiological dimensions of power are foregrounded by poetic images of decay, death, demolition, destruction, ruins that are central components of the imagery-associative plane of the defined anthropocentric concepts. A special role in poetic actualization of power belongs to spatial imagery that incarnates the reciprocity of the notions of homeland and strange land. Native space, native land – the habitual way of life, the importance of work on the land – are favourable factors of personal and collective existence. However, the space from favourable, life giving resource, the factor of stability and protection can change into an antagonistic and hostile one that absorbs a man. These negative conceptual features in the verbal texture of the poetic work are embodied in the accumulation of imagery models of death, exhaustion, drying up, sacrifice as associates of human vulnerability, defenselessness, social and physical alienation.

The poetically conceptualized phenomenon of power manifests poet's individual reconsideration of "human-society" interaction that is a specific variation of the key aspect of Romantic aesthetics – the idea about an essential unity of a human being and the natural environment

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