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GENESIS OF HIDDEN SENSES I POETIC TEXTS

On the basis of the fact that implicitness is an interdisciplinary phenomenon, philosophic, psychological, sociological and linguistic aspects are distinguished. The cognitive linguistic focuses on researches of the category of implicitness from the point of the specific human mind such as gnostic function to explain the hidden, cloaked, obscure, inner, latent, undercover, underlying information. The development of cognitive studies based on the integration of philosophic, psychological, culturology, anthropology and linguistic has recently gained special actuality. The semantic and cognitive multistructure of the theoretical explanation of the implicitness is in question for scientists. Each new paradigm gives more, throws light on its new sides and perspectives of its investigation.

The purpose of this paper is to provide an insight into the linguistic and cognitive mechanisms of identifying implicit sense senses, verbal signals, which slow down the knowledge of the cognitive processing. To explain the sense, the following steps should be taken: to define the following concepts - implicitly, implicative space, implicate, implicate indicator; to detect symbol words that influence the realization of implications in poetic texts.

The integrative model of implicative space is based on the mechanisms used in the formation of its components at different levels of poetic text. This model helps to define the linguistic and cognitive aspects of construing the reality in the American texts of the 20th century.

Key words: implicate, indicator of implicate, implicative space.

The paradoxical mismatch between the main function of the language to express thoughts and mask them is not accidental. The unequal correspondence between

the meaning of a statement and its sense would contradict the "principle of economy" of the language, which would lead to a sharp increase of the units of the language code and complicate the use and study of the language. Most words in the process of functioning in a poetic text can have a hidden meaning. **Implicitness** is a distinctive feature of a literary text to contain a figurative sense.

The cognitive poetics focuses not only on the genesis of the mechanisms of artistic creativity [1, 2]. It also deals with the establishment of the interaction of rational and emotional aspects of the generation of meanings, the role of artistic imagination and scientific reflection [3]. The discovery and explanation of conscious and unconscious cognitive operations of comprehension of the text in the process of reading and immersion in different contexts [4, 5, 6, 7] causes the great interest to identification of **implicates** hidden components of the meaning that form **implicative space** of a poetic text, poetic texts of an author, of a poetic style in general.

The diversity of theoretical interpretations of the nature of implicitness caused by the multiplicity of its semantic-cognitive creation is due to the constant attention of scientists to the problem, the study of which in each new scientific paradigm highlights new facets and prospects of study. This shows the relevance of the research. The lack of a systematic approach to the study of the problem of the emergence of hidden meaning in the poetic text necessitates further comprehensive analysis of the nature of the implicit using modern methods aimed at penetration into the underlying mechanisms of language creativity. The study aims to determine cognitive mechanisms to detect hidden meaning in fiction.

To achieve this purpose the following tasks are to be taken:

- to systematize different views on the problem of occurrence of implicitness, to substantiate our own definition of implicitness, meaning, content and sense by analysing different scientific approaches;
- to detect linguistic and extralinguistic factors that affect the implementation implicitness in poetic text.

The study of implicitness in native linguistics originates in O.O. Potebni papers [8]. His concept of the inner form of the word as an implicit way of representing the

meaning was developed by L.S. Vygotsky as a psychological concept of the deep aspects of speech [9].

The problem of implicitness attracts the attention not only of linguists, but also literary critics, philosophers, logicians, and of sociologists. The development of a cognitive approach based on the integration of psychology, philosophy, cultural studies, anthropology and linguistics data searches for new ways to reveal the specifics of the use and functioning of linguistic units with implicit meaning [10]. The cognitive approach deals with the mechanisms of correlation of implicit-explicit connections in semantics of a poetic text [11], means of verbalization of implicit senses [12], factors that lead to the activation of the hidden potential of meaning [13]. In the context of our study, implicitness is considered as the result of the correlation of ambiguous components of the meaning of nominative units with the content of a poetic text, which leads to the initiation of hidden sense. The object of research is the implicit space as a set of hidden components of the meaning of the texts of American poetry of the twentieth century.

1.2. Correlation of the concepts of "meaning", "content" and "sense" of a poetic text

One of the key notions in linguistics is the notion of meaning, which over time does not lose its relevance. **Meaning** is an interdisciplinary concept that has been used by philosophers, linguists and historians since the second half of the nineteenth century. In the first half of the twentieth century, with the growing interest in the subjective reality of man, to its practical existence and directly to its consciousness, the concept of meaning became more widespread in particular in the scientific works of F. Nietzsche, E. Spranger, E. Husserl, J.-P. Sartre, M. Merlot-Ponty, M. Weber, G. Frege [14]. At the same time, almost none of the researchers considered this concept as requiring a clear definition, so different authors understand the term "meaning" in different ways.

A large number of definitions is due to the evolution of views on the nature of meaning. The **conceptual theory** of meaning known since the time of Aristotle [15]

was developed by J. Locke, G. Stern, G. Cronasser [17, c.30]. The **reference theory** focused on the study of the connections between the word and the object to which this word refers [17, c.30].

From the point of view of the **bilinear theory**, the meaning is that "is in relation to conformance with an acoustic image. Everything happens between the acoustic and the notion within the word, which is regarded as somewhat enclosed in itself "[18, p.147].

L. Wittgenstein the founder of **functional concept** of meaning said: "In most cases the use of the word meaning (though not of all words) can be interpreted as follows: the meaning of a word is its use in the language" [19, c.3 9].

Behaviourist interpretation of meaning formulated by L. Bloomfield is the following: "The significance of linguistic forms is a situation which the speaker utters it and the response which it evokes in the recipient" [20, p.142].

The cognitive approach to the problem is based on the fundamental positions of cognitive grammar [21], on the theory of prototype semantics [22], cognitive metaphor and metonymy [23], conceptual integration [24], on the theory of analogy mapping in the comprehension of linguistic units [25]. The key position of cognitive linguistics is that the meaning of words and any linguistic units is not contained in these units, but is the product of a cognitive process in the person's head, which arises as a result of the understanding of it by a certain experience, both physical and intellectual [21, 23]. According to J. Lacroff, "meaning is what is meaningful to a being that thinks and functions" [23, p.9].

The set of meanings subordinated to one theme, one plot, which can be unambiguously interpreted, form the **content** of the text. Content is what narrated, subject, theme. Content is both information and communication: the sum total of the freshness, readability, relevancy, and usefulness of the information presented, and the manner in which it is presented. Content is the material dealt within a speech, literary work, etc. as distinct from its form or style [27]. The content forms from the generally accepted meaning of words and grammatical constructions, so it is explicit. The

content constructs the surface structure of the text, while the meaning forms the background. The content is explicit, sense is implicit [12, p.181].

Sense is an interdisciplinary concept that has been used by philosophers, linguists and art historians since the second half of the nineteenth century. In the first half of the twentieth century, with the growing interest in the subjective reality of man, to its practical existence and directly to its consciousness, the concept of meaning became more widespread in particular in the scientific works of F. Nietzsche, E. Spranger, E. Husserl, J.-P. Sartre, M. Merlot-Ponty, M. Weber, G. Frege [14]. At the same time, almost none of the researchers considered this concept as requiring a clear definition, so different authors understand the term "sense" in different ways.

At the present stage of development of linguistics the necessity to solve a number of up-to-date theoretical and practical problems the notion of “**sense**” is crucial that requires clarifying the definition of this concept. Most definitions of the concept of sense point to its mental nature. Sense is an "inner content, meaning perceived by the mind," "mind, consciousness, inner logical content, comprehended by the mind," "ideal content, idea, essence, purpose, meaning of something (the meaning of life), the holistic content of any statement that is not reduced to the meanings of its constituents, but defines these meanings by itself"[27, p.429].

A significant contribution to the study of the problem of meaning was made by the so-called "analytical philosophy" originating from B. Russell, who considered analytical analysis of the language as the main task. The result was a **logical approach** to sense and distinction between sense and notion of designated objects [14, p.453]. One of the representatives of this direction G. Frege became the founder of the **logical semantics** associated with the notions of sense, meaning and their relation to the designation (naming). G. Frege contrasted sense vs meaning (*Bedeutung - Sinn*). These concepts are considered by him in the direction "from meaning to sense". The initial concept of a "meaning" appears in the speech as a "sense" for example, the value of *Venus* (*Venus - the name of the planet*) can actualize in speech its senses Evening Star, Morning Star (Abendstern, Morgenstern) [28, p .41].

The peculiarity of the **phenomenological approach** to the study of the problem of sense lies in the removal from the central place the personality, which comprehends the world and makes its own meaningful choice. For example, G.A. Chupina, analysing the views of G. Husserl, concludes that sense is the actual value, the significance of a subject to an object. Therefore, senses are functional – object, action, expression gets a sense within the whole – life situation or life in general, if it is important for survival and development [29, p.62-69].

At the present stage of development of linguistics in connection with the necessity of solving a number of urgent tasks both theoretical and practical, the concept of "sense" is of key importance, requiring clarification of its definition.

If in the period when the absolutization of language as a self-sufficient autonomous essence dominated, sense often acted only as an optional phenomenon and was on the periphery of research interests, then with the development of the cognitive approach, sense begins to be regarded as one of the fundamental categories.

Most definitions of the concept of sense point to its mental nature. Sense is "a special content, which man gives his manifestations of life, objects and phenomena of the objective world in the process of his spiritual and practical development, and as a result, gives them a certain value in the system of human culture, in the hierarchy of social values [14, p.633].

From the above definitions it is clear that the notion of "sense" includes a wide range of various phenomena: from the sense of life to the sense of "sign expression." This is one of the reasons that complicates its definition. The notion of sense is difficult to be directly defined because of its variable, subjective nature. The distinction between the notions of "sense" and "meaning" is also complicated by the fact that in English-language works, both concepts are denoted by the same word "meaning", the word "sense", which serves to define the notion of meaning, is used quite rarely in scientific literature. Sense is a way in which an expression or a situation can be interpreted [26].

The sceptical attitude of scientists to the problem of sense, as A.I. Novikov noted that the results of intensive research make it possible to get closer to understanding of the

essence of this mysterious phenomenon. The research of higher-level language units performs the necessity to precise the definition of the notion [30, s.140]. The **descriptivist** refused to study the sense of linguistic forms, semantic aspects of language. It was possible to realise this principle (to some extent) due to the analysis of units on the phonologic level. The morphological level research required the appeal to the semantic aspects of language [31, p.195-200].

Text linguistics focuses on formal means of connections between sentences and extraction of integral pieces (hyperphase units), sense plays a minor role being equal to the information that is reported [32]. This sense of hyperphase unity opposes to the whole text. For example, I.R. Halperin considers sense as such reported in a separate fragment. To the whole text, in his opinion, it is appropriate to use the term content "content" of the text is terminology better substantiated than such notions as "meaning" and "sense". The term "content" as the term of grammar of the text refers to the text as a whole; "sense" refers to a thought, message containing in the sentence or hyperphase unity; "meaning" refers to morpheme, word, phrase "[33, p.20].

From the standpoint of **communicative approach** contrasting meaning and value is based on the opposition of language and speech. Within this approach forms the idea that meaning (as language category) characterizes nominative units but not communicative units, in this case the category of meaning replaces the category of sense. However, neither mentioned category, nor category of meaning can exist separately. As the E. D. Suleimenov mentions "sense and meaning are formed and cooperate only in unity, and they are interrelated not only genetically, but also functionally" [34, p.144]. The researcher also highlights the main characteristics of sense: the unavailability of direct observation of sense, invariance, relevance, situational, subjective, incomplete explicit nature of sense, the unavailability of complete perception, conceptuality, its inclusion in the unified (universal) system of knowledge and the possible existence over languages [34, p.144-147].

Semasiology studies sense as personal category, as the property of the individual. M. V. Nikitin said, the sense of language units is moving and changing, it varies from person to person, from text to text, from one place to another. The sense but not the

meaning bears the distinction in interpretation (understanding) of one and the same language units and their combinations in the text by different people, the distinction is in the related representations, associations and assessments. Sense is formed by "layers" on the meaning, due to the peculiarities of individual experience and mentality [35, p.57]

With the development of **psycholinguistics** attention to the problem of sense distinction focused on its mental nature. According to O. Leontiev, sense is "a piece of reality reflected in the minds in the light of the place it occupies in person activity. The concept of sense is broader than the concept of meaning, because in addition to "objective" special structure of functioning that depend on the subject-situational determination of this functioning, there are "subjective" features determined by psychological specifics of this functioning" [36, p.162].

Cognitive approach, based on data from psychology, philosophy and linguistics, giving the opportunity to clarify the definition of the above terms and identify the correlation of meaning, content and sense. In general, linguistics defines meaning as an objective content and sense as a content related to individual interpretation of meaning [12, p.15]. The sense is the unity of intellectual and affective processes, the optimum combination of rational and emotional makes it a complete [13, p.55].

Sense is formed by the interaction of different types of meanings of nominative units and context. As G. M. Vaynrin says, sense is a "result of summation of meanings and subtracting of determinations", that is irrelevant in the situation of usage shades of meaning; context creates its own view of the meaning of a word. It seems to cut pieces of a wide meaning that are not associated with neighboring meanings in the sentence. What remains after all these cuts is an idea [37, p.53], sense [12, p.16].

In scientific research engaged by the problem of implicitness, concepts implicit and explicit sense are delimited [12, 13, 38]. For example, under the implicit sense L.V. Lysochenko understands the information content intended to inform, expressed by explicit message mediated by some other content, which hides by laws of logic an implicit one. The same content in different messages may be either implicit or explicit [38, p.36]. According to J.N. Skrebnev implicit and explicit senses status is

defined by their relationship to the explication and implication in the functioning of language units. Explication means the area of direct, verbal expression of meaning, and implication – the area of indirect mediated expression of meanings and senses [39, p. 18].

As part of our research, we define the meaning as a multifaceted component of a poetic text, which is the basis of the formation of both an explicit side of it – content, and implicit – sense. Consequently, specially selected, nominating units that are organized in a certain way, the interpretation of which is not limited by unambiguous perceptions of literal meaning, allow by the use of linguistic and encyclopaedic knowledge to convey their concealed sense.

Correlation of the following concepts – meaning, content and sense makes it possible to study the characteristics of the implicative space. Meaning of nominative units is the objectifying knowledge of the world, a form of linguistic knowledge about specific objects or typed reality [40]. Linguistics understands under the meaning of a text an explicit content, under the sense a content related to an individual interpretation [12]. As an example, consider the poetic text, R. Frost «After Apple Picking»:

My long two-pointed ladder's sticking through a tree

Toward heaven still,

And there's a barrel that I did not fill

Beside it, and there may be two or three

Applies I did not pick upon some bough.

But I am done with apple-picking now ...

For I have had too much

Of apple-picking: I am overtired

The great harvest Of I myself desired (FRP).

The content of the above fragment "*completed process of picking apples*" objectified through the analysis of the sum of meanings of nominative units subordinated to the theme "Harvest of apples." The use of words in their literal (denotative-referential) meanings promotes unequivocal interpretation and points to the characteristic feature

of a content its explicitness. Linguo-cognitive analysis of verbal poetic images allows to track and explicate ambiguous components of a poetic text that hide beyond its content: "*ladder's sticking through a tree / Toward heaven*". The use of nominative units "*heaven*" instead of "*sky*" brakes the unambiguous reading and serves as an indicator of the presence of an implicate *desire of fame* in it by the activation of the archetype AIR. On the over textual level we find the intertextual relation with the Bible, namely with the Tales of the Tower of Babel, the aim of building of which was a connection between heaven and earth for the cognition of the highest blessing. Such macrocontext serves the explication of the hidden sense of quoted strophe – *the desire knowledge*.

At the text level neologism "*apple-picking*", which meaning after a multiple repeat gets a different interpretation, in the context of the verse serves as the indicator of an implicate *daily life worries*. The last words of each line: "*too much, overtired, desired*" serve as indicators of a peripheral implicate *keep within limits*. Tension built up through repetition of the synonymic component of above-mentioned nominative units, "*too-much, too tired, too-much wanted*" and indicates the violation of the maximum number [41].

The content of the next stanza is "*fruit formation stages from flowering apple trees to harvest*":

*Magnified apples appear and disappear,
Blossom end and Stem end ... (FRP)*

The implicit sense of the above fragment we reveal by the archetypal analysis of nominative units "*tree, stem, apples, blossom*" – symbols of the archetype WORLD TREE. Conceptual implication of this archetype – *coordinate system* – activates in the minds of readers/interpreters association with the dimension that serves as an impetus to externalization of the implicate – *life from beginning to end*. This implicate occupies a central position in the implicative space of the poetic text "After Apple Picking" by R. Frost, as it is presented by a large number of indicators: "*tree, stem, apples, blossom*". So specially selected some way organized nominative units, interpretation of meaning which is not limited to unambiguous literal content, allow

involving linguistic and encyclopaedic knowledge transfer their hidden sense into explicit one.

1.2. The implicit sense of words-symbols of American poetic texts of the XX century

In US poetry of the twentieth century, we identified three main directions of poetic development, which affected the peculiarities of the formation of indicators of the implications:

- the first direction was marked by the increased attention of the poets to the graphic and phonetic organization of the poetic text, the change of the metric on the vers libre, which differed from the Whitman "instability of the meter" (the term U.K. Williams);
- the second direction – new themes, which were influenced by the urbanization. It means not only the predominance of images taken from the everyday life of large cities, but also the nature of associations and metaphors, affected by the worldview that developed in an industrially dynamic developed society;
- the third is connected with the reorganization of the poetic vocabulary: on the one hand, the widespread use of everyday vocabulary, jargon, socially coloured dialect, and on the other – polysemantic word-symbols.

An implicate on the text level is closely connected with the following meanings of nominative units: denotative, significative, connotative. The difficulties of interpretation of the above terms can be explained by the difference of scientific views on the problem of the characteristics of a semantic sign.

It is believed that the idea of the structure of lexical meaning comes from logical semantics, mathematical logic, but logic concepts borrowed from semantics were repeatedly redefined, changed and detailed [42]. In terms of logic, denotate and significate of a nominative unit not only reflect an object but also give the general idea of it. Parallel to the concepts of "denotation" and "signification" of mathematical logic in linguistic semantics were clearly opposed to the notion of "Sinn" and

“Bedeutung” Frege [28] "extensional" and "intensional" R. Carnap [43] "reference" and "sense" W. Quine [44].

To avoid ambiguity in the definition of key concepts essential for understanding the nature of the formation of implicates as the basic units of an implicative space we suggest an integrated approach. It is based on constructing a model of nominative units. The word "unit" is used as a term for the structure of adopted meanings of the word, which the speaker uses automatically but consciously. The structure of adopted meanings is a cognitive program and resource for more complex structures building [45, p.364].

Basing on a semantic triangle, first used by Ch. K. Ogden and I.A. Richards [294] we build a model of meanings of a nominative unit, which looks like an iceberg, the visible part is a semantic triangle, invisible is an implicate (see. Fig. 1).

We use the following definitions: **denotative meaning (D)** is subject-logical, primary, objective; **significative (S)** is abstract, mediated by cognitive human activity; **connotative (C)** is emotional and expressive, evaluative, subjective; **implicate (I)** is a hidden, clearly expressed meaning.

The difficulty in definition of the structures of the lexical meaning of a nominative unit is caused by the existence of nominative units in which not only a denotative meaning prevails, but abstract, significative.

By definition of N. D. Arutyunova, substantive words address to the surrounding human world, and the attributive – to the human mind [47, p.185]. Bearing it in mind, we offer a moving model of a lexical meaning, allowing to display a mechanism of identification of an implicit sense with allowance for denotative, connotative and significate meanings.

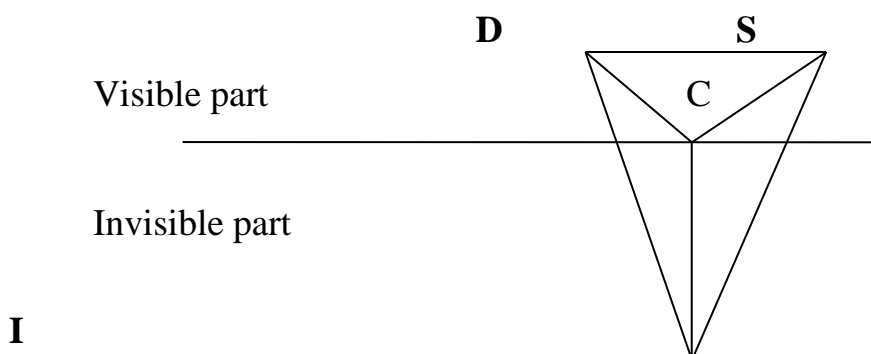


Fig.1. Iceberg of implicit sense

The model of meanings of nominative units has the form of the iceberg and an implicate in it is "under the water." A necessary condition for explication of a hidden sense is context. As M. M. Bakhtin says, every word has the smell of the context in which it lived [15, p.106].

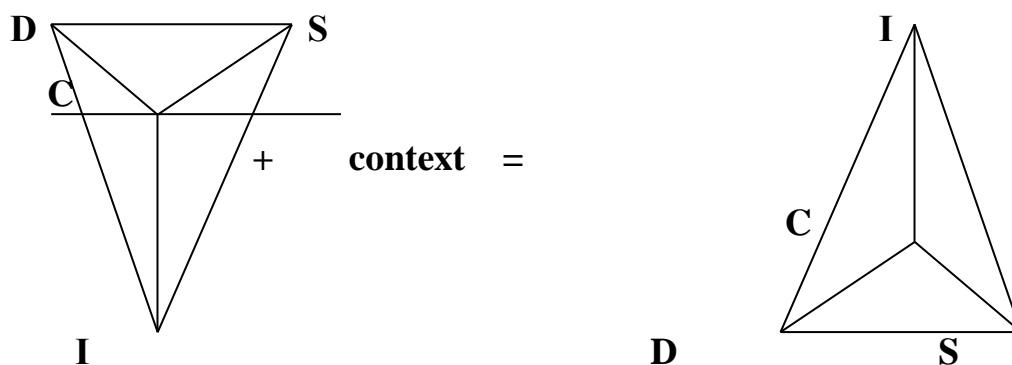


Fig. 2. Cognitive mechanism of activation of implicit sense in a nominative unit via its interaction with the context

A certain nominative unit processing an implication potential may activate linguo-cognitive mechanism by correlation with a context (Fig.2.). The sum of relations between the meanings in the middle of the triangle forms the semantic nature of a nominative unit, though not any unit realizes the whole set of relations between the components of the semantic structure. The results of the investigation showed the direct dependence of an implicate from the context, that proves its variability.

For example, the nominal unit "harbor" occupying the strong position of the text, at the end, and repeated twice serves as an indicator of the implicate *home* in the context of C. Sandberg's poem "Lost":

*Where fog trails and mist creeps,
The whistle of a boat
Calls and cries unendingly
Like some lost child
In tears and trouble
Hunting the harbor's breast
And harbor's eyes (CS).*

The denotative meaning of the nominative unit "harbor" is haven, port, the significative – shelter, the connotative – nest all of them constitute the semantic triangular of this unit. The postposition of the nominative units denoting the body parts "breast", "eyes" by analogy with the image of the mother, to whom the child leans, in the eyes of whom it seeks consolation, leads to a different interpretation of lexical meanings. Consequently due to the personification (*harbor's breast / And harbor's eyes*), in this context, the implicit sense of the nominative unit "harbor" – **home** (see Figure 3) is implemented.

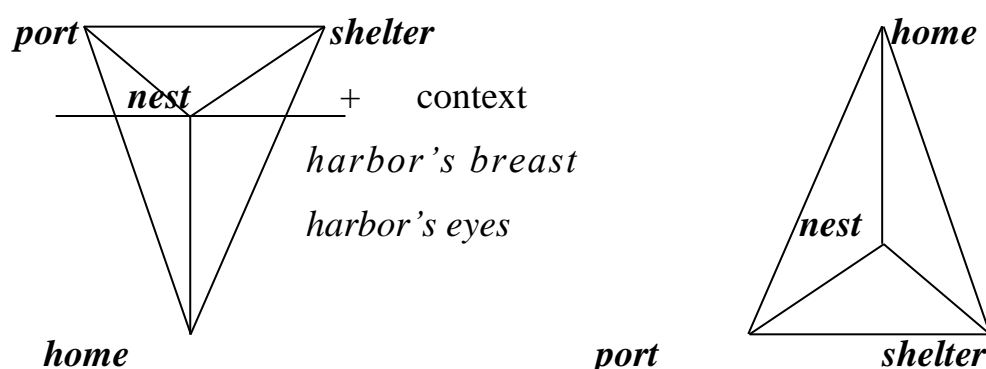


Fig. 3. The mechanism of the activation of the implicit sense of the nominative unit "harbor" via interaction with the context.

An indicator of the implication of a person away from his home is the nominative unit "boat", which, in the context of C. Sandberg's "Lost" verse, acquires an implicit sense through comparison with the "lost child".

The word "fog" in C. Sandberg verses ("Fog", "Pearl Fog", "Lost", etc.) has an implicit sense – a fate, a rock. In the poetic text, "Lost", the word-symbol "fog" is personified due to the contact with the verb "trails", whose denotative meaning is "pursued, hunted". In this way due to vicissitudes of fate a man finds himself in a difficult situation ("lost"), and seeks for consolation and native home ("the harbor's breast/ and harbor's eyes").

In the poetic texts of R. Frost the implicit sense **homeland** is formed by analogy with the life of birds:

*One bird begins to close a faded eye;
Or overtaken too far from his lizard,*

Hurrying low above the grove, some waif

Swoops just in time to his remembered tree (FRP, p.574).

The basis for the selection of the above-mentioned implications is the description of the behaviour of two birds. One of them "*begins to close a faded eye*". The phrase "*to close eyes*" is an euphemism, which replaces the verb "*to die*." The epithet "*faded*", which serves as an attribute for the "*eye*", acquires the implicit sense **tired, wrinkled**. The second bird "*some waif*" (the one who is lost) is far from his *home* (nest) and therefore makes a great effort "*to return in time*". The verb "*swoop*" possesses the denotative meaning of "*to fly or move down rapidly*" [49, p. 632], in the context of the verse "*Acceptance*" acquires the implicit sense: "*to hurry*".

A combination of lexically close units "*hurrying*", "*swoop*" (suddenly moving down) creates a certain degree of intensity. According to L. S. Vygotsky: "intensity is related to the semantics of language means, with their organization in the text, with the pragmatic installation of the author" [9, c. 201]. The abovementioned stanza emphasizes the importance of a home for a person.

The analysis of the next stanza allows us to reveal the meaning of the name of the poetic text – "*Acceptance*":

At most he thinks or twisters softly, 'Safe!

Now let the night be dark for all of me.

Let the night be too dark for me to see

Into the future. Let what will be be '(FRP, p.575).

In the first line of the stanza phrase "*twisters softly*" (chirps quietly) indicates the loss of intensity in comparison with the previous stanza. The empirical sense of the phrase, calmly pronounced, is revealed by the conceptual integration of the semantic features contained on the periphery of the semantic structure of the nominative units "*softly*" and "*twitter*". Indicator of the implicate **native home** is the nominative unit "*safe*" (protected from danger, in safety), which in the context of poetic text implements hidden meaning. Thus, feeling in safety, the bird expresses the readiness, agreement, permission that is realized in the denotative meaning of the verb "*let*" in the final sentence "*Let what will be, be*" (let it be what will be) to "*acceptance*"

(reception) of death. Indicators of the implicate *death* are nominative units "night, dark"

Symbols are indicators of implicates on the text level. The word-symbols by mapping of the significative meaning to denotative, by numerous repetition in poetic texts and different interpretation activate implicates. Thus symbols are the key to understanding the hidden sense. They are special, relevant only to the text semantic structure, unlike defined in the dictionary, are individual by nature [50, p. 49].

Word-symbols with minor exception possess intertextual features, such as, «sunflower», which in poetic texts of C. Sandberg and A. Ginsberg implies *man* (see. Table.1).

Table 1.

The implicit sense of word-symbols of American poetic texts of the twentieth century

Author	Collections poetic texts	Word characters	Implicit sense
EA Robinson	<i>The Town down the River</i>	Town	- <i>society</i>
E.Li Masters	<i>Spoon River Anthology</i>	Machine	- <i>a hardworking man, man at work</i>
Robert Frost	<i>A Boy's Will. North of Boston</i>	Bird, tree Wood Nest Window	- <i>a man in different periods of live</i> - <i>the place of last refuge of a man;</i> - <i>native home;</i> - <i>soul</i>
E. Pound	<i>Personae</i>	Leaf, petal	- <i>fragility of the human soul</i>

C. Sandberg	<i>Chicago and Other Poems. Good Morning, America. Honey and Salt</i>	Express Sunflower Fog	- <i>industrially developed society;</i> - <i>the best physical and moral human qualities;</i> - <i>destiny, fate, which directs man</i>
R. Jeffers	<i>The Beginning and the End and Other Poems</i>	Rock, stone Hawk	- <i>resistance, courage</i> - <i>a strong spirit of a man</i>
A. Ginsberg	<i>Howl and Other Poems</i>	Locomotive Flower (Sunflower)	- <i>a highly developed person;</i> - <i>the best physical and moral human qualities;</i>
G. Corso	<i>New and Selected Poems</i>	Bomb Car	- <i>anger, aggression, hatred</i> - <i>fast pace of life</i>
H. Snyder	<i>Axe Handles, Left out in the Rain</i>	Deer	- <i>the nobility of the human soul</i>
W. Stevens	<i>Harmonium</i>	Cloud	- <i>confusion, nervousness</i>
R. Bly	<i>Eating Honey of Words: New and Selected Poems</i>	Voice House	- <i>call for action</i> - <i>soul</i>

The following table shows the common feature of word-symbols – anthropomorphism, the attribution of human characteristics thoughts, feelings, will or behaviour to animals, plants and inanimate phenomena.

The linguo-cognitive analysis of the implicative space of modernist poetic texts

showed that such nominative units as “*fog*”, “*tree*”, “*rock*”, “*window*”, “*wind*”, etc. used for description of nature, seasons, phenomena of every day life in the process of multiple repetition turn into word symbols and get implicit sense: *fate, man, native home, soul, changes*. The implicative space of postmodernism is formed by implicates: youth, way of life, search for truth, for place in society, choice that obliquely inform of the new époque coming.

The linguo-cognitive analysis of the implicative space of modernist poetic texts showed the structural difference from the implicative space of postmodern poetry not only by form but also by contents. In the implicative space of modernist poems semantic similarity and semantic contrast relations dominate between implicates as the result of rejection of established concepts and values. In the implicative space of postmodernism poetry the implicates are bound together by relations of semantic inclusion as the result of a general distrust of grand theories and detailed, extended treatment of reality.

CONCLUSION

The theory of implicit senses defines in modern linguistics by the following approaches to its interpretation as a formal, structural, communicative, discursive and others. The research of hidden senses in various scientific paradigms highlighted its wide range of features that serve to the foundation of an integrated approach to the study of this multilateral phenomenon. Within the linguo-cognitive paradigm, the implicative space got in our research the status of cognitive construct that reveals during the reading and interpretation of a literary text. Correlation of the following concepts – meaning, content and sense makes it possible to study the characteristics of the implicative space.

The identification of the specific features of the formation and separation of components of implicative space are prerequisites for adequate contemplation and understanding of the hidden sense of not only a separate poetic text but a number of poetic texts of a certain literary style or the poetic school of the American poetry of the twentieth century.

The involvement of the methodological apparatus of cognitive linguistics, theoretic propositions of cognitive poetics of the research of the nature of implicitness enabled the extraction of hidden senses in the poetic text, the determination of their position in the implicative space of American poetry of the twentieth century.

The linguo-cognitive analysis of indicators of implicates revealed the general direction of the twentieth century poetry that influenced their formation:

- on the one hand new poetic images influenced by urbanization. The predominance of images taken from everyday city life, associations and metaphors reflecting the outlook of dynamically developed industrialized society; on the other the flashback to the images of nature in search for harmony and conciliation;

- restructuring of poetic vocabulary: on the one hand the widespread use of everyday vocabulary, slang words, social dialect, and on the other – polysemantic word-symbols;

The explication of an implicate is the result of correlation of denotative, significative, connotative meanings of specially marked nominative units (indicators of an implicate) with context. The results of the investigation showed the direct dependence of an implicate from the context.

Linguo-cognitive analysis of poetic texts of American poetry of the twentieth century allowed to outline the implicative space of modern and postmodern poetry, which reflected personal experiences, social and political events of the previous century. The prospective study of implicative space focuses on the analysis of poetic verses of other chronological periods and literal styles, identification of authors' individual implicative space and their cognitive style.

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