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SEMANTICS OF ARCHETYPAL STRUCTURE OF VERBAL POETIC IMAGES IN ROBERT FROST'S "MOUNTAIN INTERVAL"

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Abstract: The article deals with the semantic peculiarities of archetypes forming the preconceptual structure of verbal poetic images constructed by Robert Frost in his collection "Mountain Interval". The research is carried out from the perspective of cognitive poetics and the archetypal approach. The article focuses on the main archetypes and concepts as the main units of collective unconscious. The main point of the article is the discussion of the significant semantic peculiarities of the archetypes which predetermine the structure of the poetic verbal images in the collection "Mountain Interval" by Robert Frost. As far as poetic texts are characterized by the complex structure as well as plurality of meanings and their interpretations, the paramount role in the expounding verbal poetic images and their semantic content belongs to cognitive poetics. Tsur's conception of cognitive poetics as the combination of traditional and newly developed methods of research is taken as the basic methodology in the investigation. The perspective of cognitive poetics makes it possible to determine the structure, semantics, and pragmatics of the verbal poetic images inferred from an artistic text.

Keywords: Archetype, Archetypal structure, Cognitive poetics, Collective unconscious, Semantics, Verbal poetic images.

1 Introduction

Language by its nature is a highly differentiating logical instrument that demands special procedures to transfer emotional experience. Using symbols meaningful to the recipients and at the same time preserving the semantics, the author of the literary text starts the interaction with the readers and defines the direction of their mental activity.

Modern linguistics is characterized by the coexistence of different paradigms of scientific knowledge, a variety of approaches and areas in the study of language. In particular, cognitive linguistics and cognitive poetics developed a precise methodological and conceptual system, the basis of which is the theoretical foundations of cognition, the methodological apparatus of cognitive linguistics, and the acquisition of various directions of traditional linguistics and literary criticism.

Cognitive linguistics considers language as a general cognitive mechanism. Its interests cover the mental basis of understanding and producing language from the point of view of how the structures of language knowledge are represented and involved in the processing information. Whereas, cognitive poetics studies semantics focusing on cognitive strategies for the formation and processing the information embodied in the artistic text, linguistic and cognitive aspects of poetic images in the works of various authors in national literatures.

Cognitive poetics is involved in investigating the ways with the help of which writers overcome the problem of irrelevance of the aim and means; it helps to find out the nature of the experience and relate it systemically to the poetic structures. Cognitive literary studies have become urgent in the past decade. S. Baumbach, R. Haekel, and F. Sprang [1] define the place of this new field of studies in the humanities, defining the scope of its research, methodological, theoretical, and conceptual challenges, multiple dimensions and objections of the cognitive literary studies. M. Hartner [12] and M. Burke [3] offer to view cognitive literary studies as interdisciplinary intersection of science and literature. The scholars dwell upon the relevance of cultural studies in the dialogue between cognitive researchers and literary scientists, and assume further systematic cognitive research of culture in general. L. Zunshine [37] speaks about the dynamics of cognitive literary studies and points out the possibility of existence of its new areas of study, for instance, cognitive disability studies, cognitive queer studies, studies of the new unconscious.

R. Tsur [33] as the main representative of the cognitive poetics shows how conventional poetic styles are created and modified by human cognitive systems and migrate in the cultural environment. The scholar also distinguishes the relation between the human mind and the surrounding world together with cultural forms as the outcomes of this correlation and concludes about the capacity of mind to shape poetic conventions in the aesthetic object. A further development of this idea is found in A. Vaughan-Evans, T. Robat, J. Llion, L. Peredur, W.J Manon and T. Guillaume [35] who theorize on the ability of human brain to process and create poetic forms and dwell upon the problem of how phonostylistic devices (metrical patterns, rhyme, alliteration) can be processed without taking into the meaning of the linguistic units.

F. Spang [30] scrutinizes poetic form with the help of cognitive sciences and view sonnet as a poetic form presupposing cognitive processes that affect the aesthetic experience of literary texts. A. Kuzmičová [21] does research on mental imagery, provides its typology in the context of reading experience. Neurocognitive poetics is viewed by A.M. Jacobs [13] as the basis of literary texts' reception.

Z. Kövecses [18] has made contribution to the theory of conceptual metaphor, analyzing its types, procedures of its identification in the literary texts and linguistic realization of conceptual metaphors. The scholar [17] also draws attention to the problem of cognitive linguistics to discuss both universal and specific cultural grounds of conceptual metaphors; thus he views the theory of conceptual metaphor as a means of analysis of both universal and national images. Z. Kövecses [19] defines two areas of functioning of conceptual system (contextual and conceptual organization), whereas the context (situational, discourse, conceptual-cognitive, and bodily) is of the most significance.

The latest scientific research done by Z. Kövecses [19] is dedicated to the conceptual metaphor theory and its relation to the media language, namely the participants of media communication, the structure, semantics and functions of conceptual metaphor in the context of media texts.

The theory of verbal poetic images, considered by means of cognitive-poetic approach of linguistic research, has become more relevant and developed in the last decade in the writings of Ukrainian scholars. Thus, L. Belekova defines a verbal poetic image as "a kind of artistic communication aimed at the disclosure of textual, subtextual and non-textual information, which is based on the verbal poetic images that characterize it" [2]. The researcher considers this concept as an expression of the idea, the generalized content of the poetic text and the verbal poetic image as the embodiment of the image, idea, and content in the speech [2].

The aim of the article is to study the semantic peculiarities of the verbal poetic images in Robert Frost's collection "Mountain Interval" (30 poetic works that comprise the material of the research paper) by establishing their cognitive properties by means of the archetypal preconceptual background.

2 Materials and Methods

The choice of methods implied in the course of the study is determined by the main objectives, material and character of the article.

The general research methods include: deductive method – to consider the cognitive nature of the verbal poetic images; descriptive analytical method – to state the peculiarities of functioning of the archetypes in the poetry collection; inductive – to substantiate the archetypal preconceptual basis of the poetic texts by R. Frost; full-text corpus selection – to group the examples of archetypes found in the poetic texts; quantitative

analysis – to distinguish qualitative properties of the verbal representation of the archetypal imagery in the poems under analysis.

Linguo-poetic analysis consists of linguo-stylistic analysis – the determination of the textual peculiarities of the imagery that form the individual creative style of the American poet; interpretational textual analysis and contextual analysis – the identification of the imagery semantics and its contextual realization; linguo-cultural analysis – the study of the archetypal preconceptual basis and its interconnections.

Linguistic analysis mainly presupposes semantic analysis which underlies the semantic significance of the archetypes represented in the literary texts under discussion; conceptual analysis is based on the theory of conceptual metaphor which reflects the writer's imagery realized in the poetic texts.

The sphere of interests of cognitive linguistics covers the mental fundamentals of understanding and producing language from the point of view of how structures of linguistic knowledge are represented and involved in the processing information. As R. Tsur [33, p. 281] notes, cognitive poetics offers cognitive theories that allow systematic study of the interrelations between the structure of literary texts and the way they are perceived by the reader. In addition, it delimits the effects that may be legitimately linked to the structures under consideration and those that do not have a link.

In cognitive poetics, it is commonly believed that poetic text not only has certain content and transmits thoughts, ideas, but also reveals the emotional qualities perceived by the reader. The work of Tsur "Aspects of Cognitive Poetics" [32] discusses the problem of the discrepancy between the emotional properties of the artistic text and the tendency of the human language to be clearly categorized.

According to the scholar, the word "cognition" has undergone significant changes over the last sixty years. Initially, it was used to denote the differences between rational and emotionally impulsive aspects of human mental life. According to modern terminology, the structure of cognition includes such processes and phenomena as perception, memory, attention, problem solving, language, thinking, and imagination. Tsur emphasizes that cognitive poetics operates with the notion of "cognition" in the second sense [33, p. 280], and if to take into consideration the fact that emotions are an orientation mechanisms, most of the exquisite poetic works are poetry of disorientation. In this case, the cognitive correlates of poetic processes need to be considered in three different perspectives, namely, as normal cognitive processes, as some modification or violation of these processes, and their reorganization according to other principles [33, p. 280].

As Tsur notes, the role of cognitive poetics is to describe the mechanisms of protection and orientation, the violation of which gives rise to a strong impression or experience. It also helps to clarify the nature of this experience and systematically correlate it with poetic structures [32, p. 293].

In his work, the scholar combines traditional techniques of structuralism, new critique and cognitive poetics. Commenting on the clarity between these approaches, he points out that the first two directions operate with critical terms of a broad narrative that allow for clear delineation in the text and between the texts. However, such a differentiation does not foresee further conclusions. Only the effect of the perception of the text by the reader attaches importance to any descriptions. Namely cognitive poetry provides the basis for organizing data on these effects. On the other hand, the terms of cognitive poetry have a limited descriptive content that would allow for certain delineation within and between poetic texts, and, therefore, they are completely dependent on the terminology developed by the new critique and structuralism, as well as the poetic theory of the 18th century [32, p. 304].

Tsur's perspective of cognitive poetics has significant divergences from the general tendencies in the development of cognitive linguistics. The differences lie in the very approach to the literary text, in the issues which have to be solved by the researchers who are inclined to one or another methodological approach. Tsur indicates that there is a tendency in cognitive linguistics to create a basic cognitive metaphor from a large number of diverse metaphors, while cognitive poetics emphasizes the uniqueness of each metaphor, the special poetic effect created by it. In addition, cognitive poetics contains theoretical developments relating to thematic, semantic, and syntactic structures, reader's cognitive style, rhyme, and the interaction of all these factors in influencing the reader's perception of the text.

Besides, cognitive poetics examines semantic and rhythmic structure of verses on the basis of general principles common to these two aspects. It takes into consideration alternative variants of text reproduction (imaginary or vocal), thus the contradictions in the metaphor lie in its semantic interpretation, and the ambiguity of the poetic rhythm is in the rhythmic implementation. At the same time, both semantic and rhythmic structures are formed and limited by cognitive processes [32, p. 309].

Consequently, cognitive linguistics considers language as a general cognitive mechanism, it covers the mental basis of understanding and producing language from the point of view of how the structures of language knowledge are represented and involved in the information processing.

3 Results and Discussion

Any literary text is an example of the writer's cultural outlook which can be traced and interpreted by means of archetypal images. Semantic and aesthetic transformation of archetypes in literature, the change and interchange of meanings of linguistic units that compose the structure of the literary text results in the change of shades of meaning perceived in the complex perspective of the artistic unit. The system of archetypes developed by Jung forms the preconceptual ground of the verbal poetic image and the basis of the conceptual metaphor construction. The preconceptual layer of imagery in the collection of poems "Mountain Interval" by R. Frost is structured by such archetypes as *traveller, person, hero/trickster, way, water, fire, light, darkness, earth, mother, transformation, trinity, regeneration, mother, repository, tree, connection, movement*.

3.1 Archetype as the Conceptual Basis of the Verbal Poetic Image Formation

Since figurative thinking is characterized by the ability of a person to coincide objects and phenomena of the surrounding reality with one another, to imagine one subject by means of another, the artistic image represents a specific form and way of life representation by means of different art forms. In cognitive poetics, the poetic image is described as a linguistic-cognitive construction.

Archetypes are the most fundamental universal human mythological images and motifs, the ancestral schemes of the collective unconscious, which can be found in the foundations of any artistic structure. The definition of archetype belongs mainly to the newest scientific paradigmatic structures [25], but the most important is the evolution of scientific views based on the concept of archetype which was revealed in the theory of "individual unconscious" of Freud [9] and "universal prototyping" of Jung [16].

According to the theory of psychoanalysis by Freud, the art is a form of compensatory satisfaction of human's unconscious desire [9, p. 158]. In the context of the "individual unconscious", two primary archetypes are engrained: sexuality and the desire for death, i.e., they predetermine love and violence, and their sublimation motivates human actions.

G. Lacoff and M. Johnson, who were working in the framework of cognitive semantics, formulated the definition of the concept of "cognitive unconscious" as the properties of the human psychology to form preconceptual structures of thought by means of the gestalt perception of objects and phenomena of objective reality through the corporal, sensual, and sensory-motor interaction of man with the surrounding world [23, p. 10-11].

Considering the results of the researches of P. Churchland [5] and T. Regier [28] in the sphere of psychology and neurophysiology, most of the thinking operations are carried out automatically by the person without realizing them, but not in the sense of the suppressed instincts of the unconscious, according to the interpretation of Freud - it forms them beyond the level of cognitive awareness, without making any effort to understand them [5, p. 42-46; 28, p. 63-70]. This is due to the fact that part of the conceptual human's system, the mind is formed even before the reflexive stage of its development, before comprehending itself [23, p. 12]. The realization of oneself and of the surrounding world, the construction of a conceptual image of the world is the basis of the person's rational behavior that distinguishes him from an animal [21].

The conceptual human system is formed by different kinds of knowledge. This is due to the source of information one uses and way how it is realized: through the cognitive unconscious or the conscious one. Belekova distinguishes three levels of mental representations:

- Preverbal, containing archetypal image-schema;
- Conceptual, structured by various concepts, ordered in schematic models of images using image-schemes;
- Verbal, revealing archetypal image-schemas and conceptual schemes in verbal poetic images [2, p. 13].

The intuitive coverage of archetypes is ahead of any action; it is a cognitive structure in which the generic experience is written in a short form [28]. Jung conducted a parallel between the archetypes and the system of axes of the crystal, which preforms the crystal in solution, being a non-material field that distributes the atoms of substance [14]. In the psyche, this "substance" is the person's external and internal experience, organized in accordance with innate images [23]. In pure form, the archetype does not include the consciousness; it is always combined with certain representations of human experience and undergoes a conscious processing. The archetypal images of consciousness that are observed in dreams and hallucinations are closer to the archetype. These are intricate, dark images that are perceived as horrible, hostile, but at the same time being experienced as something incredibly higher from the man himself, something even divine. Jung emphasizes that facing them causes strong emotions, leads to the transformation of individual consciousness [16].

Agafonov notes that understanding the archetypes arises due to the activation of relations between conscious and unconscious contents, which makes it possible to understand [1]. In modern psychology, the relation between consciousness and the actualized areas of the meanings of the unconscious is regarded as figurative background. The figure, the image of the conscious is perceived even against the background of the unconscious, which J. Lacan calls "silence that speaks" [22].

The term "archetype" itself was introduced by the psychological school, which gave an explanation of its nature and held the boundary between archetype and instinct, archetype and symbol [16, 4]. The representatives of the literary direction outlined the ways of studying archetypes in mythology, folklore, religious writings and fiction, and defined a circle of the most widespread archetypal themes, plots, and symbols (Meletinsky 1995; Toporov 1995; Campbell 1998; Frye 1957). The subject of the study of archetypes in linguistics is the discovery of ways of their verbal formulation [36].

In analytical psychology, under the influence of Jung's ideas, archetype is regarded as a form of consciousness. According to

the scholar, poets and other talented people join the other voice despite their own one which seems to come from the depths of consciousness [14]. The creators' consciousness can acquire the meaning that flows from the hidden depths of the subconscious and gives it a religious and artistic form. They cover some forms that appear spontaneously in the human consciousness and have the ability to influence the inner world. Then these forms were called "collective unconscious" [14]. For Jung, the collective unconscious is the generic memory of mankind, the result of the family's life. It is inherent in every person, transmitted from generation to generation and is the basis of the individual psyche and its cultural identity. Thus, L. Belekova concludes that archetypes of the collective unconscious are cognitive patterns and images that always accompany a person and used to be the source of mythology and poetry [2].

Systemizing the views of Jung, Belekova discovered 17 archetypes, which are divided into psychological and cultural archetypes. According to Jung, the psychological archetypes include: *spirit, ego, shadow, anima and animus, water, mother, transformation or regeneration* [14, 15]. The cultural archetypes include *trinity, hero, Madonna, eternal traveler* [16]. The distinction between cultural archetypes and psychological is that they are not contained in the collective unconscious, but they are actualized in the minds of archetype images created by the humanity in the process of systematization and schematization of cultural experience [2, p. 12]. According to Belekova, a cultural archetype is a deliberately redesigned psychological archetype in the judgments and assessments of individuals, the content of which is manifested through the relationship with the myth, religious doctrine, fairy tale and literature [2, p. 18].

Cultural archetypes play the role of spontaneously functioning stable structures of processing, storing, and representing collective experience. One can single out universal and ethnic cultural archetypes among them. By preserving and reproducing the collective experience of cultural genesis, universal cultural archetypes provide continuity and unity of general cultural development.

Ethnic cultural archetypes are the constants of national spirituality, expressing and consolidating the basic properties of the ethnos as cultural integrity. Each national culture is dominated by its ethnic cultural archetypes which essentially determine the peculiarities of world outlook, the nature of artistic creativity and the historical fate of the people [2]. According to Jung, the actualization of the archetype is a step into the past, a return to the archaic properties of spirituality [14]. At the same time, as A. Zabyiako notes, strengthening the archetypal value can be a projection into the future, as the ethnical cultural archetypes express not only the experience of the past, but also the speculation of the future, the dream of the people [37].

The inventory of psychological and cultural archetypes can be supplemented by analyzing the works of the followers of Jung and representatives of other areas of studying the archetypes. Listing the archetypes that are not mentioned in the works of Jung, Belekova notes, first of all, the psychological archetypes of WATER, FIRE, AIR, and EARTH, which denote the elements of the world [2]. The scholar points out that the archetype of WATER is the most recognized. Toporov relates its universal nature to the idea of prenatal consciousness, according to which the events of the prenatal period are fixed by the embryo, and the results of this non-sensory perception are the so-called "oceanic feelings" that pass through all the human's life [31].

Studies devoted to the concept of "archetype" show the tendency to find out the mechanism of formation of archetypal images [30, 31, 36], to find archetypes not only in the life of a man and the nature, but also in artifacts and products of human activity. According to Jung, the archetype receives content only when it becomes conscious and thus it is enriched by the facts of conscious experience [15]. An archetypal image arises as a result of mediation of the deep imperatives of the tribal past [14].

The core of archetypes is mythology, and the deployment of the mythology is carried out through narrative mapping, through comprehension of the plots, motifs, and symbols contained in the Bible, myths and masterpieces of world culture [2].

So, the introduction of schematics of basic concepts and archetypes, which is the basis of a verbal poetic image, into the conceptual scheme that structures the conceptual hypostasis of the image, is carried out on the basis of various types of poetic thinking by means of linguistic cognitive operations.

3.2 Semantics of the Archetypal Figurative Plane of Frost's Poetic Texts

Having analyzed the works from the poetic collection "Mountain Interval" [10] by R. Frost, it has been discovered that, in spite of the variety of images in the poems, it is possible to follow certain tendencies in the selection of basic concepts that serve as the basis for constructing verbal poetic images.

In particular, in the poem "The Road Not Taken" the cultural archetype of the ETERNAL TRAVELER distinguished by Jung [14] can be observed. It underlies the very image of the lyrical hero and is realized in the following verbal poetic image:

(1) "Two roads diverged in a yellow wood, / And sorry I could not travel both / And be one traveler, long I stood..." (Frost 1920: 4);

(2) "Yet knowing how way leads on to way, / I doubted if I should ever come back" (Frost 1920: 4).

In the first case, the archetype of the ETERNAL TRAVELER is closely intertwined with the archetype of the PERSON, the main conceptual implication of which is integrity that is embodied in this image. The same archetype is found, however, in a slightly different, less literal interpretation, i.e., in the work "Birches". This verse also imposes another archetype of the HERO/TRICKSTER. These two archetypes are realized in the image of a boy who shakes birches:

(3) "When I see birches bend to left and right / Across the lines of straighter darker trees, / I like to think some boy's been swinging them" (Frost 1920: 26);

(4) "One by one he subdued his father's trees / By riding them down over and over again / Until he took the stiffness out of them, / And not one but hung limp, not one was left / For him to conquer. He learned all there was / To learn about not launching out too soon / And so not carrying the tree away / Clear to the ground. He always kept his poise / To the top branches, climbing carefully / With the same pains you use to fill a cup / Up to the brim, and even above the brim. / Then he flung outward, feet first, with a swish, / Kicking his way down through the air to the ground / So was I once myself a swinger of birches" (Frost 1920: 28).

One can observe the implementation of the archetype of the eternal traveler in the following works:

(5) "The Telephone": "When I was just as far as I could walk / From here today..." (Frost 1920: 21);

(6) "An Encounter": "Sometimes I wander out of beaten ways, / Half-looking for the orchid Calypso" (Frost 1920: 34);

(7) "The Smile" ("The Hill Wife"): "I didn't like the way he went away. / That smile! It never came of being gay / ... / ... the wretch knew from that that we were poor. / ... / I wonder how far

down the mad he's got. / He's watching from the woods as like as not" (Frost 1920: 34);

(8) "Snow": "Well, now I leave you, people. / ... / "Well, there's the storm. That says I must go on. / That wants me as a war might of it came. / Ask any man. / ... / We've found out in one hour more about him / Than we had seeing him pass by in the road / A thousand times. If that's the way he preaches!" (Frost 1920: 68);

(9) "The Sound of the Trees": "I shall set-forth for somewhere / I shall make the reckless choice, / ... / I shall have less to say, / But I shall be gone" (Frost 1920: 75).

(10) "Bond and Free": "Thought has need of no such things, / For Thought has a pair of dauntless wings / ... / Thought cleaves the interstellar gloom / And sits in Sirius' disc all night, / Till day makes him retrace his flight, / With smell of burning on every plume" (Frost 1920: 25).

One of the basic concepts that is most often found in the collection is the concept of the WAY. Thus, the images based on this concept in the first poem "The Road Not Taken" are the following:

(11) "Two roads diverged in a yellow wood..." (Frost 1920: 4);

(12) "... way leads on to way..." (Frost 1920: 4);

(13) "Two roads diverged in a wood, and I— / I took the one less traveled by" (Frost 1920: 5).

The concept WAY is realized through moving from one house to another in the composition "In the Home Stretch":

(14) "It's a day's work / To empty one house of all household goods / And fill another with 'em fifteen miles away" (Frost 1920: 15).

The verse "Meeting and Passing" also contains this concept, which has an additional implication of the traversed path:

(15) "As I went down the hill along the wall / ... / As you came up the hill" (Frost 1920: 22);

(16) "Afterward I went past what you had passed / Before we met and you what I had passed" (Frost 1920: 22).

The concept WAY in the poem "Birches" is implemented through denial:

(17) "And life is too much like a pathless wood" (Frost 1920: 27).

The poem "Brown's Descent, or the Willy-Nilly Slide" contains in its very name the coded concept of the WAY. Moreover, this concept is viewed in the following images:

(18) "And many must have seen him make / His wild descent from there one night," (Frost 1920: 52);

(19) "He gained no foothold, but pursued / His journey down from field to field" (Frost 1920: 53);

(20) "Well-I-be-" that was all he said / As standing in the river road / He looked back up the slippery slope / (Two miles it was to his abode" (Frost 1920: 55);

(21) "Don't think Brown ever gave up hope / of getting home again because / He couldn't climb that slippery slope" (Frost 1920: 54);

(22) "It must have looked as if the course / He steered was really straight away / From that which he was headed for" (Frost 1920: 54);

(23) "But now he snapped his eyes three times; / Then shook his lantern, saying, "He's / 'Bout out! " and took the long way home / By road, a matter of several miles" (Frost 1920: 55).

"The Gum-gatherer" also contains images based on the concept of the WAY:

(24) "There overtook me and drew me in / To his down-hill, early-morning stride, / And set me five miles on my road / Better than if he had had me ride..." (Frost 1920: 56);

(25) "To be coming home the way I was" (Frost 1920: 57);

(26) "He came from higher up in the pass" (Frost 1920: 57).

Moreover, the concept of the WAY is the basis of several images of the verse "Snow":

(27) "Lucky for you / You had us for a half-way station / To stop at" (Frost 1920: 70);

(28) "... him pass by in the road / A thousand times" (Frost 1920: 69);

(29) "...he thinks he is going to make our house / A halfway coffee house 'twixt town and nowhere" (Frost 1920: 72).

The last work of the collection is "The Sound of the Trees" that contains an image based on the concept WAY:

(30) "They are that that talks of going / But never gets away" (Frost 1920: 74).

Thus, it is obvious that in the seven works of the book "Mountain Interval", there are 28 images based on the concept of the WAY, which gives grounds for assumptions about the weighty place in the figurative plane of Frost's poetry.

The concept WATER which has been noticed in the poems of Frost is one of the four psychological archetypes that have the meaning as the elements of the world, or the elementary ideas. As this concept is universal, it allows multi-valued interpretations. First of all, its attractiveness is connected with the idea of prenatal consciousness. According to it, events of the prenatal period are fixed by the embryo and pass through, as a result of non-sensory perception through the entire human life [10]. WATER can be seen as a source of life and death, motion and calmness, a real state, a source of purification.

This archetype can be observed in the images of the poem "In the Home Stretch":

(31) "...weeds the water from the sink made tall" (Frost 1920: 12);

(32) "Rank weeds that love the water from the dish-pan / More than some women like the dish-pan" (Frost 1920: 12).

Here the archetype of the WATER contains the implication of "the source of life" the same as in the title of the work "Hyla Brook", where water is an environment in which the existence of many living creatures originates and passes. However, in this verse such an image is observed:

(33) "Sought for much after that, it will be found / Either to have gone groping underground (And taken with it all the Hyla breed / That shouted in the mist a month ago, / Like ghost of sleigh-bells in a ghost of snow") (Frost 1920: 23).

In this case, another implementation of the archetype of the WATER is realized: "the river of death", "underground river" –

the Styx. Thus, within the same work, there is a collision of the antagonistic implications of one archetype.

In the verse "Birches", water has a negative implication as the ice suppresses the vitality of trees:

(34) "But swinging doesn't bend them down to stay. / Ice-storms do that. Often you must have seen them / Loaded with ice a sunny winter morning / After a rain" (Frost 1920: 27).

Furthermore, the archetype of the WATER is verbalized in the following verbal poetic images:

(35) "They click upon themselves / As the breeze rises, and turn many-colored / As the stir cracks and crazes their enamel. / Soon the sun's warmth makes them shed crystal shells / Shattering and avalanching on the snow-crust – / Such heaps of broken glass to sweep away / You'd think the inner dome of heaven had fallen" (Frost 1920: 27).

So, there are various implications of the archetype of WATER in this verse, namely: destruction (ice-storms, rain), numbness (enamel, snow-crust), purity (crystal shells).

Moreover, water (snow) is equivalent to the passage of time and the past in the poem "A Patch of Old Snow":

(36) "There's a patch of old snow in a corner / ... / Had brought to rest. / The news of a day I've forgotten" (Frost 1920: 11).

The next work that contains the archetypal image of water is "Pea Brush". Here WATER means life and may be considered as its analogue:

(37) "stifling hat with the odor of sap / From stumps still bleeding their life away" (Frost 1920: 29);

(38) "The frogs that were peeping a thousand shrill / Wherever the ground was low and wet" (Frost 1920: 29).

An image from the poem "The Cow in Apple Time" includes a similar implication of this archetype:

- "Her face is flecked with pomace and she drools / A cider syrrup" (Frost 1920: 33);

- "Her udder shrivels and the milk goes dry" (Frost 1920: 33).

The "Range-finding" also includes an archetype of the WATER in the meaning of "purity":

(39) "straining cables wet with silver dew" (Frost 1920: 35).

In the poem "The Bonfire" one may encounter the following implementation of the archetype of the WATER:

(40) "setting fire to all the brush we piled / With pitchy hands to wait for rain or snow. / Oh, let's not wait for rain to make it safe" (Frost 1920: 40).

The image of the work "Out, Out" gives life some signs of fluid, thereby WATER is an analogue of life:

(41) "as if to keep / The life from spilling" (Frost 1920: 50).

The poetry "Brown's Descent, or the Willy-Nilly Slide" treats water (ice) vice versa as an anxiety that causes isolation:

(42) "the icy crust / That cased the world" (Frost 1920: 53).

The implications of the archetype of the WATER in the poem "The Gum-gatherer" are movement, element, and the source of life birth:

(43) "We talked like barking above the din / Of water we walked along beside" (Frost 1920: 57);

(44) "... the grist of the new-beginning brooks / Is blocks off the mountain mass" (Frost 1920: 57).

A precipitancy as a force of nature is a conceptual implication of the archetype of the WATER which may be also traced in the work "The Vanishing Red":

(45) "The water in desperate straits like frantic fish / Salmon and sturgeon, lashing with their tails" (Frost 1920: 59).

In the poetry "Snow", WATER (snow) is interpreted as an obstacle in one case, but as a source of heat in another:

(46) "it's piling up against you / You see the snow-white through the white of frost?" (Frost 1920: 63);

(47) "found me banking up the house with snow. / And I was burrowing in deep for warmth" (Frost 1920: 67).

Consequently, the archetype of the WATER extremely often manifests itself in the verbal poetic images of works by Frost.

Another archetype that belongs to the notation of the four elementary ideas is FIRE. It is often found in the figurative plane of the poetic collection by Frost. Like most of the archetypes, FIRE is ambivalent, i.e., it can have various and even contradictory conceptual implications, such as "heat", "life", "family hearth" on the one hand, and "burning", "destruction", "threat", "death" on the other.

Thus, in the poem "In the Home Stretch" one can see the verbalization of the archetype of the FIRE through the image of the cooker, which is a source of warmth, home coziness:

(48) "We've got to have the stove, / Whatever else we want for" (Frost 1920: 17);

(49) "It's good luck when you move in to begin / With good luck with your stovepipe" (Frost 1920: 18);

(50) "When there was no more lantern in the kitchen, / The fire got out through crannies in the stove / And danced in yellow wrigglers on the ceiling, / As much at home as if they'd always danced there" (Frost 1920: 20).

The work "An Encounter" contains the archetype FIRE, which has the implication of "destruction", embodied in the form of the sun:

(51) "... the sun / By its own power seems to be undone" (Frost 1920: 34).

The verse "The Bonfire" is permeated through images based on the archetype of FIRE, which is seen in the title of the work. Conceptual implications of the FIRE in text vary from "the source of heat", "ritual fire" to "element", "destruction", "war", "death":

(52) "let's go up the hill and scare ourselves / As reckless as the best of them tonight, / By setting fire to all the brush we piled / With pitchy hands to wait for rain or snow" (Frost 1920: 40);

(53) "Divide it? No! But burn it as one pile / The way we piled it" (Frost 1920: 40);

(54) "Let's all but bring to life this old volcano" (Frost 1920: 40);

(55) "Let wild fire loose we will..." (Frost 1920: 40);

(56) "sweeping round it with a flaming sword, / Made the dim trees stand back in wider circle" (Frost 1920: 43);

(57) "I gave it / To flames without twice thinking" (Frost 1920: 43);

(58) "the thought of all / The woods and town on fire by me, and all / The town turned out to fight for me – that held me" (Frost 1920: 44);

(59) "I walked so light on air in heavy shoes / In spite of a scorched Fourth-of-July feeling" (Frost 1920: 44);

(60) "War is for everyone, for children too. / I wasn't going to tell you and I mustn't. / The best way is to come up hill with me / And have our fire and laugh and be afraid" (Frost 1920: 44).

Verbal poetic images based on the basic concept of SPACE are often encountered in the collection "Mountain Interval". In particular, the poetic text "Christmas Trees" contains such an image:

(61) "The city had withdrawn into itself / And left at last the country to the country" (Frost 1920: 6).

In this poetic image, "the city" and "the country" are verbalizations of the concept SPACE, as they mean a certain delimited space. In the work "An Old Man's Winter Night" one can see the implementation of this concept in the following images:

(62) "All out of doors looked darkly in at him" (Frost 1920: 9);

(63) "the pane in empty rooms" (Frost 1920: 9);

(64) "what it was / That brought him to that creaking room was age" (Frost 1920: 9);

(65) "having scared the cellar under him" (Frost 1920: 9);

(66) "One aged man – one man – can't fill a house / A farm, a countryside" (Frost 1920: 10).

In these examples, the concept SPACE also displays signs of locked space, as well as some inside placement. The poetic work "In the Home Stretch" is thoroughly penetrated by the implications of the concept SPACE as enclosed space, shelter, home:

(67) "out through a dusty window" (Frost 1920: 12);

(68) "Behind her was confusion in the room" (Frost 1920: 12);

(69) "the frame / Of such a little house" (Frost 1920: 12);

(70) "Once left alone, / You and I, dear, will go with softer steps / Up and down stairs and through the rooms" (Frost 1920: 15);

(71) "you see / More than you like to own to out that window" (Frost 1920: 16);

(72) "To empty one house of all household goods / And fill another with 'em fifteen miles away" (Frost 1920: 18).

The "sealed space, protection" implication is also seen in the verse "Bond and Free":

(73) "With hills and circling arms about – / Wall within wall to shut fear out" (Frost 1920: 25).

The poem "The Hill Wife" also contains the concept with similar implications:

(74) "the birds come round the house" (Frost 1920: 36);

(75) "their built or driven nests" (Frost 1920: 36);

(76) "they returned / To the lonely house from far away" (Frost 1920: 36);

(77) "preferring the out- to the in-door night" (Frost 1920: 37).

In the above-mentioned work, SPACE is represented as the sign of closure with a negative connotation, this seclusion also causes fear. In addition, the SPACE concept is also seen in the last two poetic texts of the book:

(78) "Not another house / Or shelter to put into from this place /
To theirs" (Frost 1920: 63);

(79) "noise / So close to our dwelling place" (Frost 1920: 74).

Another realistic archetype in the set of images is the LIGHT. In almost all the cases, this concept has the implications of "feeling joy", "hope for the better", "desire for knowledge", "a sense of vital energy". This archetype is found in the following poetic works:

(80) "Christmas Trees": "Where the sun shines now no warmer than the moon" (Frost 1920: 7);

(81) "An Old Man's Winter Night": "What kept his eyes from giving back the gaze" Was the lamp tilted near them in his hand" (Frost 1920: 9); "A light he was to no one but himself... / A quiet light, and then not even that" (Frost 1920: 9); "the broken moon / As better than the sun in any case" (Frost 1920: 9);

(82) "In the Home Stretch": "And a light / Have we a piece of candle if the lamp / And oil are buried out of reach?" (Frost 1920: 17); "He fetched a dingy lantern from behind / A door" (Frost 1920: 17); "I'll light the fire for company for you" (Frost 1920: 18); "Let's see you find your loaf. I'll light the fire" (Frost 1920: 18); "Our sitting here by lantern-light together..." (Frost 1920: 18); "to grope / By starlight in the grass for a last peach" (Frost 1920: 19); "I'm going to put you in your bed, it first / I have to make you build it. Come, the light" (Frost 1920: 19); "When there was no more lantern in the kitchen / The fire got out through crannies in the stove..." (Frost 1920: 20).

In this poem, the LIGHT also makes it possible to discover the DARKNESS:

(83) "Watch this husky swarming up / Over the wheel into the sky-high seat, / Lighting his pipe now, squinting down his nose / At the flame burning downward as he sucks it. / 'See how it makes his nose-side bright, a proof / How dark it's getting" (Frost 1920: 15);

(84) "The Hill Wife": "lamps unlighted and fire gone gray": "They learnt to leave the house-door wide / Until they had lit the lamp inside" (Frost 1920: 38);

(85) "The Exposed Nest" (implication of "threat"): "left defenseless to the heat and light" (Frost 1920: 48);

(86) "Brown's Descent, or the Willy-nilly Slide": "everyone for miles could see / His lantern when he did his chores" (Frost 1920: 52); "descent from there one night, / 'Cross lots, 'cross walls, 'cross everything, / Describing rings of lantern light" (Frost 1920: 52);

(87) "Snow": "Meserve seemed to heed nothing but the lamp" (Frost 1920: 64).

Thus, the archetype of LIGHT also belongs to the frequent use by Frost, and its conceptual implications are always synonymous, which can testify to the general trend of symbolism of light to the author.

In addition to the listed archetypes and basic concepts, in the poetic collection "Mountain Interval" one encounters some more archetypes, like the following:

WOOD (predominantly "tree of knowledge of good and evil", "tree of life", "fruit"):

(88) "Christmas Trees": "He asked if I would sell my Christmas trees" (Frost 1920: 6); "I hadn't thought of them as Christmas Trees" (Frost 1920: 6);

(89) "In the Home Stretch": "a good-night call / On the old peach trees on the knoll to grope / By starlight in the grass for a last peach" (Frost 1920: 19); "out we go / To go the round of apple, cherry, peach, / Pine, alder..." (Frost 1920: 19);

(90) "The Telephone": "leaning with my head against a flower / I

heard you talk" (Frost 1920: 21);

(91) "Birches": "I see birches bend to left and right / Across the lines of straighter darker trees" (Frost 1920: 26); "You may see their trunks arching in the woods / Years afterwards, trailing their leaves on the ground / Like girls on hands and knees that throw their hair / Before them over their heads to dry in the sun" (Frost 1920: 26);

(92) "Putting in the Seed": "If I can leave off burying the white / Soft petals fallen from the apple tree" (Frost 1920: 31);

(93) "Range-finding": "The stricken flower bent double and so hung; A butterfly its fall had dispossessed / A moment sought in air his flower of rest" (Frost 1920: 35);

(94) "A Girl's Garden": "She says she thinks she planted one / Of all things but weed" (Frost 1920: 45); "A hill each of potatoes, / Radishes, lettuce, peas, / Tomatoes, beets, beans, pumpkins, corn, / And even fruit trees" (Frost 1920: 46); "she has long mistrusted / That a cider apple tree / In bearing there to-day is hers" (Frost 1920: 47); "Her crop was a miscellany / When all was said and done, / A little bit of everything, / A great deal of none" (Frost 1920: 47);

(95) "The Sound of the Trees": "I wonder about the trees. / Why do we wish to bear / Forever the noise of these..." (Frost 1920: 74); "As it grows wiser and older, / That now it means to stay" (Frost 1920: 74); "Someday when they are in voice / And tossing so as to scare / The white clouds over them on" (Frost 1920: 74);

MOVE (moving, time lapse):

(96) "In the Home Stretch": "besides the things I tell you of, / I only see the years. They come and go / In alternation with the weeds, the field. The wood" (Frost 1920: 17);

(97) "Hyla Brook": "By June our brook's run out of song and speed" (Frost 1920: 23);

(98) "Bond and Free": "Love has earth to which she clings /... / Thought cleaves the interstellar gloom..." (Frost 1920: 25);

(99) "Birches": "birches bend to left and right..." (Frost 1920: 26);

TPANSFORMATION / REGENERATION (death / birth, rebirth to life, beginning / end, etc.):

(100) "A Patch of Old Snow": "a blow-away paper the rain / Had brought to rest." (Frost 1920: 11);

(101) "In the Home Stretch": "Ed begins to get out on a Sunday / To look us over and give us his idea / of what wants pruning, shingling, breaking up. / He'll know what he would do if he were we, /... he'll take it out in planning" (Frost 1920: 17); "The new moon!" (Frost 1920: 19); "It's good luck when you move in to begin / With good luck with your stovepipe" (Frost 1920: 18); "things that don't exist; I mean beginnings. / Ends and beginnings – there are no such things. / There are only middles" (Frost 1920: 19); "End is a gloomy word" (Frost 1920: 19);

(102) "The Oven Bird": "makes the solid tree trunks sound again" (Frost 1920: 24); "The question that he frames in all but words / Is what to make of a diminished thing" (Frost 1920: 24);

(103) "An Encounter": "a resurrected tree, / A tree that had been down and raised again" (Frost 1920: 34);

(104) "Range-finding": "The battle rent a cobweb..." (Frost 1920: 35); "And still the bird revisited her young" (Frost 1920: 35);

(105) "The Hill Wife": "he learned of finalities / Besides the grave" (Frost 1920: 39);

(106) "A Girl's Garden": "To plant and tend and reap herself" (Frost 1920: 45); "give you a chance to put some strength / On your slim-jim arm" (Frost 1920: 45);

(107) "The Exposed Nest": *"even help pretend / To make it root again and grow afresh"* (Frost 1920: 48);

(108) "The Gum-gatherer": *"the grist of the new-beginning brooks / Is blocks split of the mountain mass"* (Frost 1920: 56);

EARTH (life-giving soil, substrate, which has everything possible, universal ground):

(109) "Pea Brush": *"The frogs that were peeping a thousand shrill / Wherever the ground was low and wet"* (Frost 1920: 29);

(110) "Putting in the Seed": *"you lose sight / Of what you came for and become like me, / Slave to a springtime passion for the earth"* (Frost 1920: 31); *"the soil tarnishes with weed"* (Frost 1920: 31); *"seedling with arched body comes / Shouldering its way and shedding the earth crumbs"* (Frost 1920: 31);

(111) "A Time to Talk": *"stand still and look around / On all the hills I haven't hoed"* (Frost 1920: 32); *"I thrust my hoe in the mellow ground"* (Frost 1920: 32);

(112) "Range-finding": *"the bare upland pasture"* (Frost 1920: 35);

(113) "The Hill Wife": *"She was free, / And followed where he furrowed field..."* (Frost 1920: 38);

(114) "A Girl's Garden": *"she asked her father / To give her a garden plot / To plant and tend and reap"* (Frost 1920: 45); *"He thought of an idle bit / Of walled-off ground where a shop had stood"* (Frost 1920: 45);

TRINITY:

(115) "Snow": *"The three stood listening to a fresh access / Of wind..."* (Frost 1920: 59); *"And three miles more to go!"* (Frost 1920: 64); *"And by so doing give these three, lamp, dog, / And book-leaf, that keep near you, their repose"* (Frost 1920: 65);

MOTHER:

(116) "The Exposed Nest": *"The way the nest-full every time we stirred / Stood up to us as to a mother-bird / Whose coming home has been too long deferred, / Made me ask would the mother-bird return"* (Frost 1920: 49).

Thus, having analyzed the preconceptual aspect of the figurative plane of the collection "Mountain Interval" by Frost, the following series of archetypes and basic concepts can be revealed: ANIMAL TRAINER, PERSON, HERO / TRICKSER, WAY, WATER, FIRE, LIGHT, DARK, TRANSFORMATION/REGENERATION, TRINITY, MOTHER, SPACE, TREE, MOVE. They are verbalized by means of 204 images, as it was discovered.

4 Conclusion

To conclude, it is important to mention that cognitive poetics mainly deals with the fundamentals of producing, comprehending, and processing information of the surrounding reality. This linguistic field studies the interrelation between the artistic texts and the way they are perceived by the recipients. Tsur's concept of cognitive poetics contains theoretical developments concerning thematic, semantic, and syntactic structures, the cognitive style of the reader, rhyme, and interaction of all these factors which influence the reader's perception of the text. Cognitive poetics also considers the semantic and rhythmic structure of the text based on general principles common to these two aspects.

Verbal poetic image as one of the objects of cognitive research possesses the dynamic nature as it can be viewed from different perspectives, i.e., its syntax, semantics, pragmatics. Many Ukrainian scholars (L. Belehova, T. Horchak, R. Stefurak, O. Filipchuk, L. Dymyrenko) have analyzed this linguistic notion and defined its conceptual structure, cognitive and semiotic aspects. The imagery of any artistic text and a poetic text in

particular is constructed on the basis of semantic transference of meaning of its constituent elements.

The verbal poetic image is understood as a peculiar form of reflection of reality through a specifically sensitive data subject of reflection. It is accepted to consider the verbal poetic image in cognitive poetics as a lingual cognitive text construct which combines three hypostases: preconceptual, conceptual, and verbal. Archetypes are considered to be the most fundamental universal human mythological images and motifs, the ancestral schemes of the collective unconscious, which lie in the background of any artistic structures. In the context of cognitive poetics, archetypes form the preconceptual basis for the formation of verbal poetic images.

Having analyzed the preconceptual system of the verbal poetic images of the collection "Mountain Interval" by the American writer R. Frost, it is significant to distinguish the major archetypes. There is the archetype of ETERNAL TRAVELER which is closely connected with the archetypes of PERSON and HERO/TRICKSTER. These archetypes are revealed through the male images or the image of the lyrical hero of the poetic texts. Another meaningful archetype in the literary analysis is WAY that is exposed in the images of paths, roads and is revealed in 28 images of the collection of poetry by Frost. Two contradictory archetypes are WATER and FIRE due to their dual nature. On the one hand, they both refer to the images of life, living sources; on the other hand, they mean death and destruction. The archetype of SPACE is revealed in "Mountain Interval" in the images of home, house, a protected place. The archetype of LIGHT is opposed to the archetype DARKNESS as a basic opposition. The archetype of EARTH has the meaning of life-giving element, whereas the archetypes TRANSFORMATION/REGENERATION refer to the rebirth, opposition of life and death as transitory states.

The further direction of research of the verbal poetic images consists in the considering their conceptual structure and the constituent elements, classification of verbal poetic images, the analysis of their stylistic level of functioning and their comparative study in various national literatures.

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