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POLITICAL CONCEPTS IN THE POETRY OF SAMUEL TAYLOR COLERIDGE

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The presented article is aimed at disclosing the features of poetic conceptualization of political concepts in the poetry of famous English Romantic – Samuel Taylor Coleridge. The research is based on the cognitive-discursive approach and involves the application of research tools of cognitive poetics, cognitive stylistics, cultural and literary studies, which builds a vector of analysis from the concept as a social phenomenon to its embodiment, explicit and implicit, by the diversity of textual aesthetic resources at different levels of textual matter. Artistic actualization of political notions in Coleridge’s poetic discourse is based on the textual system of poetic concepts “state/native land”, “society”, “war”, “enemy” positioned by the author in the center of artistic reflection and synthesizing the appropriate social pragmatics.

Key words: Samuel Taylor Coleridge, literary/artistic concept, English Romanticism, artistic conceptualization, English poetry.

Introduction. Romanticism is considered as a certain ideological movement caused by the reaction to world and, in particular, to the European history, and as a spiritual impulse to reconsider the ethical and aesthetic problems in artistic practice [14; 20; 22]. 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. Romantic 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. The appeal to the relevant concepts in the textual world of each author represents a system of individual and collective values and reflects the author’s assessment of the relevant fragment of the national universe. Depending on the problems and the nature of their artistic solution, Romantic aesthetics was not homogeneous and in some local forms showed different lines of development. Each of the Romantics has their specific, unique expressive techniques and forms of constructing an artistic image, ways of artistic thinking and aesthetic representation of

life which in its systemic relations is determined by national, individual psychological, social, political and religious factors.

The artistic generalization of the ideas of society, nation, state, and homeland creates significant semantic layers in an anthropocentric dimension of Romantic poetic system. The concepts of freedom, equality, justice, unmissiveness, the struggle for liberation from all forms of slavery and tyranny, the spiritual revival are key poetic topics of Romantic texts. The disappointment with the consequences of the French Revolution, the unattainability of its ideals, the feeling of lost hopes which prevailed in public sentiment in the late 18th and early 19th centuries were embodied in the poetry of Romanticism by a full spectrum of themes and motives: the reflections on the essence of power, law, relations between the state and the people, the meaning of history, the inevitability of historical progress and punishment for neglecting the lessons of history, the collective national destiny and collective responsibility, the notion of the common good and national freedom, the role of a national leader and a poet-prophet who in a moment of divine revelation would be capable of preventing their countrymen from mistakes. This complex set of political concepts was embodied in a system of relatively stable ideological poetic dominants, (for example: Wordsworth's "romanticization of reason", Shelley's "bloodless revolution", Byron's "Prometheanism"); it caused the emergence of the genre of civic poetry as a "poetic weapon" (following Shelley's metaphor: "Poetry is a sword of lightning") merging the act of poetic creativity with political action. The creative thinking of the Romantic era was nourished by the ideas which arose in cultural and historical conditions, was influenced by the philosophical doctrines, and moral and legal beliefs that prevailed in the social space of that time. All mentioned above indicates the urgency of the issue of poetic actualization of political concepts in Romanticism, in particular the phenomenon of power.

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 a certain phenomenon, which indicates the productivity of certain artistic concepts. The objective state of ethnic existence are not equally valuable in their manifestations for the subject of poetic creativity. The original and unique individual poetic conceptual worlds of English Romantics in their integrity reflect a holistic and multifaceted objective world of national existence: ethnic, social, ethical, political, religious, etc.

Poetic manifestations of social and political issues in the works of English Romantics rely on their multidirectional spiritual and aesthetic principles. Each of them created a unique artistic world, a separate conceptual universe differently reflected in a system of figurative means and artistic solutions. Linguistic and cognitive forms that represent the individual artistic universe result from the comprehension of the world which the artist transforms into a unique artistic reality.

Thus, **the purpose** of the research is to reveal the specificity of poetic conceptualization of power in the poetry of Samuel Taylor Coleridge focusing on the system of textual poetic concepts objectivized in a diversity of textual macro and micro images of nation and society as a collective subject, the notions of state, war, native

land, etc., positioned by the author in the center of artistic reflection and endowed with special pragmatic senses.

Anglophone literary criticism has generated a number of researches devoted to the different aspects of Romantic poetics. In particular, an array of scholars has provided some answers to the question “How Coleridge’s political and philosophical views, fact of his biography, personal development and experience influenced the themes, plot and composition of his poetic works, the general artistic images, the genesis of poetic ideas and conceptions”, thus, trying to delineate the wide historical and social contexts of the poetic creativity [5; 7–8; 10; 12]. Poetic actualization of political, moral and philosophical doctrines of English Romantic poets was in the center of former soviet literary studies in which they were treated with a definite ideological bias [4; 6; 17]. Modern Ukrainian studies of English Romanticism, especially concerning the poetic heritage of Coleridge, are not numerous and do not constitute a complete analytical system. The topic of Romantic discourse textual semantics has not yet been addressed, especially the specifics of textual artistic conceptualization of political and philosophical phenomena as categories of textual conceptual plane, which are the result of author’s individual and national collective cognition and interpretation of different existential notions of the ethnic and national universe.

Theoretical and methodological background. The solution of the problem of artistic conceptualization in modern Ukrainian linguistics is marked by a divergence of approaches, a polyphony of definitions of the artistic concept and its structure. 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 conceptual studies [16]. Modern research on artistic semantics, artistic conceptualization and a wide range of related topics share a common scientific platform formed by the integration of lingual poetics, cognitive poetics, discourse and cognitive stylistics [9; 19; 23]. Such integration:

- fosters the understanding of a literary text as a unique aesthetic object, because in the artistic text all aesthetic resources have the concept modeling potential and create the space in which the objective and author’s individual understanding of reality merges;

- determines the possibility of understanding the artistic concept in the unity and interdependence of its cognitive-discursive and lingual aesthetic aspects, which highlights the duality of the nature of the artistic concept, the diversity of its structure.

Our research 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. Thus, the model of the world, created by artistic means, represents the way a human being perceives the national universe as a corresponding aesthetic, philosophical, ethical system where the literary and figurative forms, brought to the reality by art, extend the existing conceptions and canons.

The important prerequisites of the analysis is the consideration of the factor of reception, which determines the renewal of poetic meanings in the ever-changing historical, ideological, and social parameters of the receptive environment. The openness of the poetic text to the infinity of interpretation, the semantic polyphony of the text are determined by both the

interpretive capabilities of an addressee and the linguistic organization of the poetic text that captures the author's vision of the world and reflects the cultural and creative activities of the ethnos.

We also proceed from understanding of the artistic discourse as a complex cognitive-communicative event and encompass the key meanings of “artistic thinking” and “artistic cognition” which are formed and realized in the dialogue between the author and the reader. In the result, the artistic senses created by the masters of the word and “appropriated” by the society perform both the aesthetic and ideological functions.

Accordingly, the texture of literary work information space is manifested by the cognitive structures, characterized by different degrees of complexity and abstraction, resulting from a continuous process of sense creation in the act of artistic communication. These forms of mental experience are artistic concepts (a traditionally and widely used term of literary cognitive studies in East Slavic linguistics) [16, p. 38]. M. Alefirenko emphasizes that discourse (in a wide understanding of this term) has conceptual basis determined by its very nature: “the creation of discourse, as a rule, is concentrated around a certain general concept, which result is the development of a certain semantic context” [1, p. 98], a special world.

Artistic concepts are not necessarily stable but can expand and enrich 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 which is characterized by semantic diversity, interpretive infinity, aesthetic significance, culturally and socially determined content. 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 system of artistic concepts of a single work, of a corpus of works belonging to a particular author/authors or representing a literary direction is a form of cognitive and linguistic-aesthetic actualization of culture to which the writer belongs, of social and ethnic stereotypes, of a set of ideological paradigms, values, feelings, ideas, knowledge, notions, beliefs, etc. The artistic conceptualization in its turn 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. 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 ways of concepts explication leads to the continuity of text conceptual structure in which associative-semantic fields of different concepts can intersect, interconnect according to the principle of complementation, inclusion, etc.

Identification of poetic conceptual models involves the analysis of a concept as a mental structure and aesthetic manifestation of a dominant of a certain literary text/texts and its (concept's) embodiment, explicit and implicit, at different levels of textual matter. Disclosing semantic, emotional, axiological, aesthetic characteristics of artistic and verbal poetic images is a way to determine the cognitive features of artistic concept, since the semantics of textual

images produces artistically significant material for defining author's individual worldview dominants which underlie the dynamics of existential axiology in the structure of the artistic concept.

Thus, decoding the poetic structure of the literary work/system of works in a certain aspect provides an “entry” into a set of cognitive features of artistic concept that embody both the author's mental world and the result of the general cultural experience of the nation. In the studies of poetic conceptualization there is widely used the general poetic-interpretative methodology. In modern Ukrainian linguistics (depending on individual analytical preferences), this methodology is represented by different research techniques [see 2; 11;15:] which integrate cognitive poetic and cognitive stylistic approach (following the works of M. Freeman, E. Semino, R. Tsur, W. Chafe) into researcher's individual analytical interpretation of formal-semantic parameters of the poetic text. 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 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 [18, p. 94–129].

This scientific position concerning the active, creative, organic and influential principle of poetic language correlates with the recognition of the leading role of a human being in its (poetic language's) comprehension – the human factor in the creation and decoding of poetic meanings. Anthropocentric scientific views on linguistic and artistic creativity and its reception suggests, among other things, that in the study of the semantics of poetic text as a component of the communicative act between the author and the recipient it is important to extrapolate the model of the scientist's worldview to the author's world model.

Results and Discussion. The scholars who focus on the poetic heritage of Samuel Taylor Coleridge draw attention to the extraordinary creativity of his imagination, the ambiguity and complexity of his images [21]. According to Coleridge's biography, the period of his active poetic activity covers the last decade of the 18th and the first decade of the 19th century (1797–1802) resulting in the poetic cycles “Juvenile Poems”, “Sybilyne Leaves”, “Meditative poems”, poems and dramatic works which exemplify the perfection of poetic form and the depth of content. Elistratova identifies three periods of the poet's creativity, each characterized by its own themes, poetic and stylistic features, [6, p. 212–214]. Early poetry, dating from the mid-1790 s, is in tune with the current topics that concerned British society – the response to the French Revolution, parliamentary reforms, political movements – and can be termed as civic and philosophical poetry.

English critics ambiguously interpreted the poetry of Coleridge. The themes of the native land and historical events of that time [13], the “national politics” motives in his poetic heritage are generally overlooked. National, social and political themes are not a highly productive fact of Coleridge's poetic legacy. The senses of Coleridge's civic and political poetry enclose those forms of conceptualization that cannot be observed directly but can be interpreted only by the so called “deep reading”. The poetic concepts “people”, “nation”, “country” are

ambiguous and vague because they reflect the dynamics of poet's subjective aesthetic and ideological principles, represent the original plane of his worldview rather than a response to external, objective factors.

The works that can be described as revealing socio-historical issues and reflecting the civic position of the poet include a series of sonnets dedicated to prominent political and cultural figures of the country. The poet wrote them in the winter of 1794–1795. It is a satirical poem “Parliamentary Oscillators” (1798), political works “Fire, Famine and Slaughter. A War Eclogue, Destiny of nations” (1796), “Religious Musings” (1794). In these poems, which are marked by mystical, transcendent interpretation of social revolutionary processes and progress of human civilization, Coleridge dwells on the essence of historical process, contemplates on the phenomena of “nation” and “state”, and the social and moral mission of the artist.

In the poem “Ode To The Departing Year” [3, p. 133–137], the poet defines the complexity of social processes in the form of a metaphorical expression: *dark interwoven harmonies; Heaven's unchanging clime*, which the lyrical hero comprehends with fear and reverence in a state of calm sadness and sacred madness expressing the poetic and civic credo of “remote contemplation” (*free from mortal fear, With inward stillness, and a bowed mind*). The mission of the artist is to be a mediator between the God and society, a messenger of transcendent truths, transmitted by a special language of divine signs: *Spirit who sweepst the wild harp of Time*.

These famous works of the poet became the object of sharp criticism especially in the Soviet literary studies [6, p. 224–230], since they perceived such a worldview as a sign of apostasy from the ideals of revolutionary changes in society and renunciation of the faith in the main purpose of the national artist, claiming that this true purpose had been replaced with the postulation of poet's divinity and cosmopolitanism. However, the analysis of the compositional, symbolic and semantic plane of the poem allows us to join the deep moral and ethical “discoveries” of the author. In the first parts of the poem, Coleridge explicitly indicates two interacting vectors of artistic interpretation: the struggle of good and evil and the evil as a permanent, natural process that determines the fate of an individual, a monarch, and the nation. The author raises the issue of axiological ambivalence of obviously positive and progressive, at first glance, notions of revolution and the desire for freedom. He believes that they are the key causes of ambitions of political leaders, their struggle for power. Noble motives cover hidden desires (*Arm of might! / By peace with proffered insult scared, / Masked hate and envying scorn!*); the idea of liberation is a threat of new enslavement (*conquest's glutted hour, human ruin choked the streams*).

By the poetic “hints”, allusions, evaluative and emotional attributes, the intensification of symbolic potentials of imagery, Coleridge creates a panorama of the turning point in the European history (*Thou storied'st thy sad hours*) which can be judged only by the “eye of Memory” from the supernatural space: *Where alone, / Voiceless and stern, before the cloudy throne, / Aye Memory sits*. The author outlines the concept of the state (*thankless Island; the deaf Synod, full of gifts and lies!*) and raises the question of collective responsibility for the policy of war and colonial enslavement of peoples. These conceptual features are actualized by the vocabulary with negative connotations – *blood, sin, torture, moaning, hunger*. Thus,

he declares the “defender” of freedom its worst enemies – *the darkling foe* – and warns that the punishment for collective sin is inevitable.

Love for the native land, the pain and fear of its demise, which it is constantly approaching due to the politics of war, deepening of social inequality, apostasy from the laws of nature and Christian morality, are the main planes according to which the figurative structure of the final part of the poem unfolds. The native land is endowed with natural richness and beauty comparable to the beauty of the Gardens of Eden (*fair as Eden’s bowers*); the native island is the child of the ocean (*And Ocean mid his uproar wild / Speaks safety to his island child*). However, it is stained with evil (*Abandoned of Heaven! mad avarice thy guide, / At cowardly distance, yet kindling with pride-; And joined the wild yelling of famine and blood! / The nations curse thee*), becomes the victim of the destructive forces, embodied in the symbolic images of carrion vulture (*They with eager wondering / Shall hear Destruction, like a vulture, scream! / Strange-eyed Destruction!*), is doomed to self-destruction (*O Albion! thy predestined ruins rise*).

Cognitive reconstruction of the denotative information and the corresponding associative processes of creating the textual poetic meaning in the last fragment of the poem makes it possible to identify a complex metaphor “poet’s soul – a bird – a prophet – a mediator between the heaven and the earth”. The artist’s purpose, his daily bread is a prayer for his native land. The pledge of purity and clarity of the poetic-prophetic vision is to perceive the truth in the image of God by indefatigable intellectual and creative work:

*I, unpartaking of the evil thing,
With daily prayer and daily toil
Soliciting for food my scanty soil,
Have wailed my country with a loud Lament.*

*Now I recentre my immortal mind
In the deep sabbath of meek self-content;
Cleansed from the vaporous passions that bedim
God’s Image, sister of the Seraphim.
 (“Ode to the Departing Year”), [3, p. 136–137].*

A special role in poetic conceptualization of power belongs to the native land as a separate poetic macro concept. The analysis of Coleridge’s poetic works dedicated to social, ethical issues and “civic” themes, allows us to identify two contradicting artistic and semantic planes of the concept of native land actualization: England is a blessed island, England is a source of evil. In the poem “Fears in Solitude” [3, p. 219–225], written in April 1798 as a response to the possible French attack on Britain, the main lingual aesthetic forms of the concept “native land” expression are images with dominant semantics of peace, inviolability, purity (*O’er stiller place, Oh! ’tis a quiet spirit-healing nook! the sun, and from the breezy air; / Sweet influences trembled o’er his frame*); the space is visually represented through the attributes *vernal corn-field, unripe flax, a gay and gorgeous covering on* and positive stereotyping of colour perception (*All golden with the never-bloomless furze. The level sunshine glimmers with green light*), the space over which the celestial song of the

lark is heard as a symbol of the divine grace: *O singing lark, / That singest like an angel in the clouds!*

The lyrical hero of the poem embodies the ideal of the man who lives in harmony with nature and in this harmony finds the true knowledge and pleasure. In a sweet dream and visions of the future, feeling a spiritual unity with his fellow citizens, he is forced, however, to experience a sense of collective responsibility, to realize the dramatic reality that completely contradicts with the illusory picture of general peace and paradise. The emotional exclamation *We have offended, Oh! my countrymen! / We have offended very grievously* [3, p. 220] expresses the idea of collective sin, – the evil inflicted by one nation on the other, the sin of proclaiming and embodying one’s own supremacy, the policy of aggression and enslavement. The enemy is approaching his native land “Like a cloud that travels on” as a punishment for the policies of imperialism and constant wars for the natural resources and world influence (*From east to west / A groan of accusation pierces Heaven! / The wretched plead against us*), for apostasy from Christian laws, honesty and justice: *Oh! blasphemous! the Book of Life is made / A superstitious instrument, on which / We gabble o’er the oaths we mean to break.*

The homeland – a native island under the blessed sun – is drowning in sin and greed. Repetition of pronouns “we” and “all” in the poetic context (*all and everyone: all must swear – all and in every place, / College and wharf, council and justice-court; / All, all must swear, the briber and the bribed, / Merchant and lawyer, senator and priest, / The rich, the poor, the old man and the young; / All, all make up one scheme of perjury, / That faith doth reel*) and the forms of generalization *We, my countrymen; We, this whole people*, accompanied by lingual poetic means of negative semantics, explicitly mark the axiological modus of the concept of homeland: it is a country whose people as a generalized collective subject possess definite negative features: *We, this whole people, have been clamorous / For war and bloodshed; We gabble oer the oaths we mean to break; Secure from actual warfare, we have loved / To swell the war-whoop, passionate for war!; We send our mandates for the certain death / Of thousands and ten thousands; Therefore, evil days / Are coming on us, O my countrymen!*

The artistic concept of native land is profiled in the images of:

– the society in which the hypocrisy has become the norm (*The poor wretch, who has learnt his only prayers / From curses, and who knows scarcely words enough / To ask a blessing from his Heavenly Father; / Becomes a fluent phraseman, absolute / And technical in victories and defeats, / And all our dainty terms for fratricide; / Terms which we trundle smoothly o’er our tongues / Like mere abstractions, empty sounds to which / We join no feeling and attach no form!*);

– the society in which the stereotypical features of identity is war, war as an object of communication, war as a form of entertainment – “favourite sport” and “amusing morning activity” (*war and bloodshed; animating sports, / The which we pay for as a thing to talk of; Spectators and not combatants; Boys and girls, / And women, that would groan to see a child / Pull off an insect’s wing, all read of war; / The best amusement for our morning meal!*);

– the society in which the euphemisation is a perfected form of communication.

The poet concludes that collective destiny and punishment are in the hands of providence and claims that the awareness of the true essence of word and deed is necessary for the comprehension of a collective guilt and the only way to salvation: *And what if all-avenging*

Providence, / Strong and retributive, should make us know / The meaning of our words, force us to feel / The desolation and the agony / Of our fierce doings?

The native land, the country is the victim of the destructive forces – its enemies. In the analyzed poem the poetic concept of enemy is constructed in two dimensions. The first – the internal enemy of the nation – is its own power and the policy of imperialism as a collective sin and the curse brought by the centuries of world expansion. It is as threatening and dangerous as the external enemy is. Two powers (Britain and France) that profess the same cult of evil seek to enter the duel. The poet depicts the absolute identity of the antagonistic states by the concepts of apostasy, betrayal, greed, hypocrisy, the war common for both regimes and resorts for this purpose to similar figurative models: sweet words – cover falsehood; the words of God cover perjury; the name of God sounds like a juggler's charm; the words of freedom – is poison.

The final part of the poem resembles in its sense and subject a political discourse on the nature of power and the evaluation of revolutionary changes. The poet claims that the change of political regime in order to achieve the common good is an illusion, just a change of the mantle, because the power itself is a mirror of society's vice:

*Some, belike,
Groaning with restless enmity, expect
All change from change of constituted power;
As if a Government had been a robe,
On which our vice and wretchedness were tagged
Like fancy-points and fringes, with the robe
Pulled off at pleasure.
Who borrow all their hues and qualities
From our own folly and rank wickedness,
Which gave them birth and nursed them. Others, meanwhile,
Dote with a mad idolatry...*

The poet proclaims the belief in the highest absolute, in the providence that will punish the tyrants of nations; he is confident of the immutability of the fate of a person and the state, the triumph of justice brought by celestial power which is the only everlasting moral guideline. All these conceptual principles reflected the early Romanticism tendency to depict the events crucial for the history of civilization in a religious and mystical way. The poet sought to respond to the challenges of reality in a specific poetic way, synthesizing a wealth of empirical impressions and deep work of thought. Realizing that the poetry has a powerful energy that can affect consciousness, Coleridge predicted and described the artist's role in society, the importance of the poet's creative and civic position, the power of poetry compared to Orpheus singing. In a world woven from social conflicts, the existential reflections of the artist mirror and influence the history in the universal symbolism of the poetic word.

Conclusions. Consequently, the poetic actualization of political concepts in Coleridge's discourse is based on the author's reflection about a complex of socio-political, ideological, historical events, consideration of the phenomena of people, native land, enemies, war as

subjective-emotional entities that embody both the religious, philosophical, moral and ethical guidelines of the author and the objective processes that take place within the social space. Destructiveness of any manifestations of power aimed at enslaving one's own and other people, deepening of social inequality and unfair distribution of goods are poetically realized ideas that inform the notional parameters of the concept of power and its axiology. In Coleridge's poetic world, the power and state as well as the policies of state are negatively evaluated and poetically modelled in the images of war, distorted public relations and communication, the homeland-empire as an object of external and internal enemies' influence, the ideas of collective sin of the nation, collective responsibility for the consequences of military policy, tolerance of social inequality, apostasy from the laws of nature and Christian morality. Axiological ambivalence of the poetically reflected political phenomena – society, country, native land, revolutionary transformations, the role of masses in the historical progress – determines the artistic profiling of power as consequences of a permanent struggle between good and evil, manipulation of senses, concealment of the true motives of social changes, the practice of substituting and eufemizing the negative notions, which leads to the formation of inappropriate behavioral and cognitive stereotypes within the national communicative space. Coleridge proclaims the need to understand the essence of the poetic word as an act that forms the foundations of ideological space, thus creating the concept of national poet as a national prophet, a mediator between the society and transcended truth. He sharply condemns the spiritual passivity as one of the causes of moral apostasy. The poet transfers the political and philosophical concepts of freedom, justice, destiny, spirit to the realm of the world of the inner life of man who comprehends his freedom in the form of the moral deed and sensory contemplation of the universe. In the literary vision of power, Coleridge makes his own accents synthesizing the appropriate ideological, declarative, didactic intentions in the poetic word enriched with social pragmatics.

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ПОЛІТИЧНІ КОНЦЕПТИ У ПОЕЗІЇ СЕМЮЕЛА ТЕЙЛОРА КОЛРІДЖА

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У статті розкрито специфіку поетичної концептуалізації політичних концептів у поезії відомого англійського романтика Семюела Тейлора Колріджа. Основою дослідження є когнітивно-дискурсний підхід, що передбачає застосування дослідницького інструментарію когнітивної поетики, когнітивної стилістики, культурології та літературознавства та вибудовує вектор аналізу від концепту як соціального явища до його втілення, експліцитного та імпліцитного, різноманітністю текстових естетичних ресурсів на різних рівнях текстової матерії. Художня актуалізація політичних понять у поетичному дискурсі Колріджа проявлена у текстовій системі поетичних концептів “держава/рідна земля”, “суспільство”, “війна”, “ворог”, позиціонованих автором у центрі художньої рефлексії, синтезуючи відповідну соціальну прагматику. Політика і влада в поезії Колріджа осмислені низкою суспільно-політичних, ідеологічних, історичних подій та процесів, феноменів нації та рідної землі як суб’єктивно-емоційних утворень, що проявляють філософські, моральні та етичні настанови автора. У поетичному світі Колріджа влада та держава, а також політика влади негативно оцінюються та поетично моделюються в термінах спотворених суспільних відносин та комунікації, колективного гріха та колективної відповідальності нації та її лідерів. Художня концептуалізація суспільства, нації, рідної землі аксіологічно амбівалентна. Ця амбівалентність визначається художнім профілюванням влади як наслідків перманентної боротьби добра і зла, приховуванням справжніх мотивів суспільних змін, маніпуляцією почуттями. Колрідж проголошує необхідність розуміння сутності поетичного слова як морального вчинку, керованого Богом.

Ключові слова: Семюел Тейлор Колрідж, літературно-художній концепт, англійський романтизм, художня концептуалізація, англійська поезія.