

УДК 821.111.09"18"(092)

DOI: <https://doi.org/10.32589/2311-0821.1.2020.207226>

## ***ANTIQUITY AND ENGLISHNESS AS LITERARY AESTHETIC FORMS OF NATIONAL IDENTITY IN JOHN KEATS' POETRY***

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**The recommended citation for this publication is:** Romanyshyn, N. (2020). *Antiquity and Englishness as literary aesthetic forms of national identity in John Keats' poetry. Herald of Kyiv National Linguistic University. Series in Philology*, 23(1), 41-50. ISSN 2415-7333 (online), ISSN 2311-0821 (print)

### **Abstract**

The paper focuses on the study of John Keats' poetic world shining with Antiquity and Englishness. Studying the ways of poetic embodying of these two concepts the paper assumes that Antiquity and Englishness are considered to be literary aesthetic forms of expressing the national identity in poetic text. Based on the cognitive poetics and literary studies the paper generates the idea of Keats' world perception and the means of its verbalization in the text.

**Key words:** John Keats' poetic world, Antiquity and Englishness, cognitive poetics, concept, national identity.

### **1. Introduction**

The affirmation of enigmatic closeness of poetry and philosophy, the ability of poetry to synchronize with different historical epochs, enriching its sense and value in the flow of time, have become axiomatic in contemporary poetics, literary criticism and aesthetics. The value of poetry is unique and lies in an unfathomable depth of its semantics that cannot be exhausted by a single interpretation. These uniqueness and inexhaustibility pertains to the poetic heritage of John Keats, the youngest poet of the Romantic cohort, whose creative work is considered to be both a concluding chord in a Romantic polyphony of English literature and an opening one in a new poetic system. The modernization of poetic art, the displacement of its conceptual, literary and verbal dominants commenced in the creative resources of Romanticism with its emphasis on general human values, continuity of European cultural traditions, preservation of national cultural forms and artistic practices that exceeded the boundaries of a local worldview system (Pavlychko, 1999, p. 204).

According to Ulmer, Keats started his literary career when British literature was intensively elaborating new cultural traditions and stereotypes, building the foundations of national heritage as well as was experiencing the period of controversial literary receptions and evaluations that turned to be a "delayed effect" of a grand scale modernization of British society (Ulmer, 2017). The specificity of Keats's poetry that lies in its interconnections with all trends of English Romanticism, causes controversial conclusions as to its character in the works of domestic and foreign scholars (Bennett, 1994; Bloom, 2007; Dyakonova, 1978; Roe, 1997; Rzepka, 1986; Ulmer, 2017; Wolfson, 2013; Yelistratova, 1960, p. 107-197). By creating a definite conception of literary value, Keats searched for the unity of beauty and intellectuality, the ability to approach raw reality without losing the sense of poetic charm, to achieve the independence of "pure" art from the surface, terminal manifestations of life. He aspired to elaborating the cult of perfect poetic forms, the harmony of sensually saturated imagery word, embodiment of absolute literary beauty focusing attention both on the context of sources of European civilization and national culture. Keats' poetic world, governed by its own laws, unites

the past and the present in a single context, interlocking different chronotopes and realia. The embodiment of versatile cultural codes in verbal forms creates the phenomenon of intertextuality, enriches the poetic context with universal symbolism and fosters semantic diversity. The assimilation of the literary heritage of Antiquity is one of the principles the poet used with the aim to realize his poetic intentions.

Scholars claim that integration of the antique ideals and the creative impulses of the Renaissance into a united poetic system allowed the poet to realize the complexity of Romantic spiritual endeavours, to achieve a desirable aesthetic and ethical wholeness, and universality (Aske, 1995; Bate, 1989; Hartman, 1970). The literary interpretation of Antiquity enabled the transfer of the poetic experience formally outside the national context, evoking a new sense of creation characterized by extreme emotional, spiritual and social power, developing the poetics that had considerably surpassed the canons of the time (Pinich, 2019; Prihodko, 2019; Vitkovskiy, 1988). Although the stylistic and literary features of Keats' poetics have been actively discussed in Anglophone and native literary criticism, the genesis and functions of antique imagery sources, their conceptual and aesthetic potential, their role in the process of national literary forms development, literary and conceptual representation of the national universe remain controversial and scarcely addressed.

The **aim** of this paper is to reveal the synthesis of Antiquity and Englishness as a literary aesthetic form of national identity representation in the creative heritage of John Keats through the analysis of aesthetic and conceptual potential of imagery of antiquity, reminiscences of ancient mythology and art. The **object** of the research is antique imagery in Keats' poetic discourse, the **subject** is the aesthetic, conceptual and expressive functions of antique images in the literary representation of national environment.

## 2. Methodology

The analytical procedures employed in the study are based on the consideration of semantic, semiotic and associative dynamics of literary text, which is determined by the nature of poetic language as a specific form of imagery representation of reality. The diversity of imagery and associative ways of textual semantics development is regarded in its correlation with the author's poetic thinking, stylistic and genre parameters of the work.

The applied methodology involves a set of procedures, predominantly receptively oriented, that direct the reconstruction of the author's conception, ideological and aesthetic priorities, dominant literary motives and senses. The research is grounded on the cognitive poetics and literary **methods**, as well as stylistic, lexico-semantic, and associative-semantic analyses. The applied methods allow: a) revealing of correlation of a language unit with a single image or a totality of images in the structure of the associative semantic fields; b) tracing of the associative-semantic network development, accumulation and crystallization of recurrent associative imagery clusters and their combination in micro- and macro-contexts; c) exposing verbal semantics of expressive and descriptive means as well as their functions in the organization of textual material. Selected poems, sonnets and odes of John Keats are chosen as the **corpus** of the research. This approach provides for the comprehension of a poetic text as a unique aesthetic object reflecting the author's creative potencies and mental structures of the author's literary world.

## 3. Synthesis of *Antiquity* and *Englishness* as a literary aesthetic form of national identity representation

Literary creativity is an organic process that stems from the inner needs of the poet, is nourished by mental impulses of a various nature which directly or indirectly influence the author's conceptual system configuration and the way it is fixed in corresponding poetic forms characterized by definite structural and semantic parameters. These creative impulses in Keats' poetic discourse manifest themselves in reinterpretation of the antique artistic heritage, an epoch that in poet's view was

the embodiment of beauty, the golden era of art. Although the Antiquity had penetrated the flesh and blood of English literature (and practically all other European literatures) long before the Romanticism (and in the Romanticism it acquired different manifestation), the reception of the Antiquity in Keats' creative heritage is considered a dominant feature of his idiosyncrasy and is in the focus of linguistic interest. Moreover, its specificity causes different assumptions concerning the genesis of the works that open antique perspectives or the works in which antiquity constitutes their conceptual background (Kennedy, 2006, p. 289; Martindale, 2006, p. 1-13; Harrison, 2006, p. 126; Whitmarsh, 2006, p. 108-109). We argue that it was the author's poetic intentions to reveal through the antique plots, the subject matter and allusions the new semantic values in order to comprehend the urgent problems of the contemporary epoch.

The reflections on antique themes and the discursive elaboration of antique heritage in Keats' creative writing was based on the so called "secondary sources" of antiquity as a manifestation of a specific type of material interaction between the past and the present/contemporary, which resulted in the production of a new cultural and lingual aesthetic phenomena. Keats got an access to the Antiquity as a selected semantic stratum processed through the texts of contemporary and predecessor poets. He reevaluated and synthesized both the antique and domestic artistic manifestations according to his own ideas and pragmatic intentions, penetrating into the context of national existence and the character of sociocultural situation. The poet was made acquainted with the artifacts of antique culture by an access to the collection of antique plastic arts known under the title of "The Elgin Marbles". The collection was first shown to the young poet by his close friend, a painter Benjamin Robert Haydon, and this fact from the poet's biography underlined the creation of sonnets diptych *Two sonnets. To Haydon, with a sonnet written on seeing the Elgin Marbles*.

The interpretation of Antiquity in Keats' poetic world is treated from different perspectives. As a rule, the fact of "indirectness" or "mediation" of antiquity reception in Keats' poetry is foregrounded in foreign research and assessed as a pure formality: the poet did not know Ancient Greek or Latin, thus, he could not read original sources, the lack of classical education blocked the possibility to comprehend the complexity of ancient philosophy, the imagery system, and mythology. Consequently, addressing ancient themes and motives is explained as a successful literary device based on the ability of the poet to grasp the general ideas of strange imagery-sensual context (Graver, 2005, p. 44). The insufficient access to the original sources created for Keats a luring aura, charm like a dream or mystery, which constituted a motivation basis of "escapism" in avoiding the reality, as if in an attempt to be transported to the world of absolute beauty (Kandl, 2001, p.1; Graver, 2005, p.44).

Literary criticism in Ukraine approaches the issue of Keats' antiquity reception in a completely different way. The scholars claim that the Antiquity "supplied" Keats with the richness and sensuality of poetic imagery, endowed him with the ability to unite the spiritual with volumetric complex images which are considered to be the ground for his poetics (Yelistratova, 1960, p. 461). The organic corporeality of the antique images allowed Keats to introduce a new vigour into the poetic depiction of the beauty of national natural environment. The creation of corporeal beauty in Keats' poetry is considered to be an intentional act in achieving the poetic truth. The mediation of antiquity receptive aspect, thus, can be regarded as a definite artistic and stylistic merit of his poetic system. The Antiquity available for Keats through the prism of the consciousness of Renaissance poets is construed as an unlimited space (*one wide expanse*), a celestial body (*a new planet*), waiting for being discovered (*felt I like some watcher of the skies; Or like stout Cortez when with eagle eyes/He star'd at the Pacific*).

The Antiquity in Keats' poetic discourse, supposedly, is combined with literary aesthetic and philosophical experience that English Romantic literature had gained from Renaissance. This combination manifests itself in the contamination of native with strange, in the "added" cultural planes to create the leading sense and form creating impulses of intertextuality (highlighted in most lyrical poems, odes and sonnets, the poems *Endymion* and *Hyperion*).

An active cultural stream in Keats' poetics has, as we argue, a corresponding social and cultural basis, whereas its literary actualization (the choice of poetic theme, object of poetic depiction, arrangement of stylistic resources, specificity of emotional and axiological senses verbalization, their pragmatics) reflects the author's individual understanding of human existence in the physical (natural) and social environment, human perception of national universe. The idea about an absolute value of the art irrespective of the conditions, in which a certain artifact is created, and the conditions of its existence, its preservation, and "introduction" into a national "anthropocentric design" are given a priority. Keats uses the antique poetic palette for the creation of a multilayer, versatile background of panorama, which depicts the portrait of his own motherland.

For example, the usage of the precedent name of Lord Elgin, the owner of the artistic things that historically belonged to the people of Greece, in the title of the above mentioned sonnets is an important literary detail that uncovers the formation of particular national stereotypes. The status of empire "endowed" Britain with the "right" to own enumerable world treasures both material and spiritual and to integrate the elements of other cultures into one's own cultural space in the course of dynamic development of its own national art. The facts that Britain brought out and appropriated the cultural heritage of other nations was approved by the society, and later, especially in the Victorian epoch, nourished the self-consciousness of the Britons with the concepts of genuine appreciators and curators of the world culture. These social phenomena underlie the implication of the following poetic stanza as in Keats' *Two Sonnets. To Haydon, with a sonnet written on seeing the Elgin Marbles*:

Haydon! forgive me that I cannot speak  
 Definitively of these mighty things;...  
 Think, too, that all these numbers should be thine;  
 Whose else? In this who touch thy vesture's hem?  
 For, when men stared at what was most divine  
 With brainless idiotism and o'erwise phlegm,  
 Thou hadst beheld the full Hesperian shine  
 Of their star in the east, and gone to worship them (p. 57).

Keats addresses his poetic protagonist (a real person, his friend and teacher, an English painter Haydon, whose protection helped the young poet to contemplate the famous antique collection) his own impression (*I cannot speak /Definitively of these mighty things*). He also admires of the personality who discovered them (*who touch thy vesture's hem*), as a connoisseur (*Thou hadst beheld the full Hesperian shine /Of their star in the east, and gone to worship them*). The emergence of utterances, the meaning of which are interpreted as "You've revealed this for me", "You taught me something", in numerous poetic contexts (*You too upheld the veil from Clio's beauty, /And pointed out the patriot's stern duty*) proves that the comprehension of the national cultural environment as a cohort of educated, honourable, and famous compatriots, worthy of being followed by, dominate in Keats's poetic conceptual system. The poet describes his motherland as an organic combination of "national" and "exotic":

So do these wonders a most dizzy pain,  
That mingles Grecian grandeur with the rude  
Wasting of old Time – with a billowy main –  
 A sun – a shadow of a magnitude (p. 63).

The national landscape, architecture, the design of inhabited environment, everyday things contain some forms of antiquity, transplanted or recreated, as an organic part of national culture. The inseparable unity of "national" and "exotic" artistic manifestations create a specific sociocultural background and influence the peculiarities of literary representation of ethnic national existence in the poetic world of Keats. Consequently, the modeling of the artistic universe occurs in the correlation of anthropic and spatial concepts verbalized by the contextual merging of antique and ethnic national imagery, their mutual magnetism, semantic superposition, transformations of images. As a result, common manifestations of the national landscape and sensual forms of their perception gain

corresponding "fixed" pairs of verbal elements with onyms, toponyms and mythologemes of Celtic and Irish folklore. In combination with reminiscences from the samples of English national literature (*one who had by / Mulla's stream / Fondled the maidens with the breasts of cream; / Who had beheld Belphoebe in a brook, / And lovely Una in a leafy nook, / And Archimago leaning o'er his book*), they create a unique symbolic and semantic polyphony of the poetic context: celestial bodies, heaven, earth, day and night and the change between them – *Phoebus, Aurora, Apollo, gay Titania, divine Urania, Cynthia*; elements of the animated and inanimate nature, acoustic, visual, sensory perception: *rippling stream – white Naiad*; flora and fauna – *Belphoebe, Artemis*:

In lucent Thames reflected warm desires  
To see the sun o'er peep the eastern dimness,  
And morning shadows streaking into slimness  
Across the lawny fields, and pebbly water;  
To mark the time as they grow broad, and shorter;  
To feel the air that plays about the hills,  
And sips its freshness from the little rills;  
To see high, golden corn wave in the light  
When Cynthia smiles upon a summer's night.  
And peers among the cloudlet's jet and whit... (To Charles Cowden Clarke, p. 53)

Browsed by none but Dian's fawns;  
Underneath large blue-bells tented,  
Where the daisies are rose-scented,  
And the rose herself has got  
Perfume which on earth is not (Bards of passion and of mirth, p.67).

This placid contemplation of the harmony of artistic forms, a still everlasting moment, which is not doomed to tragic end, unlike the real earthly beauty, provides the possibility to immerse into the historic perspective and predict the future as a free divergent interpretation of the time and space. It opens the access to the space of the human soul capable of approaching the great mystery of the art. Contrary to the model of spatial dynamics of "going up", "contemplating of earthly real world from top down", Keats unfolds the motive of "getting into the space of the beauty". The universe of the lyrical hero is the universe of beauty, the border behind which there is no death, nonentity and suffering. Let us compare:

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| <p>➤ I ... (will) <u>build a fane</u><br/><u>In some untrodden region of my mind</u>,<br/>Where branched thoughts, new grown<br/>with pleasant pain,<br/>Instead of pines shall murmur in the<br/>wind:<br/>Far, far around shall those dark-cluster'd<br/>trees<br/>Fledge the wild-ridged mountains steep<br/>by steep;<br/>And there by zephyrs, streams, and birds,<br/>and bees,<br/>The moss-lain Dryads shall be lull'd to<br/>sleep;<br/>And in the midst of this wide quietness<br/>A rosy sanctuary will I dress<br/>With the wreath'd trellis of a working<br/>brain,</p> | <p>➤ an eternal fierce destruction,<br/>➤ horrid moods<br/>➤ The weariness, the fever, and the fret<br/>Here, where men sit and hear each other<br/>groan;<br/>Where palsy shakes a few, sad, last gray<br/>hairs,<br/>Where youth grows pale, and spectre-<br/>thin, and dies;<br/>Where but to think is to be full of sorrow<br/>And leaden-eyed despairs;<br/>Where beauty cannot keep her lustrous<br/>eyes,<br/>Or new love pine at them beyond<br/>tomorrow (Ode to a nightingale, p. 251).</p> |
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- With buds, and bells, and stars
- happy pieties
  - When holy were the haunted forest boughs,  
Holy the air, the water, and the fire;
  - all soft delight  
That shadowy thought can win,  
A bright torch, and a casement ope at night.  
To let the warm Love in!  
(Ode to psyche, p. 249).

The art is raised above the reality and holds its value at any time and under any conditions. The music that sounds forever, the evergreen tree, and the insatiable whirl of the dancing create the ideal world free from the earthly troubles:

Thou wast not born for death, immortal Bird!  
No hungry generations tread thee down;  
The voice I hear this passing night was heard  
In ancient days by emperor and clown:  
Perhaps the self-same song that found a path  
Through the sad heart of Ruth, when, sick for home,  
She stood in tears amid the alien corn;  
The same that oft-times hath  
Charmed magic casements, opening on the foam  
Of perilous seas, in faery lands forlorn (Ode to the nightingale, p. 251).

O Attic shape! Fair attitude! With brede  
Of marble men and maidens overwrought,  
With forest branches and the trodden weed;  
Thou, silent form, dost tease us out of thought  
As doth eternity: Cold Pastoral! (Ode on a Grecian urn, p. 234).

The saturation of the context with lingual aesthetic forms which manifest ethnic, mythological, or universal symbols, involves the reader in the poetic world with its own landscape, history and culture. Its polymorphic essence is reflected in a wide range of imagery elements, which embody the interrelation of the nature, the human being, the art and the idea of everlasting beauty.

Raising the cult of the beauty to the highest priority, the poet extrapolates his aesthetic credo onto all planes of human existence, especially human creative and social activity, in particular the verbal art, intercultural horizon of which is constantly expanding. Consequently, defining the degree of the antique imagery's influence on the formation of the national poetic picture of the world and the specificity of poetic actualization of nationally valuable concepts, their semantic development, we can argue that the Antiquity in Keats' poetics became the universal "clue" to the revelation of the Englishness. Englishness could never have been so skillfully depicted but for the demiurge power of the antique image of Keats' poetics where the nature and the inspired embodiment of the art are inseparable in the lyrical landscape of "the English park of the soul".

Keats' poetry reflects the substantial change of the character of interaction between a human being and the national space. His poetry acquires the forms of constant recurring spiritual movement within the circle created by the unity of elements "nature – poet-mythmaker – art – mythology". The world of Keats' poetic concepts develops as a reflection of creative cognitive activity of a person, a poet, directed towards the representation of national environment as a system of multilayer senses that fix the polycultural experience aggregated in the literary universe of different epochs and ethnic communities.

The surrounding world is a temple of poetry and nature, an earthly paradise, the place of beatitude (*pleasure's temple = a poet's house*): *O Poesy! for thee I hold my pen/That am not yet a glorious denizen/Of thy wide heaven*. The architecture of this universal temple of existence is a combination of the elements that constitute three associative-semantic domains:

- nature – an animated physical substance of a being that exists in the primary form and in the forms of adaptation as of an individual and society to the geographic environment and climate; this way, the environment is culturally and artistically assimilated and mastered; the basic vital categories are liveliness, fertility, motion, activity, reiteration;
- myth – mythologeme, association, allusion – that reflects the dialectics of the cultural formation of the ethnos, the typical impressions and stereotypes in the construction and forms of the literary consciousness where the leading place belongs to the categories of beauty, harmony, perfection and eternity;
- a poet – a famous name, anthroponym, a personality-mediator, a keeper of invaluable ethnically specific and universal knowledge.

A poet stays in the center of the intersection of existential, cognitive and communicative spheres "human – nature" and "human – human" that informs the life of senses, full value, and capacities, and determines intersubjective, anthropocentric, dialogical character of lingual aesthetic forms of exteriorization of cognitive structures.

The analysis of idiosyncratic peculiarities of Keats' poetics, the semantic features of spatial and natural concepts functioning and the aesthetic aspects of image creation in their chronologic perspective allows us to conclude that the power of "antique stream" in the themes and plots of his "late" poems, especially lyrical ones and sonnets, gradually recedes, the antique imagery remains as a background, an allusive aureole that makes the image of national space more prominent and provide for the contextual ambiguity, contamination of real and illusory perspectives. In the representation of the national environment by spatial imagery there dominates a multi-aspect detailed depiction of sensual manifestations of the reality. This multi-aspect character and sensuality of poetic depiction is achieved by the interrelation of both the symbolism of mythological images and associations evoked by the names of ethnical realia in the structure of tropes. Representing the national natural universe the author prefers, among other, cosmic, floral, plastic images to verbalization of which he engages pairs of contextual synonyms one of which is usually a mythologeme, a mythological nomination or periphrasis, the other – a neutral lexeme sustained by evaluative, emotional and sensual attributes and metaphoric predicates which in the result of the frequency of usage form a stable poetic formula: "*Where distant ships do seem to show their keels, /Phoebus awhile delayed his mighty wheels, /And turned to smile upon thy bashful eyes*" (I stood tiptoe, p. 28); "*Young Apollo on the pedestal; moon lifting her silver rim; the fanning wings of Mercury; the lustre of a falling star; the glorious sun; Cynthia is from her silken curtains peeping*" (To my brother George, p. 45); "*The sun, with his great eye, / Sees not so much as I; /And the moon, all silver-proud, / Might as well be in a cloud*" (Daisy's song, p. 428).

Within Keats' poetic system the prolific dissemination of antique images constitutes nodes uniting the diverse semantic threads of social, anthropocentric, nature-centric conceptions that create a complex texture, in which a human, a myth and nature are poetic dominants. The native and the strange are interrelated, interconnected, and are of equal value. Consequently, the axiological content of their conceptual model encompasses the spectrum of aesthetic, ethical, emotional and hedonistic evaluations represented by the notions that are positively comprehended. The native land, native environment is a polycultural space with its cultural and historic perspective of "native" and "strange", which are superposed as spaces of material and spiritual interaction. Antiquity is construed as "a golden age", sample of harmony, beauty and perfection, eternity and endlessness, the source of poetic inspiration and the Englishness as closeness, comfort, clarity and intimacy.

The representation of the interaction between a human being and national environment underlies the thematic and ideal essence of Keats' poetry and can be regarded as his prior artistic intention.

The poet comprehends the fundamental social values and ideals of the national existence through the categories of aesthetic feeling, intellectuality, corporeality. The synchronization of cultural layers of national and general European heritage, different historic epochs and worldview systems is an essential principle of his poetic system and plays a leading role in his aspirations to achieve an all-embracing reflection of the national universe. The extrapolation of imagery-symbolic forms of national folklore and mythology, the examples of national poetic practices and perfection of antique art in the poetic context lead to the qualitative changes in literature. The dynamics of these changes contribute to a unitary poetic dialogue. The intensive saturation of the context is enriched with different cultural and intellectual springs. At textual level they perform aesthetic, informative and axiological functions. They foster the modernization of the national poetic picture of the world, reflect the character of the national consciousness and national cultural universals formation.

#### 4. Conclusions

The value of John Keats' poetry is determined by its poetic uniqueness that lies in the intersection and contamination of different cultural planes and codes, creating an unfathomable depth of its semantics, opening broad vistas of interpretation, and modernizing a national poetic picture of the world.

The focus of the research is in revealing heuristic and literary-artistic potential of Antiquity and Englishness imagery synthesis as a literary-aesthetic form of national identity representation in the John Keats' poetry. The attention is paid to the diversity of antique imagery textual semantics, its associative power and sense creating function. The genesis and factors that influenced Keats' antique themes and images is analyzed in the perspectives of literary criticism. The applying of cognitive stylistic method makes it possible to substantiate the role of antique imagery in Keats' poetics as a reflection of author's conception of human existence and the national universe.

Chronotopes and realia in Keats' poetry: 1) foster the embodiment of universal symbolic meaning both in specifically ethnic, folklore and well-known, prominent ancient imagery forms, which results in semantic diversity; 2) create an effect of intertextuality; 3) perform evaluative pragmatic function.

Keats uses the antique poetic palette for the creation of multilayer, versatile background of panorama, which depicts the portrait of his own motherland underlying social, cultural, historical and ideological implications of these images in the texture of the poetic context. The means of national identity's manifestation in Keats' poetic discourse are revealed in semantic superposition and transformations, which verbalize the concepts of Antiquity and Englishness in Keats' poetry. This poetic intertextual power favours the perception of the cultural space of the motherland as an organic unity of "the domestic" and "the strange".

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## Résumé

The paper focuses on the study of John Keats' poetic world with its Antiquity and Englishness. Studying the ways of poetic embodying of these two concepts the paper assumes that Antiquity and Englishness are considered to be literary aesthetic forms of expressing the national identity in poetic text. The matter is that each poet makes his own unique poetic world, based on his personal experience, his personal background. John Keats creates antique imagery and in his own artistic way depicts reminiscences of ancient mythology and art. The paper analyses the ways of depicting this antique imagery and its functions in literary text. Based on the cognitive methods of literary and linguistic analysis of poetic texts the paper generates the idea of author's perception, understanding and verbalization of the sense of national universe and human existence laws.

The dissemination of antique images in Keats' poetry produces an effect of intertextuality. The aesthetic and pragmatic functions of images reflect the author's individual understanding of interaction between a human being and the national environment. This poetic intertextual power fosters the perception of cultural space of the motherland as an organic unity of "the domestic" and "the strange".

Chronotopes and realia in Keats' poetry: 1) favor the embodiment of universal symbolic meaning both in specifically ethnic, folklore and well-known, prominent ancient imagery forms, which results in semantic diversity; 2) create an effect of intertextuality; 3) perform evaluative pragmatic function. Keats uses the antique poetic palette for the creation of multilayer, versatile background of panorama, which depicts the portrait of his own motherland underlying social, cultural, historical and ideological implications of these images in the poetic texture. National identity is manifested in Keats' poetic discourse by semantic superpositions and transformations of imagery poetic forms, which verbalize the concepts of Antiquity and Englishness.

**Key words:** John Keats' poetic world, Antiquity and Englishness, cognitive poetics, concept, national identity.

**Анотація**

Статтю присвячено дослідженню поетичного світу Джона Кітса. Метою роботи є розкриття синтезу античності та англійськості як художньо-естетичної форми вияву національної ідентичності у творчій спадщині поета шляхом аналізу художнього і концептуального потенціалу античної образності, ремінісценцій до античної міфології та мистецтва. Аналіз текстотвірної функції античної образності дозволив здійснити узагальнення щодо авторської концептуальної системи, світогляду, ідеологічних пріоритетів щодо проблеми існування людини в просторі національного універсуму.

Система античної образності в поезії Кітса створює ефект інтертекстуальності. Естетична та прагматична функції античних образів відображають авторське індивідуальне осмислення взаємодії людини та національного середовища. Створена поетична сила інтертекстуальності сприяє рецепції культурного простору Батьківщини як органічної єдності між рідним і чужим.

Хронотопи та реалії в поезії Кітса: 1) сприяють утіленню універсальних символічних смислів у специфічно етнічних, фольклорних та в загальновідомих, визначних античних образах, що спричиняє смислове розмаїття; 2) створюють ефект інтертекстуальності; 3) виконують оцінну прагматичну функцію. Кітс використовує поетичну палітру античності, щоб створити багатогранний, різнобарвний фон панорамного полотна, на якому зображено його Батьківщину з усіма соціальними, культурними, історичними та ідеологічними смислами, які становлять основу образної канви поетичного тексту. У поетичному дискурсі Кітса національна ідентичність виявляється в суміщенні й трансформації образно-поетичних форм, які вербалізують у текстах античність та англійськість.

**Ключові слова:** поетичний світ Джона Кітса, античність і англійськість, конітивна поетика, концепт, національна ідентичність.

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Received by the editorial board 30.04.2020;

Reviewed 23.05.2020. and 30.05.2020;

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