

Algorithm for Disclosing Artistic Concepts in the Correlation of Explicitness and Implicitness of their Textual Manifestation

Nataliia Romanyshyn

Lviv Politechnic National University, Bandery Str. 12, Lviv ,79013, Ukraine

Abstract

The article focuses on the development and substantiation of the algorithm of revealing the conceptual structure of poetic discourse based on the consideration of complex interrelation of explicit and implicit textual lingual forms. Its purpose is to demonstrate the applicability of concordance tools and the efficiency of Tropes software for analyzing the poetic text's semantics, to assess their efficiency in the study of poetic texts and author's individual conceptual system reconstruction. The material of the research was the poetic works of a famous English Romantic poet Samuel Taylor Coleridge. It is stated that the artistic text is a space for the development and interaction of explicit and implicit information, expressed by multilevel verbal elements. The application of the defined software and concordance instruments is an effective means of revealing explicitly verbalized conceptual information. The data obtained as a result of the Tropes program application allows to define the dominating referential fields, to reveal the lexical content of each of the defined reference fields, establish the frequency and distribution of lexical elements that verbalize the corresponding reference area, and facilitate the analysis of the contextual environment of the selected verbal elements. It is also possible on the basis of the program results to define semantic and lexical grammatical parameters of the concepts verbalization. However, the research indicates that the application of the Tropes program is limited and often does not shed light on the objective processes and mechanisms of analog-associative correlations of linguistic forms in the poetic actualization of key concepts of the author's artistic system. Therefore, the analysis with the help of the mentioned software was supplemented by the method of semantic grouping of verbalizers of the corresponding reference fields. Therefore, the disclosure of implicit conceptual information should be carried out using a contextual-interpretive method, which is a set of procedures, mainly receptively oriented, aimed at reconstructing the author's idea, ideological and thematic content, dominant artistic motives and meanings, including by the stage of contextualization and the method of meta-description supplemented by stylistic, lexical-semantic, associative-semantic analysis, cognitive-semiotic analysis, narrative analysis. Given the understanding of the multifaceted semantics of literary text, determined by the nature of fiction and poetic language as its tool and matter, explicit and implicit forms of embodiment of textual meanings, the study of its conceptual system as a stable invariant around which the whole process of sense creation is organized is based on an algorithm that combines instrumental methods of analysis and the methodology that presupposes a symbiosis of diverse methodological models.

Keywords 1

Conceptual structure, concept analysis, concordances, Tropes software, explicitness, implicitness, literary discourse

1. Introduction

Domestic and foreign linguistics has accumulated a unique and rich experience in the study of concepts, formed in a specific scientific area [1, 2], which integrates interdisciplinary research approaches [3, 4, 5]. Based on the definitions of the term "concept", proposed by E. Kubryakova, Y.

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EMAIL: nataliya.romanyshyn@gmail.com (N. Romanyshyn)

ORCID: 0000-0001-5918-5423 (N. Romanyshyn)



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Stepanov, A. Vezhbytska, conceptualists emphasize the existence of two hypostases of the concept: linguistic, cultural and artistic [6], the latter is characterized by artistic and aesthetic environment of its existence, is determined by genre and stylistic parameters of artistic discourse, is psychologically and emotionally complex due to the high degree of individualization.

In the study of artistic concept, the priority is given to an integrative approach which enables its study from a cognitive perspective with a broad application of literary, cultural, psychological, and philosophical knowledge. Despite numerous works dedicated to the reconstruction of units of author's individual artistic system in modern linguistics the development of clear mechanisms for analyzing the artistic poetic concept is still at the stage of formation.

Ways of cognitive, emotional and aesthetic comprehension of the artistic concept correlate with the corresponding linguistic structures of the text, which nominate the artistic concepts, manifest them by images or by expressive and descriptive means. Conceptual information can also be implied, coming up to the surface through hints, associations, names of other related concepts, and in their integrity forming a kind of an ideogram of a key textual and / or artistic concept [7, 8, 9, 10]. Thus, the semantic dynamics of the actualization of artistic concepts is based on the correlation of explication and implication.

The aim of this paper is to describe the algorithm of revealing the conceptual structure of poetic discourse based on the consideration of complex interrelation of explicit and implicit textual lingual forms; to describe the applicability of concordance tools for analyzing the poetic text's semantics, the assessment of their efficiency in the study of poetic texts and author's individual conceptual system reconstruction. The poetic works of an English Romantic poet Samuel Taylor Coleridge [11] were selected as the source of empirical data.

2. Explicit verbalization of the artistic concept

The function of explication of conceptual information is performed by the so-called "strong positions" of the text: title, epigraph, preface / introduction. Semantic analysis of the vocabulary of the titles allows to establish the basic artistic concept of the work and to create the corpus of research texts in the appropriate thematic and conceptual perspective. For example, romantic poetry is characterized by a tendency to actively use national toponymy in the titles of poems. The toponym in the position of the title performs both the reference function of concretization of the corresponding geographical and spatial location and the function of identification of artistic concepts. The function of detailing the thematic dominant and conceptual information is performed by the author's prefaces, in which the poet reveals his own artistic intention, stipulates the parameters of the pragmatic senses of the work, defines the probable direction of reader's interpretation. The structuring of artistic concepts is also based on the consideration of the theme and plot.

The main way of explicit verbalization of conceptual information is considered to be keywords, their compatibility, and thematic vocabulary. The selection of keywords makes it possible to single out lexical elements that serve as "starting points" in a continuous text development unfolding the corresponding conceptual lines in various semantic connections of verbal elements. To optimize the selection of keywords, the method of constructing concordances of both individual works and the whole array of author's texts is highly productive. The created concordances for the corresponding corpora of texts make it possible to allocate and group conceptually loaded vocabulary according to the defined artistic semantic plane, i.e. the corresponding thematic section of a context, to allocate necessary fragments of texts for the further analysis of distribution, connectivity and semantic filling of macro and micro contexts. For example, the lexical-semantic analysis of the lexical array of S. T. Coleridge's poetry in the perspective of the artistic-semantic plane "space" gave grounds to conclude that the figurative-associative actualization of the parameters of national space is represented by the most productive vocabulary that belong to lexical-semantic groups "perspective", "movement / location", "artifacts / realia", "flora", "color names", sensory vocabulary, lexical elements that reflect physical and geographical features of the landscape. The analysis of distribution and compatibility of tokens that are part of the selected groups, revealed the fact that the typical attributive and adverbial phrases, epithets, comparative and metaphorical compounds formed on their basis, the high frequency of personal pronouns, modal words in their contextual environment embody the subjective, sensory-

2.1. Application of the Tropes software for the identification of Samuel Taylor Coleridge's artistic conceptual sphere

Tropes (English)

File Edit Show Tools Help

Results

Explain

Text style

Reference fields 1

Reference fields 2

References

Scenario

Relations

Frequent word categories

Actant

Acted

0347 feeling

0223 body

0191 plant

0190 time

0036 environment

0091 music

0089 animal

0070 characteristic

0067 cognition

0067 space

0057 religion

0057 waterway

0053 family

0052 mountain

0050 behavior

0045 nature

0042 device

0038 sleep

0031 language

0031 housing

0031 mineral

0030 literature

0030 life

0029 land

0028 europe

0028 women

I found 0347 equivalents of "feeling", in this text.

Extract

Files

D:\OLD\ao_zun\novel\metaphor 2020\COLERIDGE.rpnc.txt

Such, O my earliest friend! Thine and thy brothers'avourable lot. At distance did ye climb life's upland road,
now fraternal love hath drawn you to one centre. Be your days Holy, and blest and blessing may ye live!
and hence through life's Chasing chance-started friendships: A brief while Some have preserved me from life's pelling ills;
and beside one friend, I, as beneath the covert of an oak, have raised a lowly shed,
When I remember thee, my earliest friend! Thee, who didst watch my boyhood and my youth;
as a son revered thee I O'tis to me an ever new delight,
Or when with the joy of hope thou gav'st thine ear To my wild fratling lays.
Or the high raptures of prophetic faith: Or such as, tuned to these tumultuous times, Cope with the tempest's swell!
Which I have framed in many a various mood, Accept, my brother; and (for some perchance Will strike discordant on thy milder mind)
and let thy love forgive it //r/ipe age will calm it down, and let thy love forgive it GENEVIEVE Human love-woman MAID of my love!
sweet Genevieve! In beauty's light you glide along: Your eye is like the star of eve.
Yet not your heavenly beauty gives This heart with passion soft to glow: Within your soul a voice there lives!
LINES TO A BEAUTIFUL SPRING IN A VILLAGE Human (feelings), world nature water-stream ONCE MORE, sweet stream!
For not thy pathless grove with murmur rude Thou soothe'st the sad wood-rymph, solitude:
Or starting pauses with hope-mingled dread To list the much-loved maid's accustom'd tread:
thy fount with pebbled falls The faded form of past delight recalls. //thy fount with pebbled falls The faded form of past delight recalls What time the morning sun of hope arose,

Graph

Explain

beverage

characteristic

plant

animal

social_organization

cognition

body_time

feeling

body_time

time

cognition

sleep

music

family

literature

behavior

environment

woman

health

child

beverage

175/16894

You can add these elements in the Scenario, to customize the classification

16:35

25.09.2024

The data obtained as a result of the program application reveal the lexical content of each of the defined reference fields, establish the frequency and distribution of lexical elements that verbalize the corresponding reference area, and facilitate the analysis of the contextual environment of the selected verbal elements.

The analysis of the distribution of verbal elements within micro contexts allows us to establish the main ways of conceptualizing author's poetic reality: love - body - soul - woman; music - body - mind - nature - sensations; life - mind - nature, etc. The analysis also identified the relevant subcategories in the system of the selected reference fields, such as "Man: woman: child", "Family: man: woman:

children" and the specificity of the distribution of lexical means that verbalize the corresponding reference-conceptual fields in the text. According to the results of such analytical algorithm, it was found that the reference fields "man", "feeling", "nature, environment" are characterized by the highest density of lexical representation and are the most evenly represented in the corpus of S.T. Coleridge's poetic texts (Fig. 4), which indicates the topicality of the relevant concepts in author's poetic picture of the world.

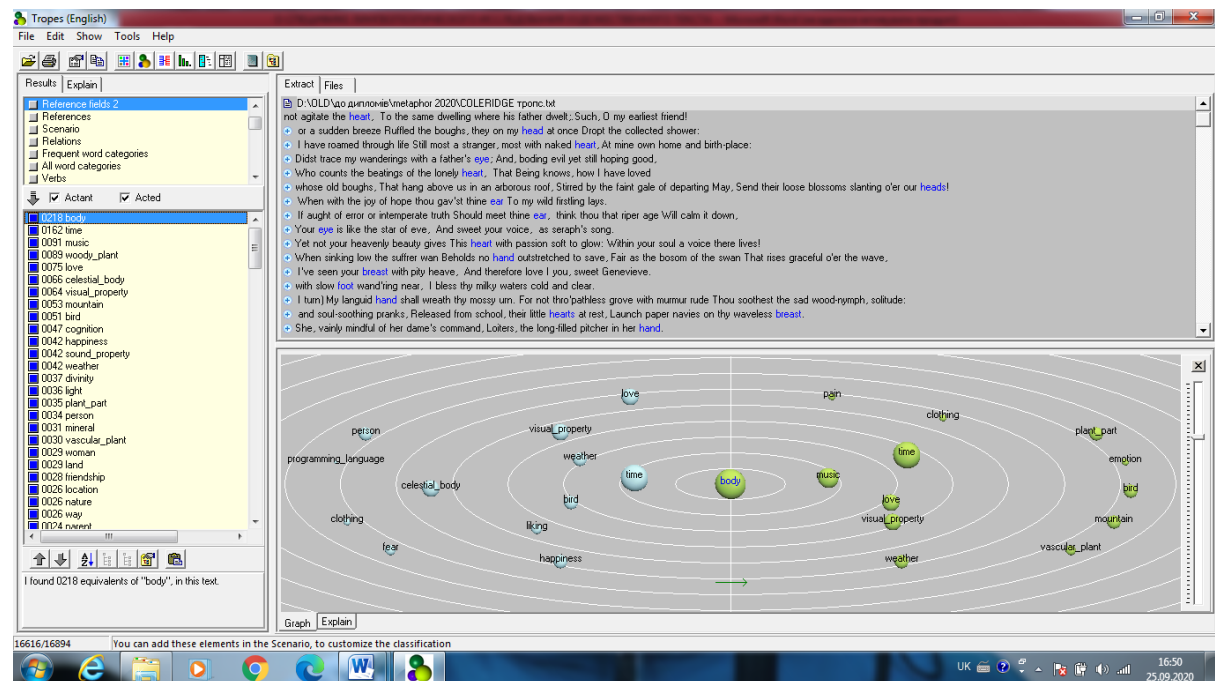


Figure 2: Frequency and distribution of linguistic means of poetic concepts (denotative sphere "body") actualization

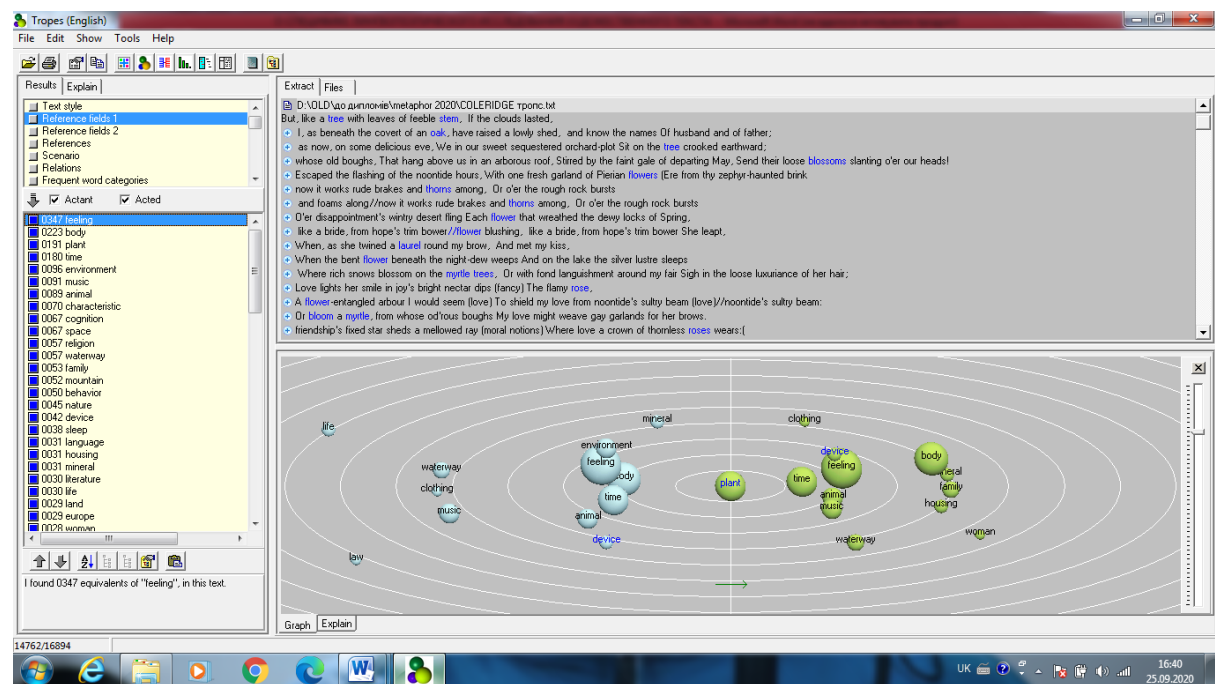


Figure 3: Frequency and distribution of linguistic means of poetic concepts (denotative sphere "nature") actualization

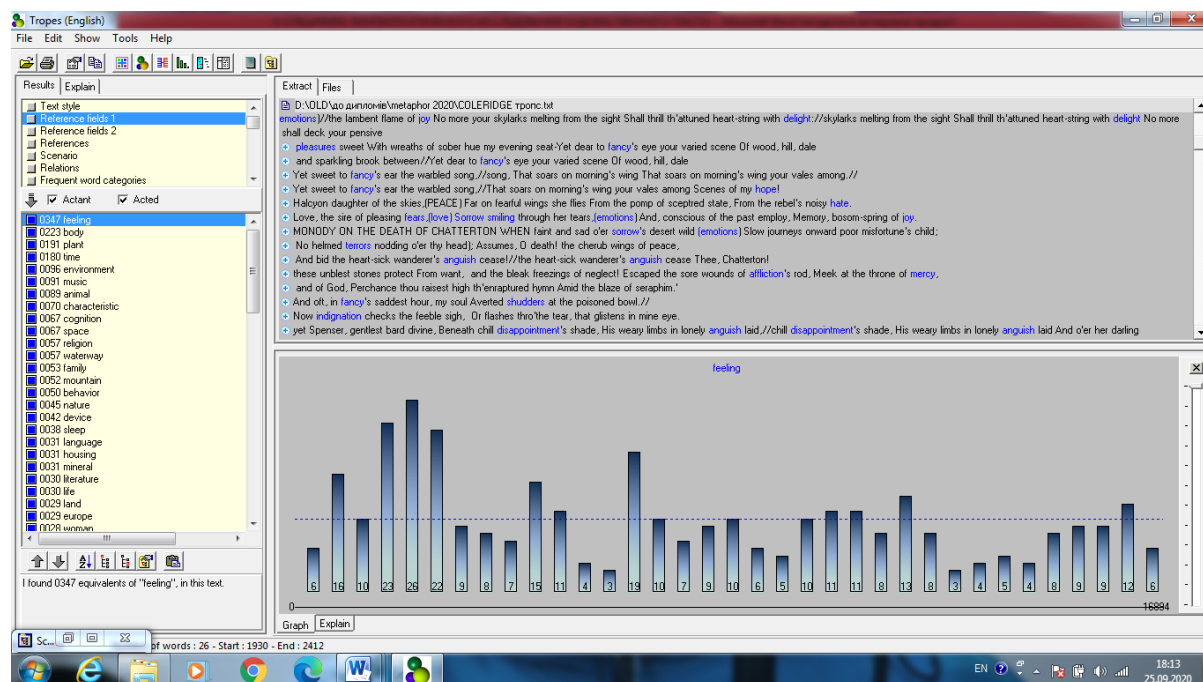


Figure 4: Frequency and distribution and ratio of verbalizers of reference-conceptual fields (man, feelings, nature).

The least represented are the reference fields "social organization", "science" and "law".

However, the research indicates that the application of the Tropes program is limited and often does not shed light on the objective processes and mechanisms of analog-associative correlations of linguistic forms in the poetic actualization of key concepts of the author's artistic system. Therefore, the analysis with the help of the mentioned software was supplemented by the method of semantic grouping of verbalizers of the corresponding reference fields. The identified reference fields were grouped into the following conceptual areas, the structure of which can be schematically represented as follows (Fig. 5).

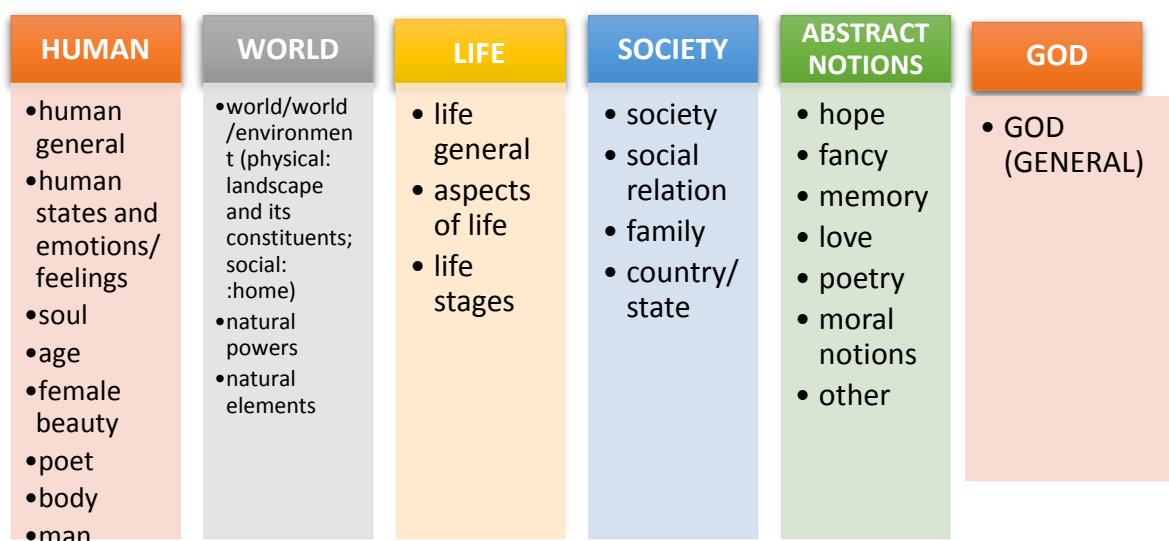


Figure 5: The structure of poetic conceptual sphere of Samuel Taylor Coleridge

2.2. Application of the Tropes software for the identification of semantic and grammatical parameters of Samuel Taylor Coleridge's artistic conceptual sphere

The next step of the analysis was to establish the specifics of the actualization of certain concepts within the general conceptual fields in terms of lexico-grammatical parameters of textual elements. The study of explicit forms of verbalization of artistic concepts is supplemented by lexical-semantic, stylistic and contextual analysis.

The frequency analysis of the lexical and grammatical parameters of Samuel Taylor Coleridge's poetry allowed us to establish the relative distribution of the main parts of speech that take part in the processes of artistic and poetic conceptualization. The most frequent lexical and semantic classes of words were verbs and adjectives, relatively evenly distributed in the body of texts (Fig.6 and 7).

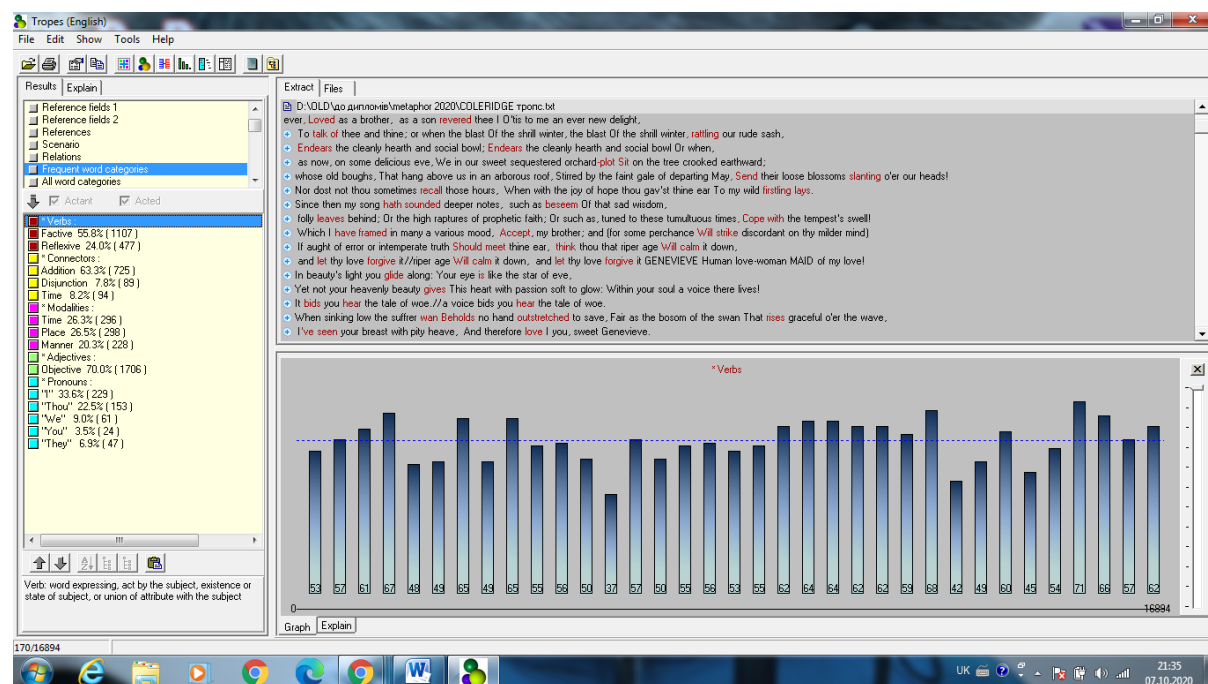


Figure 6: Frequency of verbal elements in the poetry of Samuel Taylor Coleridge

The analysis also revealed that verbs and adjectives are the dominant elements engaged in the processes of concepts' metaphorization. Verbs that are most frequently metaphorized are lexemes that belong to the LSG of sensations, cognitive activity, psycho-emotional activity, state. There have been revealed numerous contexts of verbal metaphor-personification created on the basis of the following words: see, hear, tell, speak, talk, feel, think, love, behold, weep, depart, sing, listen, weave, lift, rest.

The most frequent adjectives involved in the process of metaphorization are lexemes belonging to the LSG of sensory perception, axiological reflection of the subject of poetic reflection, psycho-emotional state: sweet, soft, bright, gentle, dark, gentle, dim, blue, light, deep, happy, silver, pure, pensive, clear, warm, dark, golden, fresh, wild, crystal, tender, sad, sensitive, rich, eternal, deep, mighty, glorious, dewy, silent, fragrant, delicious, silken, sleepless, fair, feeble, starry, smooth, wavy, ethereal, dead, etc. Particularly high is the frequency of adjectives-color names or their associates, which have mostly positive evaluative-expressive connotation: golden, silver, sunny, green, etc. High frequency phrases Adj. + Noun in the structure of metaphorical contexts testifies to the productivity of metaphorical epithet in Coleridge's poetic discourse. Among 337 analyzed metaphorical contexts, there are 287 that contain metaphorical epithet in their structure.



Figure 7: Frequency of adjectives and their distribution in the poetry of Samuel Taylor Coleridge.

Both abstract and concrete concepts can be represented metaphorically, which testifies to the high frequency of semantic-cognitive operation of mapping those features of the source domain to the target domain concepts which reflect the anthropocentric character of world perception and its artistic-poetic representation resulted in the spiritualization of the object of the image (mainly the elements of nature, cognition, imagination, fantasy, emotion). Coleridge's poetics is characterized by the phenomenon of synesthesia as the unity of visual, acoustic, sensory and rational perception of the environment; the usage of phraseological / lexicalized metaphors (mainly formed on the basis of adjectives sweet, soft, deep, green), which are fixed in the folk-poetic picture of the world as constant representatives of the phenomena of environment, human existence and activity, and which in the definite poetic context are enriched with a new content: sweet abode, sweet flower, sweet dream, soft voice, soft glow, soft soul – *Sweet songsters warble in a shade their wild-long melody; Ye pine-grows, with your soft and soul-like sounds*. Adjectives that perform in the text the function of both the attribute and the epithet belong to the groups of qualitative adjectives denoting light, color, temperature, way of doing something (action) and state, sensations: clear, dark golden, warm, cold, etc.

The Tropes program also established the nomenclature, frequency and distribution of nouns involved in the creation of artistic-poetic metaphor. According to the frequency of nouns involved in the creation of the metaphor, the conceptual spheres "Man" and "World, Nature" were identified as those represented by the largest number of metaphors. Metaphors in which the noun is a key element have been analyzed for their functional features in the structure of poetic micro contexts and lexical-semantic content. Thus, the noun metaphor is involved in the artistic and poetic conceptualization of conceptual sphere "Human"– the concepts of man (in general), psycho-emotional and cognitive activity, often contains the following keywords: love, heart, soul, spirit, joy, dream, voice, eye, breath, mind.

Noun metaphor, involved in the artistic and poetic conceptualization of the conceptual sphere "World" – the concepts "nature", "natural elements", often contains the following keywords earth, sun, rock, stream, air, breeze, tree, sea, star, grove, sky. The most frequent lexical-semantic type of poetic image created on the basis of these two groups of keywords is metaphor-personification (both spiritualization of objects of nature and abstract concepts, and spiritualization of abstract concepts that mean evaluation, emotion, state, phenomenon, action, behavior). Thus, the described features of metaphoric conceptualization manifest the artistic and poetic reproduction of the basic artistic and aesthetic principle of romanticism - anthropocentric perception of the environment.

3. Implicit verbalization of the artistic concept

Condensation of the conceptual content in the semantics of the literary text is achieved through the interaction of its lingual (structural) and speech (discursive) elements, which are not direct "nominators" of the concept. In this case, it is customary to speak of implicit forms of concepts objectification.

Implicitness as a cognitive-communicative, discursive, linguistic and speech phenomenon is considered from various positions [12, 13, 14, 15, 16]. Implicitness is usually understood as the presence of deductive, non-textual knowledge, indirect, specifically organized imaginative senses, which are interpreted based on the context, and which are related to such categories of artistic semantics as subtext, allusions, and parabolic speech performing appropriate aesthetic and stylistic functions. Most researchers are inclined to the idea of implicitness as an essential category of structural and semantic organization of the text [17, 18], which consists in the contradiction between the universality of the means of expression and the individuality of the use of these means and in the way of structuring textual information, which reflects the interplay of underlining and hiding in the author's conceptions. Therefore, the artistic text is a space for the development and interaction of explicit and implicit information, expressed by multilevel verbal elements. The correlation of explicit and implicit in the semantic structure of the text determines the flexibility of its conceptual structure.

3.1. Implicitness of textual semantics from semiotic, cognitive poetics and lingual poetics perspective

The possibility of indirect ways of actualizing conceptual information is connected not only with the phenomenon of implicitness, but also with the semantic versatility of the literary text as a basic feature of its artistic merit. The study of the ambiguity genesis of the literary text has been actively carried out in linguistics and related sciences from the perspective of various theories [12, 14, 16, 17, 18].

The approach to the study of artistic semantics from the standpoint of cognitive semiotics makes it possible to consider the phenomenon of artistic text as a complex sign / set of signs connected on the basis of system interaction. R. Barthes understands the meaning of the text as embodied plurality [16], a dynamic, internally contradictory phenomenon, because the text is not a passive carrier of meaning, but a complex sign synthesizes various codes, ordered and connected by the unity of conceptions and deep meaning. The code is interpreted as a system of signs for transmitting messages (verbal code in linguistics), and as a system of conventions, associative fields, super textual organization of values [16]. The set of meaning-making codes, their crossing form a supra textual organization of meanings that models the author's artistic world and variants of its possible perception by the reader.

Semantic multifaceted nature of the text and factors of its formation are in the center of receptive aesthetics (G. Gadamer, E. Husserl, R. Ingarden, I. Mukarzhovsky, V. Iser). Revealing the true existence of the artistic image requires the work of the reader's imagination, which fills the text with meaning and aims to fill the gaps in meaning. From the point of view of the theory of receptive aesthetics, the semantic potential of a literary work cannot be limited to one possible interpretation, because, according to R. Ingarden, semantic mobility is given by the structure of the text and is contained between expressed and unexpressed, communicative certainty and uncertainty; since the objects of the image in the work of art are in a potential state, its meanings are actualized into a single whole during reading.

The semantic versatility of artistic and, in particular, poetic text is also in the center of linguistic poetics. From the lingual poetic consideration of the structural and semantic organization of the literary text as the interaction of three levels ideological and artistic content – system of artistic concepts – linguistic and aesthetic resources semantic complexity and versatility of the text is caused by the discrepancy between "depicted" and "expressed". The possibility to penetrate into the processes of artistic semantics appears in the case of solving the problem of the relationship between "form and content" and "meaning and sense" of the artistic / poetic text. A fundamental feature of artistic merit is the correlation between the internal and external plans of the text as the possibility of embedding different meanings in the same form, and vice versa – the expression of meaning as a stable invariant in different formal manifestations. In the semantics of a work of art there is an integration of two

meanings - direct and indirect, obvious, literal and hidden on different layers [15, 16, 17, 18], which are intertwined joining the structure of different layers of verbal semantics [17]. The purpose of lingual poetic analysis of a literary text, respectively, involves the reconstruction of the deep semantic basis of the text through the disclosure of lexical-semantic, stylistic and figurative potentials of its verbal structure, poetic language as the main tool of aesthetic modeling of reality.

The essence of artistic / poetic language lies in the special use of national language resources from a certain aesthetic angle as a situational speech act, the content of which may be different, thus, emphasizing the semantic dependence of the poetic word from the context, ethnic mental principles of creation and perception, cultural tradition, time, space, the role of the recipient in the realization of the figurative and symbolic potential of language. Poetic language is both a material of art and a special mode of linguistic reality, it condenses, actualizes the features of the structural elements of language, which highlights the semantic depth of words to express the appropriate intentionality and achieve an aesthetic effect. The duality of the poetic word is the source of the formation of the poetic image and determines the correlation of the objective and subjective in the content of the work, its internal and external forms (according to O. Potebnia). It is the internal form that constitutes a certain semantic universe, which is characterized by a sign of integrity, organic and systematic character. The interaction of internal and external forms is the main substrate of art. In the structure of the poetic text there are two systems of images – a system of directly expressed and a system of indirectly expressed images, where the latter is not always realized by the recipient, but is just as real and artistically effective, created on the basis of the first system. Moreover, the combination of figurative and symbolic elements of the first level system in poetry, their parallel development, intersection, combination give rise to a poetic image that is not contained in each of them separately, and is a figurative transformation as a result of the merger of both plans. In the field of lingual poetics, analytical thought is aimed at revealing the mechanisms of artistic creation and "calculating" the poetic meaning from the array of poetic images of the work – from a single poetic fact, image (which the researcher chose as a starting point of analysis) to a set of higher level images, meta images of the works, ideological dominants of the author's worldview [18].

Thus, the semiotic, receptive and lingual poetic perspectives of the text study organically complement each other in the understanding of the text as embodied collective intelligence and experience, as an ordered multilevel system, which generates complex artistic and aesthetic meanings in the unity of figurative-symbolic, plot-compositional, intertextual, interdiscursive and epistemological spaces into a semiotic, semantic and conceptual unity. Consequently, the extraction of deep conceptual information (due to the ability of human consciousness to build a network of concepts as a thickening of dominant meanings) is similar to filling a certain amount of information formed by the gap which exists between the sign and the concept – the asymmetry between what is expected and realized in the literary text. As a result, lingual phenomena appear in the form of multilevel constructs – semiotic models that lead to a certain correlation with cognitive processes and structures and express the creative originality of the author in the construction of collective and individual artistic macro world. Consequently, the interpretation of artistic and conceptual information, expressed implicitly, is based on such an understanding of the linguistic unit of the literary text, which combines its traditional vision as a result of reflecting reality and the modern one – as a result of cognizing and construction of reality by the author-creator of the literary text within the semiotic universe of culture.

3.2. Application of contextual-interpretative method for implicit conceptual information revealing

Therefore, the disclosure of implicit conceptual information is carried out using a contextual-interpretative method, which is a set of procedures, mainly receptively oriented, aimed at reconstructing the author's idea, ideological and thematic content, dominant artistic motives and meanings, preceded by the stage of contextualization – the revealing of micro and macro context, complicated, implicit, ambiguous form of actualization of the corresponding concept / system of concepts taking into account the author's worldview priorities, philosophical and aesthetic aspects of text creation. The stage of contextualization involves the separation of the system of textual verbal fragments, united thematically and meaningfully within one artistic and semantic plane. The next stage is the interpretation based on

the principle of hermeneutic circle, which involves a set of consistent analytical operations aimed at disclosing the textual meaning as a movement from the individual to the general and vice versa, because comprehension of the whole is possible only by understanding its homogeneous and heterogeneous parts during the continuous “drawing” of the sense.

The method of meta-description, proposed several decades ago by Yu. S. Stepanov, is one of the effective ways to calculate the poetic meaning from an array of typical poetic images of the work – from a single poetic fact, image (which the researcher chose as a starting point for analysis) to a set of images of higher level, meta-images, metameta-images of the key idea of the work, ideological dominants of the author's worldview [18]. At this stage, the interaction of the linguistic organization of the text with its ideological, artistic, conceptual and emotional content is determined by application:

- of stylistic, lexical-semantic, associative-semantic analysis, the latter being used to reveal the relationships of a single word, image, set of images of the literary text in the structure of associative-semantic fields, to trace the dynamics of associative-semantic lines, accumulation and crystallization of recurrent image-associative clusters, as well as to describe the thematic macrostructures, identify their combination and alternation in the text, which determine the trajectory of interpretation of hidden conceptual information;
- of cognitive-semiotic analysis to distinguish the system of symbols of the literary text and their interpretation from the perspective of embodied conceptual meanings; we take into account the epistemological (as a manifestation of the complex relationship between the author and interiorized existence, which is realized by the individual – the author and the reader – and the ethnic group) and cultural-historical (linking the text, author and reader consciousness with the code of culture in its development) aspects of artistic symbol. Cognitive-semiotic analysis also makes it possible to identify images-archetypes of the text in the form of themes, plots, meta-images, metaphors, etc., which reflect the preforms of consciousness and allow to consider the conceptual information embodied in them in recursive (as inter semiotic connections with the previous tradition of culture) and recursive (as hypothetical modeling of the text's influence on future development of the semiotic universe) aspects;
- of narrative analysis (during the study of certain genres of romantic poetry, such as ballads, lyrical ballads, conversational and confessional poetry) in order to determine the textual poetic narrative strategies and to identify the speech of characters, establishing their conceptual function, because multifaceted textual meanings are formed by a variety of voices that in case of collision of semantic codes acquire the features of polyphony.

Applying the contextual-interpretive method with the aim of splitting the implicit conceptual information, we rely on the principles of hermeneutics and receptive aesthetics about the relativity of textual understanding, potential openness of the text, the fundamental inexhaustibility of interpretation and inseparability of text knowledge from the self-knowledge of its interpreter.

Thus, given the understanding of the multifaceted semantics of literary text, determined by the nature of fiction and poetic language as its tool and matter, explicit and implicit forms of embodiment of textual meanings, we believe that the study of its conceptual framework as a stable invariant around which the whole process of sense creation is organized is based on an algorithm that provides:

- analysis of linguistic-stylistic aspects of the text, its semiotic resources, linguistic-aesthetic potential of explicit and implicit linguistic means of verbalization of artistic concepts as tools of artistic conceptualization and manifestation of lingual cognitive processes, which are the basis of semantic structure;
- disclosure of pragmatic characteristics of the text and the role of pragmatic meanings of artistic text in verbalization of axiological, ethical and psychological-emotional aspects of poetic conceptualization, including social significance of verbal images, symbols, stereotypes within national semiotic systems and contextual determinism of their formation and functioning;
- identification of extra lingual factors of generation and interpretation of the text, in particular elucidation of the peculiarities of the author's worldview complex in general cultural, intellectual, religious plans, and individual psychological principles of poetic creativity;
- taking into account the genre characteristics of the work in their correlation with the stages of national artistic consciousness and the evolution of worldview and aesthetic systems; taking into account various aspects of the author's artistic work in logical, philosophical, historical, cultural

plans in order to outline the optimal directions of interpretations (if necessary, involving postmodern – gender, psychological, postcolonial – readings, etc.).

All these prerequisites for the study of artistic conceptualization in the poetic discourse presuppose a symbiosis of diverse methodological models of scientific analysis that consider textual meaning not as a static, intra linguistic, coded property, but as a dynamic result of artistic communicative-discourse practices that provide the choice of vector of scientific research, the flexibility of the system of research techniques, procedures and stages.

4. Conclusions

Literary and especially poetic text is a complex semantic unity which is created on the basis of the development and interaction of explicit and implicit information, expressed by multilevel verbal elements. The correlation of explicit and implicit in the semantic structure of the text determines the flexibility of its conceptual structure. To reveal the conceptual structure of the poetic text the analytical algorithm should take into consideration that the procedures of extracting conceptual information from explicit and implicit verbal textual elements differ considerably, since the corresponding linguistic structures of the text, directly nominate the artistic concepts, manifest them by images or by expressive and descriptive means. The implicit conceptual information emerges as a combination of associative elements, names of other related concepts, which in their integrity form a multifaceted semantic organization of the text.

The revealing of explicitly verbalized conceptual information is possibly by the application of special software designed for performing semantic analysis of large textual material. They demonstrate their high efficiency in analyzing the explicit forms of concept verbalization: nomenclature and distribution of key words, the actualization of certain concepts within the general conceptual fields in terms of lexico-grammatical parameters of textual elements. The study of explicit forms of verbalization of artistic concepts is supplemented by lexical-semantic, stylistic and contextual analysis. However, the research indicates that the application of the Tropes program is limited and often does not shed light on the objective processes and mechanisms of analog-associative correlations of linguistic forms in the poetic actualization of key concepts of the author's artistic system. Therefore, the analysis with the help of the mentioned software was supplemented by the method of semantic grouping of verbalizers of the corresponding reference fields.

Thus, given the understanding of the multifaceted semantics of literary text, determined by the nature of fiction and poetic language as its tool and matter, explicit and implicit forms of embodiment of textual meanings, the study of its conceptual system as a stable invariant around which the whole process of sense creation is organized is based on an algorithm that combines instrumental methods of analysis and the methodology of contextual-interpretative analysis that presupposes a symbiosis of diverse methodological models of scientific analysis that consider textual meaning not as a static, intra linguistic, coded property, but as a dynamic result of artistic communicative-discourse practices that provide the choice of vector of scientific research, the flexibility of the system of research techniques, procedures and stages.

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