

## ANALYSIS OF METAPHORICAL MODELS IN TIUTCHEV'S LYRICS: LINGUO-COGNITIVE ASPECT

**Kamienieva I. A.**

*Candidate of Philological Sciences,  
Associate Professor of the Department of Foreign Languages  
O. M. Beketov National University of Urban Economy in Kharkiv  
Marshala Bazhanova str., 17, Kharkiv, Ukraine  
[orcid.org/0000-0002-5013-3210](https://orcid.org/0000-0002-5013-3210)  
[irenadam2018@gmail.com](mailto:irenadam2018@gmail.com)*

**Minina N. S.**

*Candidate of Philological Sciences,  
Senior Lecturer at the Department of Foreign Languages  
O. M. Beketov National University of Urban Economy in Kharkiv  
Marshala Bazhanova str., 17, Kharkiv, Ukraine  
[orcid.org/0000-0001-5289-7161](https://orcid.org/0000-0001-5289-7161)  
[minina.nina@ukr.net](mailto:minina.nina@ukr.net)*

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The linguo-cognitive school of modern linguistics was formed at the beginning of the XXI century as an integrated branch of linguistic semantics, linguo-cognitology and linguo-cultural studies. The main question of cognitive semantics is the question of the relationship of cognitive units and structures with language; what part of the cognitive content and how it is fixed by language values. The study of cognitive semantics of the word requires a distinction between semantic and cognitive levels of analysis, language and encyclopedic knowledge, the study of their relationship.

The relevance of the topic is due to the need to establish the relationship between the semantic and cognitive structures of Tiutchev's poetic texts at the level of metaphorization, the importance of describing the features of metaphorical modeling.

The article presents metaphorization as the main technique for identifying the features of the verbalization of the worldview of Tiutchev philosophical poetry; the main metaphorical models; the linguo-cognitive system of Tiutchev's philosophical lyrics. The subject of the research is the system of key concepts of Tiutchev's metaphorical models, objectified in the structure of texts with the help of linguistic representatives. The main concepts "chaos", "space", "day", "night" are objectified in the lexical structure of the poet's philosophical works through a system of verbal representatives and the author's intentions, on the basis of which cognitive connections are shown. The components of these concepts contain a number of basic cognitive features represented by key lexemes, their associates. Metaphorical representation gives opportunity to organize the ways of concepts representation, to reveal distinctive understanding based on different ways of lexical explication and semantic modification.

The analysis of the means, to verbalize the key concepts in Tiutchev's poetry, made it possible to determine the general linguistic and individual-author's characteristics of the concept, its structure and means of artistic embodiment. The individual author's originality of the means of verbalizing the concepts is manifested at the level of the functioning of text associates. Various

metaphorical representations of the key concepts become an important element of the linguistic picture of the world of Tiutchev.

Interaction of individual-author associative correlations in the forming concepts in Tiutchev's poetic texts is a manifestation of his own worldview. The associative interrelation and interdependence of the key concepts of the poet's worldview ("chaos", "space", "day", "night") contributes to the lexical personification of the poet's philosophical concepts revealed through a dynamic unity of two mega-spheres "chaos" vs "space", "day" vs "night".

## АНАЛІЗ МЕТАФОРИЧНИХ МОДЕЛЕЙ У ПОЕЗІЇ ТЮТЧЕВА

**Каменєва І. А.**

*кандидат філологічних наук,  
доцент кафедри іноземних мов*

*Харківський національний університет міського господарства  
імені О. М. Бекетова*

*вул. Маршала Бажанова, 17, Харків, Україна*

*orcid.org/0000-0002-5013-3210*

*irenadam2018@gmail.com*

**Мініна Н. С.**

*кандидат філологічних наук,  
старший викладач кафедри іноземних мов*

*Харківський національний університет міського господарства  
імені О. М. Бекетова*

*вул. Маршала Бажанова, 17, Харків, Україна*

*orcid.org/0000-0001-5289-7161*

*minina.nina@ukr.net*

**Ключові слова:** *поняття, «хаос», «космос», «день», «ніч», лінгвокогнітивний, метафора.*

Лінгвокогнітивна школа сучасної лінгвістики сформувалася на початку ХХІ століття як інтегрований напрям лінгвістичної семантики, лінгвокогнітології та лінгвокультурології. Вивчення когнітивної семантики слова вимагає розмежування семантичного й когнітивного рівнів аналізу, мовних та енциклопедичних знань, вивчення їх взаємозв'язку.

Актуальність теми зумовлена потребою встановлення взаємозв'язку семантичних і когнітивних структур поетичних текстів Ф.І. Тютчева на рівні метафоризації, важливістю опису особливостей метафоричного моделювання.

У статті представлено метафоризацію як основний прийом виявлення особливостей вербалізації світосприйняття філософської поезії Ф.І. Тютчева; виділено основні метафоричні моделі в ліриці Ф.І. Тютчева; розглянуто лінгвокогнітивну систему філософської лірики Ф.І. Тютчева. Предметом дослідження є система ключових понять метафоричних моделей індивідуально-авторської поетичної картини світу Ф.І. Тютчева, об'єктивованих у структурі текстів за допомогою мовних репрезентантів. Основні ключові поняття «хаос», «космос», «день», «ніч» об'єктивовані в лексичній структурі філософських творів поета через систему словесних одиниць та авторських інтенцій, на основі яких виявляються пізнавальні зв'язки. Компоненти таких понять містять ряд базових когнітивних функцій, представлених ключовими лексемами, пов'язаними з ними, їх асоціатами. Метафоричне уявлення дає можливість організувати способи подання понять, виявити своєрідне розуміння, засноване на різних способах лексичної експлікації та семантичної модифікації.

Аналіз засобів вербалізації ключових понять у поезії Ф.І. Тютчева дозволив визначити загальнолінгвістичні й індивідуально-авторські характеристики поняття, його структуру й засоби художнього втілення. Індивідуальна авторська оригінальність засобів вербалізації понять проявляється на рівні функціонування текстових асоціацій. Різні метафоричні уявлення ключових понять стають важливим елементом мовної картини світу Ф.І. Тютчева.

Взаємодія індивідуально-авторських асоціативних співвідношень у формуванні понять у поетичних текстах Ф.І. Тютчева є проявом його власного світогляду. Асоціативний взаємозв'язок і взаємозалежність ключових понять світогляду поета («хаос», «космос», «день», «ніч») сприяє лексичній персоніфікації його філософських концепцій, які будуть розкриті через динамічну єдність двох мегасфер – «хаос» vs «космос», «день» vs «ніч».

**Problem formulation.** The metaphor is a multidimensional structure, which explains the presence of a large number of approaches to the interpretation of this phenomenon. Despite the centuries-old history of the metaphor research, new controversies arise over the definition of metaphor, new classifications and grounds for metaphorical transfer. Problems of understanding the essence of a metaphor, its generation, classification, etc. remain relevant in the research of modern linguistics, since scientists are still actively studying the processes and models of metaphorization.

The theoretical basis of the article was the works of Ukrainian and foreign scientists (N. Arutyunova, 2000; A.S. Akhmanova, 2007; A.N. Baranov, 2004; N.N. Boldyrev, 2013; S.Ya. Ermolenko, 2007; Yu.M. Karaulov, 2002; A.S. Kubryakova, 1994; J. Lakoff, 2004; Yu.M. Lotman, 2000; V.A. Maslova, 2004; A.K. Moiseenko, 2008; V.P. Moskvina, 2014; M. Sklyarevskaya, 1993, 1985; I.A. Sternin, 2002; A.P. Chudinov, 2005; D.M. Shmelev, 2003), devoted to the study of semantic, metaphorical motivation and the determination of motivational signs of metaphorization and having integration in cognitology, which is manifested in the actualization of metaphorical modeling problems, which reflect the mental processes of a person.

J. Lakoff and M. Johnson, the founders of cognitive linguistics, proposed to consider one of the varieties of the cognitive model, namely the metaphorical model, as the main cognitive operation, according to researchers, is the most important way of understanding the world by transferring a concept from a specific sphere to an abstract one. As a result, the structure of the original sphere was transferred to the sphere system, which underwent metaphorical expansion. [1, p. 49–60].

Consideration of the concepts associated with metaphorical modeling problem showed that two main approaches to modeling the process of metaphorization have been formed: cognitive (A. Baranov, 2003; E.V. Budaev, 2007; I.M. Kobozeva, 2000; Yu.V. Kravtsova, 2014; A.P. Chudinov, 2005, etc.) and semantic (A. Laguta, 2003; M. Sklyarevskaya, 2004, etc.). In accordance with this, the metaphor is considered as a cognitive and semantic model.

So, in the creation of poetic texts, it is important not only to convey the subjective perception of the world, embodied in the metaphor, but also to involve the metaphor to the work, as well as the compatibility of the metaphor. A.N. Baranov argues that the compatibility of metaphorical models is not only a feature of style, but also some patterns of linguistic and cognitive semantics [2, p. 73–74].

**Objective of the article.** The purpose of this study is to analyze metaphorical models in the philosophical lyrics of Tiutchev, whose verbalization reflects the poet's worldview, as well as the identification of the individual-author's worldview by lexical and grammatical representation of the main components of metaphorical models.

To achieve the set goals, it's necessary to solve the following tasks:

1) demonstrate the evolution of theoretical concepts in the study of metaphor;

2) to give a definition to the concepts "metaphorical model", to reveal the cognitive mechanisms of their formation;

3) to present metaphorization as the main method of identifying the features of the verbalization of the worldview of Tiutchev's philosophical poetry;

4) to reveal the originality of cognitive mechanisms in modeling a metaphorical picture of the world in Tiutchev's poetry.

The object of the research is the linguo-cognitive system of Tiutchev's philosophical lyrics, whose analysis involves consideration of metaphorical models in the mega-spheres "chaos" vs "space", "day" vs "night".

The subject of the research is the system of key concepts of Tiutchev's metaphorical models, objectified in the structure of texts with the help of linguistic representatives. Key concepts, connected pragmatically, paradigmatically and syntagmatically, form a model based on associative features.

**Main research material.** Metaphorization is based on metaphorical motivation, which we define as the connection of primary and secondary meanings, based on the commonality of associative features in various objects of reality, similar in analog-associative terms. It should be noted that the metaphorical structuring of conceptual spheres turns

out to be not global, incomplete, but partial. Human consciousness brings two entities closer together on the basis of any common feature or features caused by associations.

An associative feature or a set of features, creates a single impression and is the basis of the metaphorization process, N. Sklyarevskaya calls the transfer symbol, which she defines as “the connotative feature of the original word, transformed in the metaphorization process into the defining feature of the metaphor” [3, p. 57–65]. The researcher connects the subject and the object of the metaphor and unites them.

Linguist A.N. Laguta singles out the basic cognitive features underlying metaphorization: formative; odorativny; colour; flavor; sound; temporary; tactile; consistency; functional; such characterizing the manifestation of the object; dynamic; quantitative; relational; subjective psychological [4, p. 137]. In our opinion, this classification reflects the associative connections of constructive and derivative meanings according to conventional metaphorization, which is based on several motivational features, and therefore, when analyzing metaphorical models, we will rely on it.

Scientists J. Lakoff and M. Johnson note that the consideration of poetry from a cognitive viewpoint makes it necessary to study the cognitive metaphor in a poetic text and emphasize that the language of poetry, like everyday language, belongs to the functioning spheres of the cognitive metaphor [1]. A research of Tiutchev’s philosophical lyrics will make it possible to reveal the peculiarities of functioning of cognitive metaphor in a poetic text, as well as to represent the subjective worldview of the poet.

The linguocognitive approach allows insight into the essence of metaphorical transfer process, since metaphor is considered as a mental mechanism for structuring cognitive experience and representation. This approach helps to study the poetic text of Tiutchev as a complex system, reflects the originality of the poet’s mental and verbal activities. It has been established that it is advisable to reproduce the individual author’s picture of the world by analyzing metaphorical modeling.

In the work, the metaphorical model is defined as verbalization scheme of concepts correlated in the analogue-associative plan, which is available in the human mind, structured by such parameters as the original and new denotative-conceptual spheres and the associative feature. Linguocognitive metaphorical modeling is based on understanding the metaphor as a mental-verbal construct; synthesis of semantic and cognitive metaphorical modeling; modeling based on the reconstruction results of the individual picture of the world by identifying metaphorization models. For an integrated analysis of metaphorical models, the linguocognitive approach is the most appropriate,

since, thanks to the combination of semantic and cognitive analysis, establish common parameters of creation and classification principles of metaphors in Tiutchev’s poetic texts.

In the method of constructing metaphorical models, the following stages are singled out:

- 1) analysis and systematization of the corpus of metaphorical contexts;
- 2) construction of basic metaphorical models;
- 3) determination of associative features;
- 4) identifying patterns of metaphorical modeling;
- 5) establishment and description of key metaphorical concepts;
- 6) generalization of the results obtained.

Based on the synthesis of various approaches to the study of metaphorical modeling, it is determined that metaphorical modeling is the construction of metaphorization models that reflect the originality of the figurative associative thinking of the poet.

The use of the linguocognitive approach in the analysis of metaphorical models gives grounds to assert that a metaphor is a mental operation that combines two conceptual spheres. This allows to use the structuring capabilities of the source sphere when conceptualizing a new sphere. Through semantic analysis, metaphors establish the basis for metaphorization, and cognitive analysis identifies the conceptual areas involved in metaphorical projection. A metaphor is a secondary meaning based on certain associative attributes. According to the cognitive approach, during the analysis of metaphor, conceptual convergence is an important factor.

One of Tiutchev’s characteristic features is the creation of poetic metaphors, defined as the construction of a metaphorical model based on the existing, regularly repeated image, that is, the creation of a kind of “double” metaphor. Two-planarity as one of the properties of metaphor consists in the fact that two series of associations, connected simultaneously with direct and figurative meaning, generate an image. The metaphorical image in Tiutchev’s poetry is created mainly by comparing two phenomena, in which associations link the ideas of two realities. Analysis of Tiutchev’s metaphors made it possible to identify two key mega-spheres (“chaos” vs “space”, “day” vs “night”) and determine the patterns of their metaphorical modeling.

Based on the material of poetic texts, it was carried out the reconstruction of the individual author’s perception of the world (using linguocognitive analysis of the metaphors in texts) and the identification of metaphorical models, which contribute to reproduce figurative associative links of Tiutchev.

Analysis of the romantic concept of the universe makes it possible to identify that Tiutchev actively manifests dualistic thinking in his poetry. “Chaos” and “space” are universal concepts that intersect

with dual concept: night – day, which form the basis of the poetic worldview of Tjutchev. Based on the information obtained from lexicographic sources, we have identified the main metaphorical models of the concepts of “chaos” and “space”, which represent the basis of the mega-sphere “chaos” vs “space”.

Specific features of the verbal representation of the concept “chaos”, based on textual associations, are therefore that chaos can be metaphorically depicted as disorder, universe, eternity, abyss, death, movement, cataclysm, fear, horror, greatness, eternity, beginning and end, gloom, darkness, night [5, p. 436].

The concept of “chaos” is actualized in the poems with the help of textual associations, combined within the meaning on the basis of common cognitive features “dynamics”, “movement”, “water objects”.

Therefore, *metaphorical model “chaos – the fundamental principle of life”* reflects the stage of the origin of life from chaos and contains eschatological meaning [6]. The metaphorization is based on the associative features “time”, “water space”, which seem to represent Tjutchev’s chaos with metaphors *последний час, последний катаклизм, все зримое опять покроют воды*.

By creating a change in the dynamics of the picture of the world, the author figuratively demonstrates the dialectic of ideas about space and chaos. Chaos generates space, which, disintegrating, returns to the state of primordial chaos. Cyclicity in the movement from chaos to harmony, and then again to chaos is emphasized by the poet in the cycle of philosophical poems. Philosophical basis of the worldview appeared in the associative connection of this concept with the motif of space and consideration of various semantic components of the concept on the scale of the universe. It is notable that in the poetry of Tjutchev its mythological significance is the central element in describing the chaos, which is the basis of all world life: *«Когда пробьет последний час природы, Состав частей разрушится земных: Все зримое опять покроют воды, И божий лик изобразится в них!»* («Последний катаклизм»).

In the poem, the poet shows the tragedy of what is happening, using a metaphor of the *последний час*. In the process of metaphorical transfer, a new meaning is created – “ending”, which leads to the original space. The poet presents biblicalism *божий лик* in the form of the cosmic soul of the universe, which is reflected in the waters of chaos. According to the semantic structure, the sentence is divided into two concepts: chaos and space (this is emphasized by using a complex syntactic construction: *когда пробьет последний час природы, божий лик изобразится*). It is interesting to note, that the poet reflects two world processes: destruction and creation, which are metaphorically represented by verbs *разрушится* and *изобразится*.

In order to enhance the semantic significance of the poet uses inversion: *покроют воды, частей земных*. It should be noted that Tjutchev does not apply the inversion in the last line (*божий лик изобразится*), which indicates the process of creation. It may seem that destruction is more important than creation, because the author used inversion to enhance semantic significance in the description of destruction.

The author describes the infinity of the water element, explicating it in a metaphor *все зримое опять покроют воды*. The end of the world is spoken of as its beginning: it began with chaos – it will end with chaos. Water in the poetic picture of the world of Tjutchev is the main of the four elements that are the basis of life in the Universe.

It is important to highlight the fact that the metaphor of *water*, presented by a substantive in plural form, is also used as a sign of chaos, but not just as a destructive element, but the one that contains the core of space. The catastrophic component is present in the text of the poem as its thematic core. The theme of the flood causes the emergence of an associative series, built on the basis of opposition with an emphasis on the repetition of the lexeme *последний*: *последний катаклизм – последний час природы*. In Tjutchev’s poetry such catastrophic complex marks the model of the world with the loneliness of a man who looked into the abyss. Loneliness is metaphorized both as a punishment and as a condition of life. This is given by the epithet expressed by the adjective in combination with the noun *последний час природы*.

In addition, in the poem we find another associative feature which is called “visual perception” (*все зримое опять покроют воды*). During the transfer of visual characteristics to objects, the cognitive motif acquires the meaning of “filling, scattering the surface with something” [7, p. 257].

We presume that Tjutchev sees *waters* as a symbol of constant movement, a symbol of eternity, immutability, immortality of nature, the poet’s awareness of the mystery of the universe, the vision of *божьего лика* over the outer *зримым* veil of existence. O.V. Radchuk, analyzing the genetic connection of the oppositions “presence vs absence”, has demonstrated that the etymology of the word *лик* is as follows: “Since the ancient times to the present day, saints have been depicted on icons, which has been preserved and reflected in modern language and now is used in the expression *лики святых*” [8, p. 95–96]. In the poem, the poet instead of combining *лики святых* uses the biblical expression *божий лик*.

In various mythologies, *water* acts as the basis, the original state of all things, equivalent to the ancient chaos. It marks the ending of all things, because the motif of the flood in the myths is associated with water [9]. These basic findings are consistent with

research represented in The Mythological Dictionary. It reflects mythopoetic ideas about *water*, according to which, “water is the first element of the Universe; abyss; symbol of the unconscious; life, burning, flame, fire; the way to the afterlife; the boundary between the worlds” [9, p. 45].

In line with previous studies, it was stated that largely due to Tiutchev “mythological picture of the world is now mostly transformed into a poetic picture of the world, where water, like all nature, can be personified, which is reflected in the distribution of members of the semantic field of *water*” [9, p. 160]. According to the poet *chaos* seems to be a majestic, tragic image of the cosmic primacy, where all being is dissolved, from where it emerges and in where it perishes, thus chaos is a universal principle of infinite formation.

In the poetry of Tiutchev, the oppositions “heaven – earth”, “top – bottom”, which have both spatial and temporal characteristics, are clearly defined. At the same time, heaven and earth cease to be elements of the ordinary landscape and turn into a unified Space. A specific feature of the cognitive interpretation of the concept of “space” is its description using the oppositions: “heaven – earth”, “top – bottom”, “day – night”.

These results are broadly in line with the previous chapter research results. The main characteristic of the metaphorical model “space → earth ↔ sky” is its bidirectionality. Metaphorical projections with a direct vector are presented quite dynamically in the poetry of Tiutchev. Researcher M. Gasparov, analyzing the poetry of the poet, suggested that the fact that the main dimension of the landscape in Tiutchev’s poetry is “vertical, and directed not from the bottom up, but from top to bottom, from heaven to earth” [10, p. 343]. Very often in the “top – bottom” opposition, *water* and the *sky* act as mediums connecting the main opposing spatial spheres of space. Thus, the concept of the sky (attributes of the sky: *солнце – свод*) has an analogue – *water*.

The natural elements of water, fire, air and earth have differences and outwardly opposite qualities, but they are deeply connected, because this is the order of the cosmic universe. Tiutchev often brings together the opposite elements: fire and water, earth and air (*sky*). One of the favorite techniques used by the poet – a metaphorical projection, convergence of *огонь* and *вода*: *повисли перлы дождевые, и солнце нити золотит, мирный вечера пожар волна морская поглотила, фонтан пламенеет, пыль огнецветная фонтана, лучом горит*, the fountain is streaming up into the sky, *огневые* roses in the leaden waves of the river, the river *искрится*, the sea is *лучезарно* in the moonlight, *звезда ныряет* in the waves, *лунное сияние струится* in the Neva.

Interestingly, to bring together the «upper» and «lower» space Tiutchev also refers to the metaphorical verb *течь*, using it with the subjects of action, denoting celestial bodies, water objects, which act as mediums.

*Река воздушная полней*

*Течет меж небом и землею* («Летний вечер»);

*Уже небесный лев тяжелою стопою*

*В пределах зноя стал – и пламенной стезею*

*Течет по светлым небесам!..* («Послание

Горация к Меценату...»).

Surprisingly, in the metaphorical expression *небесный лев* the poet used the image of *the sun*, which falls within the scope of the associative connection, the meaning of which is revealed in the context. The concept of *небесного льва* is endowed with properties of water and fire that is confirmed by use of a metaphorical construction *пламенная стезя* and the verb *течет* due to which *небесный лев* is similar to water in its movement.

Metaphorization of space in the poetry of Tiutchev defines images that combine the “upper” and “lower” space (*stars, crescent, moon, sun*), as well as using metaphors of the earth (*field, snow, earth; water, river, lakes, streams, sea*). Verbal vocabulary, adjectives, and adverbs that describe images of sky and earth are metaphorized on the basis of the associative features of “light”, which is dominant, and “dynamics”. It should be noted that the verbs *пылают, сияет, брезжит, белеет, блищут* have a dual semantics “light”, “movement”. The meaning of verbs is enhanced if they are used with objects of metaphorization.

However, it should be noted that the **mega-sphere “chaos” vs “space”** in the context of the poet’s work is connected with the **mega-sphere “day” vs “night”**, at the same time it is the main meaningful and unifying model of the whole symbolic system of the poet. In the poetry of Tiutchev such notions as “day” and “night”, their representatives (linguistic metaphors), and their associates are quite vividly represented in the author’s philosophical poetic texts and give a complete picture of the individual author’s idea of these cognitive notions.

In the general context of Tiutchev’s poetry, “day” is perceived not simply as a definite and objective period of time, but as one that contains all the associative connotations of the concept “day”. On the basis of cognitive features «light», «spatial objects», «time», we have identified **a metaphorical model “day → light”** [11].

In the descriptions of transitional states (morning – noon – evening) the concept «day» in the poetic language of Tiutchev at the cognitive level is presented in terms of movement and space. These terms refer to the time intervals in the image of an entity, which is characterized by various ways and

manners of movement and pace: *меркнет день, день вечереет, проснулся, задремал, дышит полдень*. This is conveyed through verb vocabulary to create a time perception effect.

In every detail of the changeable nature, the poet comprehends the transience of time. So, the verbal lexemes *белеть, белеющий, белея* in addition to the basic meaning of conveying colour, have the semantics of light in the meanings: “become lighter”, “that which lightens”.

Colour fullness plays an important role in the metaphorization of the concept “day”. The day is described through vocabulary with the seme “light”: *светлая даль; светлея, стелется дорога*. The seme “light” is core because it is contained in the root of the words. All the lexemes given (*светло и тихо облака плывут*) refer to the parts of speech that are capable of conveying a characteristic or feature: adjective *светлая*, adverb *светло*, participle *светлея*. The synonyms *румяный, радужный, блестящий, сияющий* and *огнецветный* also convey the brightness of the daytime.

The concept “day” in Tiutchev’s poetry is complicated by visual (colour) metaphorical constructions: *небесный луч, капли огневые, ложатся сумрачные тени, пышно-золотой день, незримый, черное сияет солнце, черно-пламенное солнце, влучах*. Sound associations provide additional semantic shades: *луч играет, миротворный*. Black is the least frequent colour, but it is of great importance in revealing the poet’s worldview. The metaphor of the black sun has a negative connotation serving as a symbol of fear, anxiety, apprehension, which is especially characteristic of Tiutchev’s poetry.

The concept “night” plays a special role and acquires vivid expression in the works of Tiutchev. This is manifested in the fact that in his poems, the concept of “night” is actualized in occasional meanings and represents the author’s perception of time.

The **metaphorical model “night → dusk / darkness”** is shown in the light expression of the struggle between light and darkness. The concept of “night” as the dark part of the day in Tiutchev’s poetry belongs to the same semantic-associative series as the following words: *сумерки, мгла, сумрак, тьма, позднее время*. Together they are opposed to *day* and *sun*. The lexemes *мрак, тьма, сумрак* are frequent in Tiutchev’s poetry and create a complete picture of the mysteries of the night.

The metaphorical use of words in the phrase *лется сумрак* is unusual for the poetic tradition of Tiutchev. The combination of the specified noun with the verb *литься* provides an additional feature: twilight is characterized by fluidity, acquires the ability to fill the entire space, to absorb everything. So the poet creates an image of the night as a whole,

marked by spatial and temporal characteristics, which, like an ocean, envelops and fills everything.

In Tiutchev’s poetry, the word *сумрак* is not always presented in direct meanings (*night, darkness, gloom, dusk, haze*), but also endowed with additional metaphorical meanings. The poet uses the metaphor of the verb *blend* with the subject of the action *shadow*; the compound noun *night* (air), which acquires a temporal definition; the adjective *invisible* (flight), which gives a spatial representation. In the mentioned contexts, the lexeme *dusk* is grammatically and semantically combined with nominative units through the use of anthropomorphic metaphors: *сумрак сонный, томный, дремлющий*. The human state of fatigue in the end of the day provides the perception of the gloomy night time as a silent, drowsy and pensive period.

The use of colour vocabulary is distinguished by a variety in the creation of metaphorical images of the concept “night” in his poetic space. It is not just used in a figurative sense, but in most cases acquires new semantics, which becomes comprehensible and understandable only in context: *мрачная ночь, при блеске лунной сизой ночи, ночь блистала*. The destruction of common collocations and the activation of verbal connections and possibilities of the language reveals the author’s original meanings, thanks to which connects lexical units that are distant in their usual sense: *лазурный сумрак ночи, пылающая бездна*. Observation of the peculiarities of the use of colour metaphors brought to light the specifics of Tiutchev’s worldview. The author has developed his own special method of creating complex colourism and metaphorical use of colouratives.

**Conclusion.** The analysis of the concepts of “chaos”, “space”, “day” and “night” in Tiutchev’s poetic texts results in the conclusion that the expressiveness of the concept under study largely depends on metaphors, epithets, comparisons and personifications based on figurative-associative meanings and the actualization of the specific meaning seme of the word in which it is verbalised.

According to the objectives of this research paper, the analysis of factual material (metaphors taken from poetic texts) lead to the following conclusions.

The key concepts “chaos”, “space”, “day”, “night” are objectified in the lexical structure of the philosophical works of Tiutchev through a system of verbal representatives and the author’s intentions which reveal cognitive connections of concepts. The components of the meaning seme include a number of basic cognitive features, represented by key lexemes and their associates. The metaphorical representation allows to streamline the ways of concept representation as well as reveal a certain comprehension based on various methods of lexical explication and semantic modification.

In the course of the analysis, the authors identified semantic and cognitive associations that arise during metaphorization (colour; sound; temporal; spatial; consistency, functional; those that characterize the manifestation of the object; dynamic; subjective and psychological). The results of the analysis showed that the cognitive features found in Tiutchev's poetry ("sound", "colour", "dynamics", "statics", "time", "space") coincide in the selected metaphorical models and reflect the most characteristic associative connections of primary and derived meanings in metaphorization.

The authors came to the conclusion that the variety of lexical and grammatical means of linguistic actualization of the analyzed concepts indicates their social significance in Tiutchev's cognitive view of the world. The basis for the metaphorization of key concepts at the semantic level is associative features that determine the correlation of a certain element of the lexical structure of the text with various text meanings and concepts. At the cognitive level, the associations overlap with other images and manifest constant associative convergence of key concepts of the worldview in the philosophical lyrics of Tiutchev.

As the analyzed materials show, the semantic level is the main one in the analysis of the structure of concepts in the poetic text. The main methods in structuring the poetic meaning (which enables distinguishing the concepts of "chaos", "space", "day", "night" in the philosophical lyrics of Tiutchev) are metaphorical models, the actualization of cognitive features of the concept, the lexical interaction of various metaphorical models. The interaction of author's original correlations in developing concepts in the lexical structure of Tiutchev's poetic texts is a manifestation of his worldview. The associative interaction and the interdependence of the key concepts of the poet's worldview ("chaos", "space", "day", "night") contributes to the lexical embodiment of the poet's philosophical concept and makes up the dynamic unity of the two megaspheres: "chaos" vs "space", "day" vs "night". Thus, metaphorical models comprise the ontological image of the world in Tiutchev's poetry, in which man and nature appear as an indissoluble unity.

One must note that the data from the associative dictionary does not often coincide with the contextual meanings of the author's lexemes. This is what proves the poet's original perception of the world and the fixation of the first association which is always subjective. Associative dictionaries reflect stereotypical associative thinking, while Tiutchev's poetry embodies creative thinking reflected in metaphors.

The directions for further research include the analysis of key metaphorical models and their semantic load in literary texts based on the material of Russian-language poetry.

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