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IMPLICATIVE SPACE EXPLORATION ON THE TEXT LEVEL OF THE AMERICAN VERSE OF THE XX CENTURY

Abstract. This article focuses on revealing linguistic and cognitive properties of the formation of the implicative space of American poetic texts of the XX century. The study provides an inferential analysis of indicators of the implicit senses.

The role and place of the components of implicit senses are defined according to the quality and quantity of their indicators. Stylistically marked units of poetic texts are considered as indicators of implicates. It is proved that the dominant means in the formation of implicates on the textual level are analogical and contrastive types of mapping. The integrative model of the implicative space grounds on the mechanisms employed in the formation of its components on different levels of a poetic text. This model helps to define linguistic and cognitive aspects of construing the reality in the American modernist and postmodernist poetic texts.

Introduction.

It is commonly acknowledged that poetic language is essentially different from the ordinary language, but most people understand poetry and hidden in poetic texts implicit senses. Based on the key features and basic parameters of the space, we found out the implicative (from Latin *implication* – plexus, interlacing, confusion [1, p.381]) space. Under the term "implicative space", we understand the system of implicates (from Latin *implicatum* – confusing, indistinct [1, p.381]), that are bound together in a single semantic whole. It is claimed in this paper that "implicative space" can be treated as cognitive strategy in poetic text interpretation, as far as it is intended on revealing the linguistic and cognitive mechanisms of implicate formation and functioning in the implicative space of a poetic text.

The implication is a component of meaning, hidden in the poetic or prosaic text and actualized with the help of indicators. Indicators of the implicates are stylistically marked units of poetic text. The term "indicator", which originates from the Latin *indicare* – "indicate, define, display" [1, c.392], is widely used by linguists. This term serves to refer to verbal and nonverbal means, which display of certain linguistic phenomena [2, p.353]. According to L.B. Bezugla, indicators of implicit sense are verbal and nonverbal means indicating the implicit meaning in the text [3, p.120].

Indicators of implicates are agents of hidden senses in a poetic text and attract attention of a reader by stylistically marked units. A stylistic marking is a result of the foregrounding of a stylistic device. The foregrounding is the search stimulus, or the "key" in the processes of linguistic adaptation of information [4], it requires from the reader (researcher) to involve more cognitive efforts to process the content and find out indicators in order to extract implicit sense.

The mechanisms of the formation of the indicator of the implicates expressed by verbal means in the poetic text are investigated using various linguistic and cognitive mapping operations depending on the text level at which the indicator is found.

Language or constructive-creative mapping is a linguistic cognitive operation, the result of which is the formation of indicators of the implicates at the text level. This operation is possible by the presence of the potential ability of speech entities to actualize in speech [5, p.186]. The phenomenon of actualization, which was widely researched by Sh. Ballie, is regarded as a transition from language to speech [6]. In any language, elements are represented by a number of variants that make up a class or paradigm. In a particular usage, one variant is always used as a class representative, due to the linear nature of the language. Element, or language unit considered as a class, is abstract, for example, a separate word, a morpheme, a phoneme. The transition from an abstract unit to a specific one is called actualization [7, pp. 79-80]. Implementation of the implicates in the verbal substance of poetic text is possible due to phonographic, morphological, lexical-semantic, and syntactic actualization.

Research results. Within the formal approach from the side of the representatives of structuralism, the phonographic level has been repeatedly attributed to the ability to significant semantic concentration, since "any elements that are formal in the language can acquire semantic character in poetry, gaining additional value" [8, p.47] .

Indicators of the implications at the phonographic level are presented both by verbal and paraverbal factors (graphic-pictorial design of the poetic text [9, p.22]). G.G. Moskalchuk notes that in the very form of the text there is a hidden content, constantly reproduced in each separate text at the unconscious level [10, p.180]. The implicit sense is contained in foregrounded units of the syntagmatic chain. Thus, on the phonetic level, it is contained in the alliteration, assonance, on the graphic it is indicated by the length of the verse lines, the division into stanzas, which creates in the whole text a certain rhythmic pattern, reveals the inner dynamics of artistic speech [11]. An example is the poetic text by G. Corso "Bomb," that graphic-pictorial design creates a visual image of a nuclear bomb explosion. The location of the lines in such a way serves as an indicator of the implicate – *the danger of a nuclear war*.

Every poetic text is a certain chain of sounds, that form the succession of words, phrases, sentences, utterances [12, p.249]. Since ancient times sounds of speech focuses the attention of philosophers not only due to the contents, but according to the pronunciation [9, p.15].

In American poetry of the XX century representatives of modernist as well as postmodernist movement paid much attention to phonographic styling of the text. It is not accidental as each sound, each detail in a piece of verse has its own unique sense and is an important integral part of the implicative space.

1. Actualization of the implicates at the phonographic level of a poetic text. Sound images and sound symbolisms became the objects of philological studies at recent decades [13, p.76]. British scientists came to the conclusion that in the poetic texts with the contents dealing with some negative emotions the concentration of such long and short vowel sounds as [a], [o], [u], and diphthongs [au], [ou] prevail

over the other [9, p.15]. The following stanza of R. Frost's poem "Storm Fear" may serve as an illustration:

> *When the wind works against us in the dark,*
>
> *And pelts with snow*
>
> *The lower chamber window on the east*
>
> *And whispers with a sort of stifled bark,*
>
> *The beast,*
>
> *"Come out! Come out!"* [14]

For the description of the storm assonance is used, while pronouncing it creates associations with the groan of the wind. The repetition of these vowel sounds is an indicator of the implicate – ***facing the challenge***.

Despite the eastern wind of poetic text "Storm Fear" another poem describing the wind is "To the Thawing Wind" and the wind direction is "southwester". The assonance of [e] sound prevails and conveys cheerful, bright mood that arise under the influence of suggestive repetition of phonemes [e], [i] and diphthongs [eɪ], [aɪ]:

> *Come with rain, O loud Southwester!*
>
> *Give the buried flower a dream;*
>
> *Make the settled snow-bank steam;*
>
> *Find the brown beneath the white."* [14]

Next stanza contains the word symbol of R. Frost's poetry "*window*" the implicit sense of which is "*soul*":

> *But whate'er you do to-night,*
>
> *Bathe my window, make it flow,*
>
> *Melt it as the ice will go…*[14]

The contagious position of nominative units "bathe" and "flow", that activate the archetype WATER, and word symbol "*window*" point to the hidden sense – ***purification of the soul***. It should be noted that such nominative units "night", "ice" with emotionally coloured diphthong [ai] that are the archetypal symbols of DEATH and INDIFFERENCE in this very context recede into the background. The assonance of vowels [e] (*Southwester, melt*), [i] (*window, it, will*), diphthong [ei] (*bathe, make*)

implicitly indicate optimistic mood.

In A. Ginsberg's verse "Hum Bomb!" the assonance of long vowels [uː, iː, ɔː] and specific rhythmical structure formed by the succession of alternate interrogative and exclamatory sentences perform the function of indicators of the implicate – ***the necessity of peaceful life***. The vocabulary of the poem has eight nominative units, their constant repetition leads to rethinking and reimagining of the scene drawn:

Whom bomb? We bomb them! Whom bomb? We bomb them! Whom bomb? We bomb them!

Whom bomb? You bomb you!

What do we do? Who do we bomb? What do we do? Who do we bomb?

Whom bomb? You bomb you! [15]

The multiple repetition of the nominative unit "bomb" that has onomatopoeia qualities serves as a device for suggestion necessary for creation of atmosphere of presence on the battle field, where live shells are detonating all around. Rhetorical questions: «*What do we do? Who do we bomb? Whom bomb?*» implicitly show the futility of war, the lives lost, the countries destroyed, the horror and senselessness of killing the same creatures as we are, the war against ourselves, the war that leads to nowhere, that is totally and completely useless: «*You bomb you!*» [15]

In R. Frost poetic text "Mowing" the description of hay time is made with the help of alliteration of such consonant sounds as [s], [z], [t], [w]. the repetition of these sounds imitates "scythe whispering":

There was never a sound beside the wood but one,

And that was my long scythe whispering to the ground.

What was it it whispered? I knew not well myself;

Perhaps it was something about the heat of the sun,

Something, perhaps, about the lack of sound –

And that was why it whispered and did not speak [14].

The combination of voiced and voiceless sounds creates the atmosphere of being in the field, casts peace, calm, doze over a reader. The intertextual features alliteration and mowing description are observed between this verse and Ukrainian

poem of D. Zagula: "*Mizh mezhami zhvavo, zhivo/ zhovte zhito zhentsi zhnut*" [16, 156], that can be translated into English as the following: "*Between rows lively, promptly reapers are mowing ripe rye*". In Ukrainian literature the sound of mowing is associated with rhythmical rapid movements that are descried by the repetition of sound [з].

In American poetry the alliteration of sounds [d] and [k] is an indicator of the implicate – ***old age***:

> *It was dusk outside,*
>
> *Inside it was dark.*
>
> *Too dark in the wood for a bird*…[14]

In R. Frost verse "Come in" has on allegorical image "bird", all the stressed, pauses are organized in the specific manner in order to imitate his singing. **Iambus** a metrical foot consisting of one short (or unstressed) syllable followed by one long (or stressed) syllable and **anapestic metre** single out stressed vowel sounds and focuses readers attention on each word by the rhythmic organization of stressed and unstressed syllables [16, p.465]

> *The last of the light of the sun*
>
> *That have died in the west*
>
> *Still lived for one song more*
>
> *In the thrush's breast* [14].

The word-symbol 'bird' in R. Frost poetry is allegorical and implies 'an old man'. The rhythmical structure of the stanza makes slows down the train of thoughts: "*the last* – caesura – *of the light* – caesura – *of the sun*" – the end of the line, a long caesura creates the hidden poetic image of the consecutive transition from one state *being alive* to the other *the end of life*. The bird focuses on "*the light of the sun*" up to the moment it disappears "*have died*". But he has still enough of strength "*for one song more* – caesura – *In the thrush's breast* – the end of the line". The caesura in the middle of the last line serves to contrast the light of the sun and the darkness of the wood, the images that imply archetypal symbols LIFE and DEATH.

In modern as well as postmodern poetry the graphic form of the verse plays

extraordinary role and high value in recognition of indicators of implicates. The graphical structure of the poetic text of A. Ginsberg "Song" has the form of axis:

The weight of the world
  is love
Under the burden
  of solitude,
Under the burden
of dissatisfaction
  the weight,
the weight we carry
  is love [18].

The nominal unit "*love*" is foregrounded graphically and has an exceptional value for explication of the hidden sense of the verse. Love is not only a feeling, an irresistible and magnetic force, it is a burden of care and responsibility, as it was mentioned in A. de Saint-Exupery's novella "The Little Prince": "*You become responsible, forever, for everything you have tamed*" [18] in A. Ginsberg's "Song" *for the one you love*. The neighbouring position of abstract nouns "*weight*" and "*love*" opens the opposite side of the strong feeling of affection. The influence of desire to love and to be loved increases other feelings: "*solitude, dissatisfaction*".

The further track of implicit space of the poem "Song" leads to explication of the implicate – ***lifelong search for mutual relations***:

No rest
*without **love**,*
no sleep
without dreams
*of **love** –*
be mad or chill
obsessed with angels
or machines,
the final wish

*is **love*** [19].

Multiple rhythmical repetition and central position of the word "*love*" concentrates attention and compels to think over the overwhelming pressure of this feeling, but still it is extraordinary and desirable. Since the Renaissance love has been known as the major stimulus of the whole life, Dante Alighieri spoke of "the love which moves the sun and the stars" [17].

R. Frost developed the theory of the so-called "sentence sounds". The theory deals with the sound and tone of a voice are filled with semantic meaning as well as words. R. Frost writes that when you hear two people talking next door, you do not hear the words, but you can still understand what the content of their dialogue is, you can clearly imagine what it is about [20, p.367]. The repetition of similar sounds creates the melody of conversation. Such a melody as I. Brodsky mentions the meanings of words are at the background and a reader perceive emotions [21, p.365]:

She let him look, sure that he wouldn't see.

Blind creature; and awhile he didn't see.

"What is it – what?" she said.

"Just that I see".

"The wonder is I didn't see at once" [20].

The nominal unit "*see*" repeated gives the rhythm to the utterance and implicitly points to the tense atmosphere of the conflict between the man and the woman.

In the verse of R. Frost "Home Burial" the iambic pentameter prevails, this meter is the closest to colloquial speech. Some lines of R. Frost poems by means of the abovementioned meter get the features of proverbs and sayings and express the author's point of view: «*He said twice over before he knew himself*», «*Live in society and be able to forgive*», «*the best way out is all the way throughout*» [20].

The alteration of stressed and unstressed syllables, rhythmic structure put a reader in appropriate mood and helps to explicate the hidden sense. On the phonographic level of verse linguistic and cognitive interpretation such minimal unit as a phoneme, specific features of graphic structure of verse can figure out indicators

of implicates. The implicative space of modernist poetry is occupied by the implicates dealing with the sphere of a person's feelings and emotions, in postmodernist poetry the implicates have anti-war orientation.

2. The dominant features of implicates' indicators on the morphological level of poetic texts

The phoneme is an unilateral unit eager to be actualized in specific conditions of its functioning and turn into the source of implicit information in a verse, the morpheme is the unit of the next level, that possesses its own meaning and more valuable in creation of the implicit sense of a poetic text [9, p.23-24].

We focus on capacity of a morpheme to recover implicit senses in verses taking into account their relations with contiguous units of the same level and repetition.

On the morphological lever the search for implicates is assigned by constructive mapping detected in different abnormally used morphemes: occasionalisms, functionally reoriented nouns, verbs, pronouns, adjectives, etc. functional reorientation results in changes of paradigm of language unit and its fixation in a new function [97].

In W. Williams verse "The Wind Increases" the morpheme "tip" placed in a strong position (at the end of the line) and its repetition points to some hidden information: «*At each twigtip/ new/ upon the tortured/ body of thought/ gripping/ the ground/ a way/ to the last leaftip*» [20, p.1172]. The repetition of a morpheme is one of the ways of foregrounding, it gains extra informative and esthetic value in a poetic text. In major cases the repeated morpheme becomes a source of occasionalisms' creation [9, p.26]: "twigtip, leaftip" and indicate the presence of the implicate – ***the desire to exist***.

A morpheme is the key component of vocabulary increase, as the result of new words' formation by means of combination of morphemes and roots in extraordinary way. Words non fixed in dictionaries, used only once in a specific contest are called occasionalisms [9, p.26]. Unique combination of morphemes at once catches reader's attention, words of unusual structure combine the denotation of notions with author's

attitude to an utterance. For example, R. Frost describing the spring coming used the occasionalism: "*Come with rain, o loud South-Wester! Bring the singer, bring the nester!*" [20, p. 540]. The noun nester formed of the morphemes "nest" and suffix "-er". In R. Frost's poetry "nest" is the word-symbol with its implicit meaning – **settled way of life**, in the specific lexical context this nominative unit equals due to its meaning to the noun "*home*". The neologism "nester" implicitly points to the fact that spring carries on the desire to changes, but the main purpose is to start a family, to settle down.

The defining role to explicate the hidden senses in the American poetry of the XX century is played by personal pronouns, for example, in E.A. Robinson's verse "Mr. Flood's Party" the implicate – **loneliness** is activated by ironically used plural forms of pronouns (*we, us*) in E. Flood's talk to himself:

And Eben, having leisure, said aloud,

For no man else in Tilbury Town to hear:

"Well, Mr. Flood, we have not met like this

In a long time; and many a change has come

To both of us, I fear, since last it was

We had a drop together…" [23, p.192].

The perfect form of the verbs "meet", "come" combine of the present tense and perfect aspect that is used to express past events – *fascinating life with friends* and present lonely life of Mr. Flood.

For soon amid the silver loneliness

Of night he lifted up his voice and sang…

And shook his head, and was again alone [23, p.192].

The expression "loneliness of night" based on the archetype DEATH implicates – **solitude**. The repetition of the personal pronoun "his" and the preposition "up" implicitly directs to the attempt to get rid of pessimistic thoughts with the help of the song, the intertextual connection with R. Frost's verse "Come in" is detected: "*Still lived for one song more*". The repetition of the morpheme "*alone*" in combination with the adverb "*again*" are the indicators of the main implicate –

solitude and subordinate implicates – ***aging, imminent death***.

The usage of word forms in unusual contexts is one of the peculiar features of poetic texts, the so-called transposition. As A.N. Morohovski mentions transposition is the shift of the word form into the uncommon context or grammatical form [11, p.72]. The name of the verse "The Dust of Snow" by R. Frost indicates the implicate – ***endless troubles***. The denotational meaning of the nominative unit "*dust*" is "*a fine dry powder that is made of very small pieces of earth, dirt*" [14] in the context of this poetic text gets extra emotional and positive colouring:

> *The dust of snow*
>
> *From a hemlock tree*
>
> *Has given my heart*
>
> *A change of mood*
>
> *And saved some part*
>
> *Of a day I had rued* [FRP, 568].

The nominal units "dust" and "heart" have metaphoric connection. As "the dust of now from a hemlock tree" a man gets free of depressing thoughts. Perfect forms of the verbs "to give, to rue" make the verse more emotional and expressive, accenting the forthcoming changes. The repetition of the preposition "of" in the context indicates the implicate – ***the influence of mood on the behavior*** reflecting surrounding changes. The indefinite article "a" repeated three times is a sign of the fact that the case is ordinary, typical, one of the great majority of similar days.

A.N. Morohovski declaimed that an invariant grammatical category of adjectives in modern English is the category of quality [11, p.78]. the category of quality is closely connected with evaluation, emotional attitude to depicted events. The quantity analyses of poetic texts of American writers of the XX century showed the frequency of usage of degrees of comparison (comparative and superlative), the rate is relatively low 6,3% of the whole number of adjectives. As V.M. Toporov explanations: "American poets didn't write their verses hot on heels as emotional answer on the happening events, they let the emotions come down and settle down" [24, p.574]. But there are some exceptions and we managed to find a couple of poetic

text with a certain level of emotional tension. For example, in R. Jeffers poetic text "Continent's End" the adjectives "*old, hard, impartial*" in comparative degree serve the purpose of explication of an implicate – ***man's place in the world***.

The tides are in our veins, we still mirror the stars, life is your child, but there is in me

Old<u>er</u> and hard<u>er</u> than life and <u>more</u> impartial, the eye that watched before there was an ocean [23, p.254].

The divine virtue "*the eye that watched before there was an ocean*" is out of man's control, but is a constituent part of a soul "*in me*" and is a stimulus, leading and controlling force: "*life is your child*". The pronouns "our" and "we" stand for the implicate – ***mankind*** eager to follow the divine laws of harmony: "*The tides are in our veins, we still mirror the stars*".

The poetic text "Acquainted with the Night" by R. Frost possesses a high emotional rate and hides the sense indicated on the morphological level by means of the superlative degree of comparison of adjectives and repetition of morphemes. The title of the verse is the first indicator of implicity. Bearing in mind the fact that "night" in R. Frost's poetry is the symbol of death, the title can be explained as "Acquainted with the Death", then the implicit sense of the verse clears up:

I have been one acquainted with the night.

I have walked out in rain – and back in the rain.

I have outwalked the furthest city light.

I have looked down the saddest city lane.

I have passed the watchman on his beat

And dropped my eyes, unwilling to explain [23, p.375].

The usage of the superlative degree of comparison of adjectives "the furthest, the saddest" implies the emotions: anxiousness, embarrassment. The desire to escape, run away from yourself from "*been acquainted with the night*", that equals from been acquainted with the death. The wish is to get rid of the thoughts and impressions, wash them away "*I have walked out in rain – and back in the rain*". The preconceptual background of the root morpheme "*rain*" repeated twice is the

archetype WATER, its conceptual implication is *purification* from unpleasant thoughts, impressions, negative experience. The implicate – ***no escape from yourself*** is also explicated by means of such indicators as antonymic adverbs "out", "back".

The repetition of morpheme "out-" in combination with verb of motion "*outwalked*" is the indicator of the implicate – ***under stress pressure***, the high concentration of adrenaline in blood makes a man move rapidly, but does not leave a chance to forget what one has seen, run away from reality, that returns him/her "*back*".

The change of grammar tense implicitly expresses the change in reality perception, coming out of trance, the ease of tension, transposition on the next level:

I have stood still and stopped the sound of feet

When far away an interrupted cry

Came over houses from another street,

But not to call me back or say good-by… [23, p.375]

In the verse under analyses the interchange of verbs of motion with the verbs denoting absence of motion: "*walked, passed/ stood, stopped*", explicitly they show the physical fatigue, exhaustion as a result of emotional upset and stress. On the implicit level they mean life as forward motion and death as the stop of it. As the result of semantic analyses of implicate indicators we figure out the implicate – ***inviolable life and death bonds***.

The indicator of the implicate – ***bygones irreversibility*** is the repeated adverb "*back*" and negative particle "not" pointing on impossibility to change the past and lack of the opportunity to forget about it forever.

The implicate – ***inviolable life and death bonds*** is under the focus in the last stanza:

And further still at an unearthly height,

One luminary clock against the sky

Proclaimed the time was neither wrong nor right.

I have been one acquainted with the night [23, p.375].

The comparative degree of the adjective "further", morpheme "un" bount with

the root morpheme "earth" and conceptually related nominative units: "height, sky, luminary" are the indicators of the implicate – *eternity*. The negative conjunctions "*neither…nor*" serve to show that cognition, understanding of the point of existence via previous experience. The implicative space of the verse is completed by the central implicate – ***inviolable life and death bonds*** and peripheral – ***bygones irreversibility***, ***no escape from yourself, under stress pressure*** that are bound with each other by means of hyponymic connection.

The above-mentioned verse contains the repetition of personal pronoun "I", that is repeated for seven times and signals of some very personal feelings and sufferings, self-centering, focusing on personal emotions, locking away from the rest of the world. The indefinite pronoun "*one*" on the first line creates a close contact between the author and the reader, but the next line personal emotions prevail and displace the objectiveness of narration. The high rate of subjective impressions is the leitmotif of the whole verse.

The lingo-cognitive analyses of verses shows that the multiple repetition of personal pronoun "I" makes it possible to explicate author's attitude toward outer and inner world description. This phenomena occurs in C. Sandburg's "Last Answers", "Happiness", R. Frost's "Into My Own", "The Tuft of Flowers", "The Vantage Point", in the last verse fivefold repetition of the pronoun "I" in one stanza serves to explicate the high spirit, high rate of emotions. The specific context, lexical surrounding "*earth, plant, ant*" and "*I*" implies the ***inseparable link between nature and man***.

*And if by noon **I** have too much of these,*

*__I__ have but to turn on my arm, and lo**,***

*__I__ smell the earth; **I** smell the bruised plant**,***

__I__ look into the crater of the ant [14].

The usage of personal pronouns of the third person singular "he, she, it" serves the formal marker of personification, when the above-mentioned "he" or "she" stay for nouns traditionally replaced by "it". As I.V. Arnold mentions that fact establish a certain emotional intense elation [12, p.187]. This also helps in explication of hidden

in verse senses, as the analogy of wild nature world and men's world is detected. For example, in R. Jeffers "Hurt Hawks" the word-symbol "hawk" implies – ***a man of spirit*** in the text of the verse is replaced by personal pronoun "he". R. Frost in poems "Come in", "Acceptance" replaces the word-symbol "bird" by pronouns "he" and "she".

The aforementioned examples show the morpheme possessing not only the form but meaning contribute indicators necessary for implementation of implicit senses. Actualization of a language unit may be concerned as an important factor as it also performs informative and aesthetic task. Morphemes saturate poetic texts with hidden senses. Morphemes singled out on the textual level as implicates' indicators make it possible to define the contents of the implicative space of modernistic and post-modernistic poetic texts. There is the implicate – ***inseparable link between nature and man*** in the center of implicative space, peripheral - ***inviolable life and death bonds***, ***bygones irreversibility***, ***no escape from yourself*** etc. that together are in connections of sense inclusion with the central one.

CONCLUSION

Textual level contains sense indexes, it is an organized structure that focuses the creative potential of our imagination and is an emotional power leading to orient in an intricate world of hidden senses, in the depth of verse content structure.

In the American poetry of the XX century we single out three main tendencies of poetry development reflected in the specific features of the indicators of implicates. The first tendency is marked by high attention to graphic and phonetic structure, metric change. The second tendency is the appearance of new themes under the influence of urbanization. The images of everyday life of megalopolises reflect citizens' lifestyle, way of thinking influenced by dynamic industrialization and efficient productivity. The value of nature increases as the picturesque places for recreation are of great rarity. The third tendency reflects the vocabulary of verses: colloquialisms and occasionalisms predominance.

The indicators of implicates on the phono-graphic level are such stylistic

devices as graphic design, assonance, alliteration, rhythm, metre. The short metre focuses attention on each sound, caesura and enables the process of implicates decoding.

The abilities of morphemes in implicit senses creation are not limited only by repetition. The non-typical combination of morphemes results in creation of an occasionalisms and generation of new senses. The defining role in decoding of implicit senses is manifested by personal pronouns. The implicate – *loneliness* is activated by the ironical usage of the plural form of the personal pronoun (we, us) referring to one person. The multiple repetition of the personal pronoun "*I*" helps to explicate author's own vision of world around.

The implicative space of verses of American poets of the previous century is filled with such central implicates, presented in poetic texts by a vast majority if indicators, as ***the danger of a nuclear war***, ***solitude, desire to live, inseparable link between nature and man***, ***inviolable life and death bonds, lifelong search for mutual relations*** and with peripheral presented in verses by lesser number of indicators: ***a man of spirit, bygones irreversibility***, ***no escape from yourself, under stress pressure, purification of the soul*** etc. The prospective study of implicative space focuses on the analysis of contemporary American song discourse in order to explicate author's individual implicative space and cognitive style.

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