Stylistic and Conceptual Function of Epithet in Poetic Discourse: an Experience of "Tropes" Text Semantics Analysis Program Application

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Abstract
The article discloses the specifics of John Keats's and Samuel Taylor Coleridge's individual style (the English Romantic poets of the early nineteenth century) by analyzing the role and semantic-cognitive aspects of epithets as elements of their poetic discourse. The application of the program of text semantic analysis Tropes allowed identifying the most representative conceptual spheres of poets' artistic system, establishing the specifics of the lexical content of each of the selected conceptual fields and its variability. Cognitive, semantic, stylistic and contextual analysis revealed the role of epithets in verbalization of the selected conceptual fields and micro concepts. The novelty of the paper consists in the experience to address the problem of epithets analysis from the cognitive and corpus-based perspective.

Keywords
Epithet, poetic concept, Tropes program, English poetry, John Keats, Samuel Taylor Coleridge.

1. Introduction

Cognitive poetics and cognitive stylistics actively apply formal methods of language material description and processing, algorithms and methods of corpus research, natural language semantic analysis with the help of special computer programs. However, the very nature of artistic language is contradictory. On the one hand, the content of the text cannot be deduced from the sum of the meanings of words, because the semantics of the text is influenced by various factors. On the other hand, the frequency of textual linguistic elements, which is one of the means of formalizing this complex and ambiguous lingual-cognitive and lingual-semiotic object, allows researchers to achieve a systematic description of both the meaning of a particular text and the specifics of individual artistic systems.

The appeal of text linguistics to quantitative methods and corpus technologies is determined by the desire of a higher level of language data formalization, to a comprehensive "continuous" analysis and comparison of large amounts of language data, which helps researchers come to new conclusions about the dynamics of author's style and artistic system. Thus, statistical parameters are not the only objective of literary text analysis. After all, the artistic world is multifaceted in nature. Its investigation requires the integration of different research approaches, in which the artistic picture of the world is understood as a mental structure, a holistic cognitive-reflexive model of reality actualized through a system of specific artistic concepts. The set of artistic concepts of the text creates its conceptual sphere verbalized by all linguistic resources – from lexical to suprasyntactic level – and actualized in the semantics of figurative means, among which the significant place belongs to the epithet as a trope and a linguistic-cognitive unit.

The presented paper focuses on the epithet as one of the expressive means of poetic diction and a linguistic-cognitive element which participates in creating the conceptual space of a poetic work and its cognitive-semantic and linguistic-poetic features.

The aim of our study is to identify the specifics of John Keats's and Samuel Taylor Coleridge's individual style (the English Romantic poets of the early nineteenth century) by analyzing the role and semantic-cognitive aspects of epithets as elements of their poetic discourse.

In the theory of artistic speech epithet has not been given due attention, which can be explained by the fact that in the works of many modern authors the notion of "epithet" is so broad that under closer examination it falls into hundreds of subjective concepts [1; 2; 3; 4; 5; 6]. The general theory of epithet takes into consideration, on the one hand, the mobility of the concept of "epithet" and, on the other – its historical variability. In different periods of its development and in different national and linguistic traditions epithet differs in its artistic functions and the nature of reflected national aesthetic thinking, because the laws and principles of construction and development of poetic language vary in different periods of its development [7; 8; 9; 10]. The epithet in modern literary criticism retains the status of an artistically expressive figurative means that performs an aesthetic function and expresses the author's subjective attitude to the object. The morphological form of the epithet is not limited to one part of speech. An epithet can be any word that serves as an artistic characteristic of reality. In linguistics, an epithet is defined as an attributive unit that has special semantic characteristics [11].

Some linguistic definitions of "epithet" intensify its syntactic function. An epithet usually serves a function of attribute, adverbial modifier or an address. I.V. Arnold defines the epithet as a lexical-syntactic trope, which is characterized by not necessarily figurative meaning of the word, but the mandatory presence of emotional, expressive or other connotations, which express the author's attitude to the subject [12]. I.R. Galperin argues that any attribute can become an epithet if it is used in the emotional sense rather than in the subject-logical one. The epithet, according to I.R. Galperin, is a means of expression based on the selection of quality, features of the described phenomenon in the form of attributive words or phrases that characterize this phenomenon in terms of individual perception. The epithet is always subjective, it always has an emotional meaning or emotional coloring [13].

Analysis of the compositional structure of epithets and their morphological and syntactic expression allows us to identify and describe a number of structural models of the epithet characteristic of modern English. A + N model is the most common. The adjective can be simple, compound, create a compositional line or be used in the highest degree of the adjective. According to the semantic criterion, epithets are classified as associated and non-associated. Associated epithets indicate such features of the object that are inherent in it according to objective indicators; this similarity can be subjective and unexpected. Non-associated epithets are divided into figurative ones, which are based on some visual, acoustic, tactile, figurative and imageless. Figurative epithets are similar to metaphors and artistic comparisons and are called metaphorical or comparative epithets. Synesthetic epithets and sound-like epithets are also distinguished.

2. An epithet in the idiostyle of John Keats
2.1. The conceptual function of the epithet in the poetic discourse of John Keats (based on the frequency of noun components)

To determine the meaning and function of epithet in verbalization of the core concepts of John Keats's poetics we conduct a two-stage analysis of selected poetic texts. At the first stage, we build a conceptual profile of the author's poetry. To do this we use the program of text semantic analysis TROPES. According to TROPES program, the most representative conceptual spheres are: Body, feelings, plants, time, animal, space/environment, abstract characteristics, mythology, water, death, life, woman, sleep, language/communication, appearance, cognition, nature/land, represented by micro concepts the nominations of which in poetic contexts exceed 100 tokens (lexical units). Thus, the conceptual space of Keats's poetics has 17 most frequent conceptual fields presented in the diagram Fig. 1.
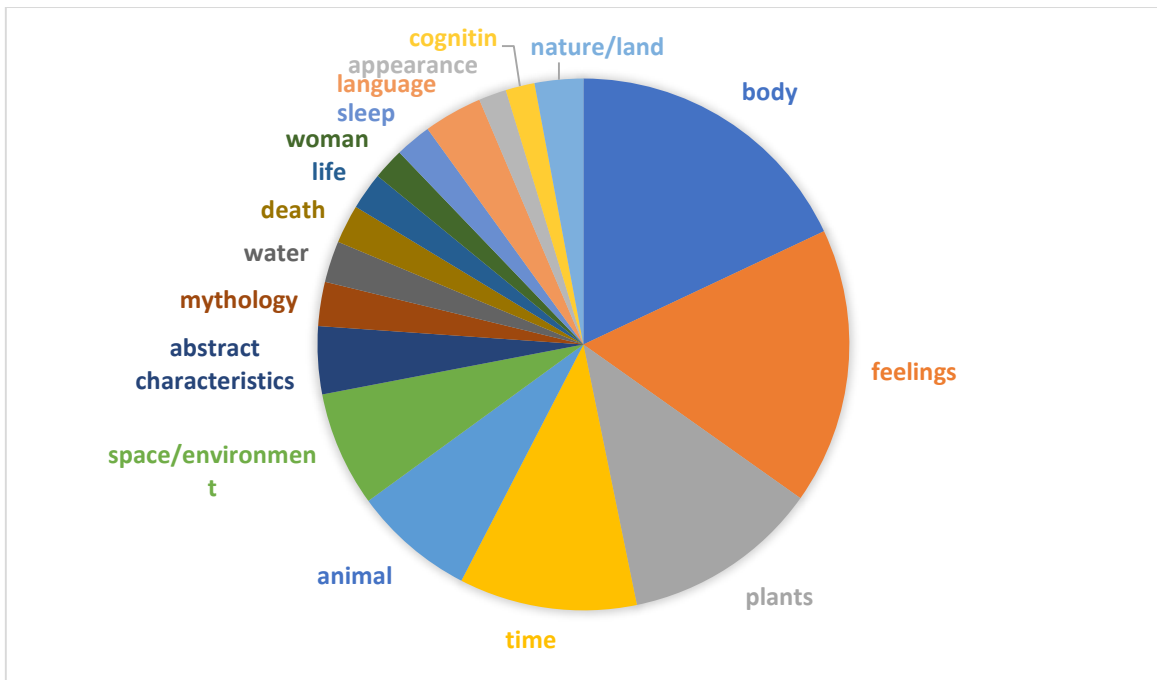
Figure 1: Frequency distribution of elements of Keats's poetry conceptual space

With the help of the above-mentioned program, we establish the specifics of the lexical content of each of the selected conceptual fields and its variability. For this purpose, it was performed the frequency analysis of verbalizers of micro concepts included in each of the selected fields. Body: eye, head, hand, heart, hair, face, ear, forehead, bosom, breast. Feelings: joy, love, pleasure, sorrow, delight, wonder, pity, hope. Plants: flower, tree, ivy, bush, laurel. Time: day, night, morning, evening, time, end, hour. Animal: swan, skylark, nightingale. Space/environment: sun, planet, Mercury, moon, star, Jupiter, Venus Saturn, heaven, space, sky, cloud, wind, lightning, rain. Abstract characteristics: silence, richness, harmony, strength, tone, echo, voice, sweetness, bitterness, reflection, vigour. Mythology: Heaven, Hell. Water: ocean, sea, river, lake. Death: death, tomb. Life: fate, destiny. Music: song, tune, lullaby, trumpet, harp, melodies. Woman: woman, lady, maid, girl, damsel. Sleep: sleep, dream, slumber, dosing. Language/communication: accent, word, speaking, book, poet, tale, story, gossip, greeting, letter. Appearance: beauty, charm, loveliness. Cognition: thought, mind, knowledge, memory. Nature/land: mountain, valley, forest, diamond, crystal, marble, sand, water, gold, silver, steel, iron, garden, harvest, atom, desert.

To a greater or lesser extent, the selected nouns-nominations of artistic micro concepts undergo the processes of artistic transformation (epithetization). Therefore, the second stage of the study is to analyze the specifics of the processes of artistic transference. The relationship between the frequency of use of the noun and the frequency of contexts of its epithetization was established. It was found that different nouns have different degrees of epithetization, the high frequency nouns (we analyzed contexts with a frequency of more than 50), may not undergo the processes of artistic meaning emerging. This stage of analysis was performed applying the corpus analysis program Ant.conc. Artistic micro concepts with low (less than 10 epithetization contexts) or zero degree of epithetization are the following: ear, pity, skylark, nightingale, planet, Mercury, Jupiter, Venus Saturn, bitterness, Heaven, Hell, death, accent, letter, gossip, knowledge, memory, atom, desert. However, some of the selected micro concepts undergo the processes of unique epithetisation. For example: *A gnawing — silent — deadly, quiet death; A bitter death — a suffocating death; O kindly muse! Let not my weak tongue faulter; How vain for you the niggard Muse to tease; But might I now each passing moment give To the coy Muse; From out its crystal dwelling in a lake, By a swan's ebon bill/ There saw the swan his neck of arched snow.* With the help of the program, the contexts of micro concepts that are subject to the highest epithetization were established – eye, head, hand, heart, voice, spirit, hour, day. See Table 1.

Table 1

The ratio of the frequency of artistic micro concepts and the degree of their epithetization in Keats's poetry

Micro-concept	Frequency of usage	Frequency of the context of epithetization	Percentage
eye	215	188	87%
hand	96	81	84%
heart	98	83	85%
voice	67	62	92%
spirit	89	80	90%
hour	61	53	86%
day	121	65	53%

It was also defined the degree of the epithets uniqueness on the basis of the defined micro concepts. The percentage of the unique epithets is – 24%. For example: *The downcast eye, repentant of the pain; Their lips touch'd not, but had not bade adieu, / As if disjoined by soft-handed slumber, / And ready still past kisses to outnumber; At tender eye-dawn of aurorean love.* The above stated shows that the typical feature of Keats's poetics is the use of fixed, traditional associated epithets that tend to extend their sense under certain contexts and actualize both specific and typical image models.

2.2. Figurative models of epithetization in the poetic discourse of John Keats

It is productive to consider the figurative processes of the text from the perspective of the theory of conceptual metaphor, according to which mental spaces are structured by those entities that belong to different spheres of verbal poetic image and relate to each other by the operation of mapping. The essences of the source and target domain acquire a verbal embodiment in the fabric of the poetic text or do not acquire a verbal embodiment, i.e. they are identified in the poem by unpacking the structures of knowledge by association. The reconstruction of conceptual metaphors is an operation of mapping between the components of the conceptual source and target domains. Thus, mental space is defined as a structure that arises in the process of human perception of information and as a result of cognitive activity of the individual. Mental spaces help to package human knowledge into concepts, as they are purely conceptual and contain information of a linguistic, pragmatic and cultural nature. Identification of a new cognitive structure is possible with the help of lingual-cognitive procedures involved in order to establish the compliance of cognitive structure with archetypal or basic conceptual schemes [14; 15; 16; 17; 18].

The study of the epithet is possible from the standpoint of the theory of conceptual spaces, similar to the analysis of metaphorical structures. As a result of research of semantics of epithets actualized for verbalization of conceptual spheres "Human" and "Nature", on the basis of semantic and conceptual analyzes it was established that in John Keats's poetry the most typical figurative models are the following: Human – Human (physical, emotional, behavioral, social); Human – Animal; Human – the Physical world (its parameters: light, color, temperature); Feelings – the Physical world (brightness, color, substance), State – the Physical world (color, substance); Time – Man; Nature – Man; Nature – Nature / Physical world (color, temperature, substance, quality); Plant – Human. It has also been established the basic cognitive features of the concept which are defined in the course of creation of figurative attribute (Tables 2, 3):

Table 2

Image models of the frequent epithets in the poetry of John Keats. Conceptual sphere "Human"

Artistic micro concept	Basis of figurative attribute	Types of frequent epithets
eye	behavioral aspect, calmness, sensations, feelings, attitude	*upcast eye, lovely eyes, Her fair eyes, the greediest eye, thy humid eyes, charm'd romantic eye, thy bright eyes, dark violet eyes, my happy eye, twinkling eyes, The large-eyed wonder, crystal eye, searching eye, the cat's wild eyes, The lustrous passion from a falcon-eye, these enslaving eyes, etc.*
	Light, glow, brightness,	
hand	Sensations, feelings, attitude, actions, purity, age, strength,	*the magic hand of chance, soft-handed slumber, thy gentle hand , his blessing hands, mean hands, rude hand, thy soft hand, etc.*
	Colour, warmth, softness	
heart	Feeling, sensations, temperature, purity, attitude, pain	*Cowards, who ever new their little hearts, proud heart in his realm, thine impious proud-heart sophistries, His foolish heart, her frail-strung heart , the brilliance of the feminine heart, Too frail of heart, gentle heart, the sad heart, his pained heart*
	warmth, softness	*sweet heart-ache , hard-hearted times, their big hearts, the laden heart*
voice	Music, musical instrument, attitude, sensations, power	*Thy lute- voiced brother will I sing ere long* *airy voices, voices sweet* *voices Warbling the while as if to lull and greet,* *a gorgon voice ,* *charitable voice,* *an eastern voice of solemn mood, a sighing ,* *a voice of solemn joy,* *A trumpet's silver voice,* *voice mysterious,* *thy honied voice* *his star-cheering voice sweetly blending,* *voice divine, voice, majestic and elate*

Lip, face	Colour, sensationsm attitude, actions, feelings	*her pallid face,* *her sweet face,* *her dusky face,* *her faint lips,* *sad lips,* *smooth-lipp'd serpent,* *her lips pulp'd with bloom,* *dazzled lips,* *lip mature is ever awed,* *his erewhile timid lips grew bold,* *hectic lips and eyes up-looking mild*
Joy	Attitude, sensations	*calm enjoyment* *fireside joys* *Blush joyous blood* *calm joy it was* *that fairest joys* *this world's true joys* *the high joy* *fireside joys* *calm enjoyment*
Sleep, dream	Purity, sensations	*a seraph's dream* *a long love-dream* *The mournful wanderer dreams* *his first soft poppy dream* *airy sleep from fathom dreams* *masque-like figures on the dreamy urn* *a pleasant sleep* *unwilling sleep* *stupid sleep* *a sleepy dusk* *most gentle sleep*

Table 3
Image models of the frequent epithets in the poetry of John Keats. Conceptual sphere "Nature"

Artistic micro concept	Basis of figurative attribute	Types of frequent epithets
Day, night, hour	Age, time, feelings	*day Smiling and cold and gay,* *my boyish days,* *bitter days* *The boisterous midnight,* *The dull of midnight,* *that dark lair of night,* *the dreadful night ,* *tender is the night,*

| | | rugged hours, |
		Glad was the hour,
		this joyous hour,
		malignant hour
Heaven, sun, moon, star	Drightness, colour, actions	the luxury of sunny beams
		The dazzling sunrise
		The pleasant sun-rise
		the soft moon
		my silver moon
		the cold moonshine
		the dooming stars
		purple stars
Flower	Colour, purity, sensations	the wild flower ,
		enchanted flowers,
		the little cupped flowers ,
		her rarest flowers
Cloud	Actions, colour	feathery clouds,
		The bosomer of clouds, gold, gray, and dun. Blue,
		nectar'd clouds,
		Noiseless, sub-marine cloudlets,
		Dark clouds faint,
		cloudy phantasms

On the basis of adjectives-derivatives of the analyzed nouns, there are formed a number of metaphorical epithets, epithets-personifications and epithets which are the part of metonymies and metaphthonymies: *those little bright-eyed things; large-eyed wonder; Whereat, methought, the lidless-eyed train Of planets all were in the blue again; the blear-eyed nations in empurpled vests; The carved angels, ever eager-eyed; Zephyr, blue-eyed Faery; soft-handed slumber; warm-hearted Shakspeare; Sick-hearted, weary — so I took a whim To stray away into these forests drear; hard-hearted times When I had heard e'en of thy death perhaps; A rough- voiced war against the dooming stars; Thy lute-voiced brother will I sing ere long; Free- voiced as one who never was.*

Based on frequency analysis, the ratio of semantic types of epithets was established: metaphorical and compositional epithets, and the ratio of fixed, conventional epithets and original, individual-authorial ones. As a result, it was found that Keats's poetic discourse is characterized by a high frequency of fixed epithets, which expand their semantic structure and compositional model under the influence of context. Nouns that receive artistic meaning belong to a variety of conceptual domains – nature, man, abstract concepts, artifacts, art, light and color, physical features of objects, physical phenomena, emotions, states, etc. Example: *amber flame; A burning forehead, and a parching tongue; A flowery tale more sweetly than our rhyme.* The lexical-semantic and stylistic analysis of some randomly selected verses shows a significant predominance of fixed epithets over metaphorical epithets. To verify this statement, the frequency of the ratio of fixed and original epithets was calculated based on 100 lyrical poems of the author. Graphically the defined ratio is shown in Fig. 2.

2.3. The conceptual function of the epithet in the poetic discourse of Jon Keats (based on the frequency of adjectives)

Adjective is the main structural and semantic element of epithet structures, as it acts as a poetic, figurative definition. The artistic word is a kind of tool with which the author creates a figurative micro world in order to achieve a certain aesthetic impact on the reader. Adjectives play an important role in

the style of poetic speech. The most significant role of the adjective as an artistic means is manifested in the attributive relations.
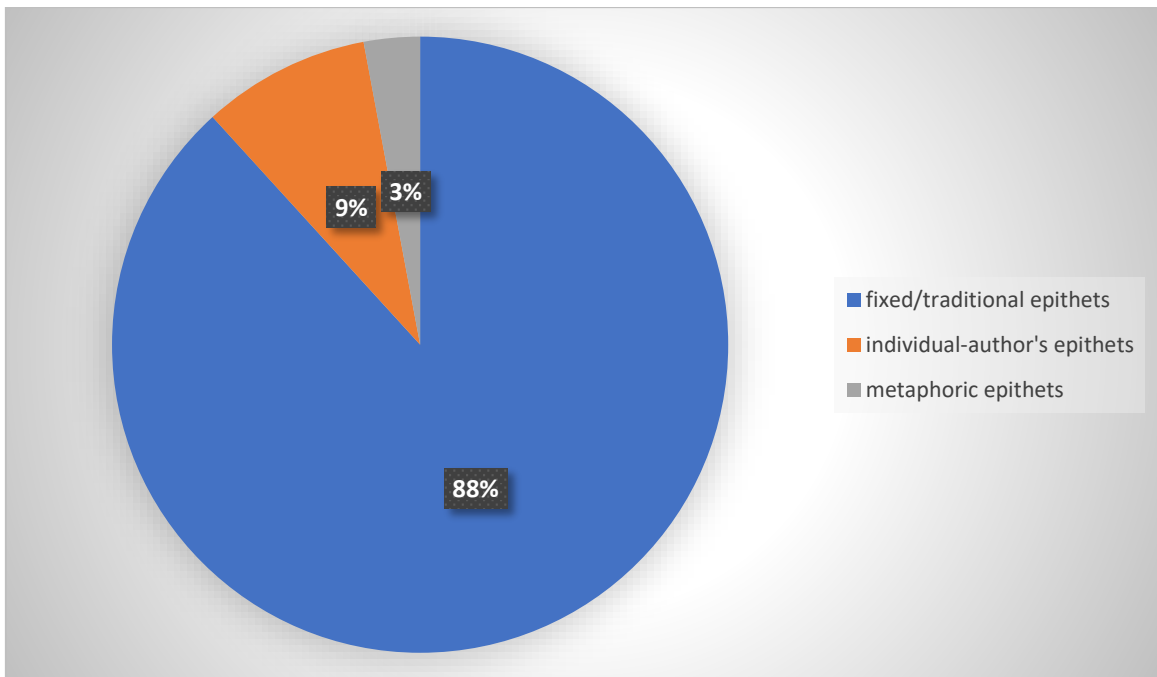
Figure 2: Frequency ratio of semantic types of epithets in the poetry of John Keats
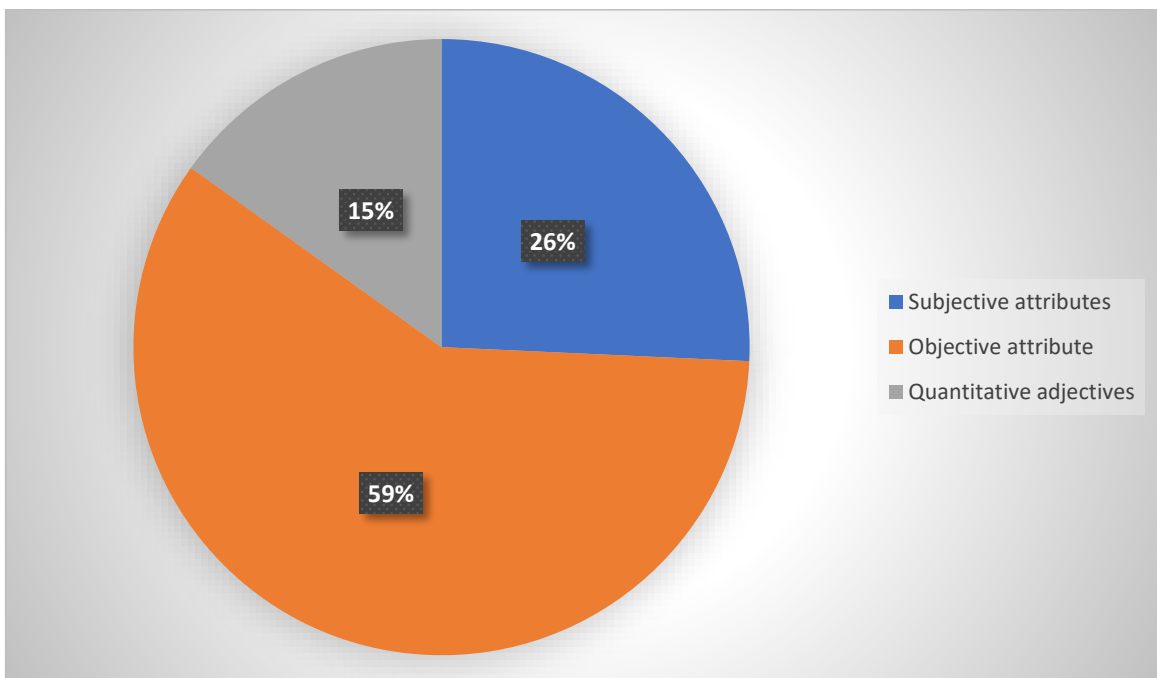
Figure 3: Frequency ratio of the main semantic classes of adjectives in the poetry of John Keats (according to the Tropes program)

This is determined by two factors: a) its static features semantics (qualities, properties, relationships); b) its connections with the noun, the subjectivity of which it concretizes through its attributive semantics. Artistic attributes (we also use the term epithet in a broad sense) include various types of adjectives, both emotionally evaluative expressive attributes that are used to create artistic images, and attributes that do not necessarily embody the figurative nature of the word. Thus, based on

frequency analysis, we establish a range of semantic classes of adjectives that form epithets in the poetry of John Keats. According to the Tropes program, epithets in the analyzed poetic texts belong to semantic classes: objective, subjective and quantitative adjectives (attributes). See Figure 3.

Lexical-semantic, stylistic and contextual analysis of selected poetic contexts containing epithets, however, suggests that the function of epithets are performed by adjectives belonging to all selected semantic classes. For example, the following poetic contexts testify that the frequency of adjectives (*etheral, silver, numerous, many*) which express an objective and subjective feature in the function of an artistic attribute is relatively equal: *The breezes were **ethereal**, and pure; But **let a portion of ethereal dew** Fall on my head, That spreading in this dull and clodded earth /Gives it **a touch ethereal** — a new birth : Be still a symbol of immensity; A firmament reflected in a sea There they discoursed upon the fragile bar/ That keeps us from **our homes ethereal;** And what our duties there : **ethereal things** that, unconfined, /Can make a ladder of **the eternal wind**, Beyond a mortal man impassion'd far; At these voluptuous accents, he arose, **Ethereal, flush'd**, and like a throbbing star Seen mid the sapphire heaven's deep repose ;And gave a roar, as if of earthly fire, That scared away **the meek ethereal Hours** And made their dove- wings tremble; And canst oppose to each malignant hour **Ethereal presence;** And the moon, **all silver-proud**, Might as well be in a cloud; If a cherub, **on pinions of silver descending/**...**those silver lamps** that burn on high,/Or of the distance from home's pleasant lair/ As from the darkening gloom **a silver dove** Upsoars, and darts into the eastern light; And now **the numerous tramplings** quiver lightly; **Numerous as shadows haunting fairily; The silver strings** of heavenly harp atween: /And let there glide **by many a pearly car**, Pink robes, and wavy hair, and diamond jar.*

The next stage of the study was to establish the frequency of adjectives in the poetry of John Keats and to determine the main conceptual domains based on their frequency. The total number of adjectives is 14,283 lexical items. The relationship between the frequency of use and the frequency of epithetization of the adjective in context was established. The frequency and degree of epithetization was determined by the results of concordance program application. The most frequent adjective with the highest degree of epithetization is the adjective *sweet*. The ratio of the frequency of use and the degree of epithetization of the ten most frequent adjectives is presented in Table 4.

Table 4

The ratio of frequency of usage and the degree of epithetization of the ten most frequent adjectives in the poetry of John Keats

Adjective	Frequency of adjectives usage	Frequency of epithets	Degree of epithetization
sweet	185	176	95%
old	178	5	2.5 %
fair	162	98	60.4%
great	151	34	22.5%
soft	135	128	94.8%
bright	135	122	90.4%
gentle	91	76	83.5%
golden	91	73	80.2%
happy	85	43	50%
sad	79	30	37.9%

The results indicate that the high-frequency adjectives mostly tend to have a high degree of epithetization, with few exceptions. Similar calculations were performed for medium and low frequency adjectives. Adjectives *silver, white, green, deep, clear, silent, cold, wild,* despite their average frequency, have a high degree of epithetization – more than 80%: *All is cold Beauty ; pain is never don; those enchantments cold; The grass, the thicket, and the fruit-tree wild ; wild commotions; the gentle moon, and freshening beads; The silent-blessing fate, warm cloister'd hours; With music wing'd instead of silent plumes; silent happiness.*

Poetic language is the language of the author's artistic thinking and manifestation of his worldview, a language with a special organization of lexical structure, emotionally, figuratively, aesthetically marked. Due to its structure and semantic content, it helps the author to achieve the necessary imagery and emotional expression in creating poetic pictures. Most of the analyzed adjectives are the ground of fixed associated epithets that indicate general and at the same time individual characteristics of the denoted objects. The performed calculations have shown that the dominant conceptual domains that are artistically actualized by the adjectives in Keats' poetry are:

The sphere of sense perception – epithets created on the basis of synesthesia: *how sweetly sad thy melody, as sweet a silence, sweet sounds , the sweetness Of thy honied voice, sweet dewy blossom, the soft lute, soft music.****The sphere of emotional perception and emotional state of the subject***: *the sweet converse of an innocent mind, sweet privacy, Sweet Hope, sweet head , as sweet a silence, sweet rest, a sweet reprieve, faintness solemn, sweet, and slow, thy sweetest comforts, sweet enforcement and remembrance dear, fair dreams , fair sooth, your brightest looks , soft ease, soft-handed slumber, the soft luxury, gentle amity, a gentle luxury, The gentle heart, love's most gentle stream, her gentle soul.****Abstract notions, the sphere of religion and mythology***: *sweet poets, fair nymphs, heaven fair* .***The sphere of subjective evaluation of the object of poetic depiction*** (colour, time, temperature, light, physical parameters, etc.): *thy fair morning, fair dawn Of life, fair blossom'd boughs, fair day, her fair cheek more fair, those fair stars, fair trees, the bright mists , the bright waters, a bright casket of pure gold, soft shade, Soft breezes , gentle windings.*

Metaphorical epithets are the means of creating an emotional atmosphere in a poetic context. Quantitative analysis shows that the largest group of sensory epithets is about 67% of the total number of metaphorical epithets. By metaphorical epithets, the author mostly characterizes various aspects of human perception of the environment – by a lyrical hero or a poet. We also observe a low frequency of oxymoron epithets: *Her wild and timid nature, All is cold Beauty; those enchantments cold; Smiling and cold and gay pleasing woe.*

Thus, the epithet occupies an important place in the poetry of John Keats. The poet assimilates traditional figurative forms of fixed epithets and endows them with new meanings within specific poetic contexts. Accordingly, the number of associated epithets is higher compared to unique author's epithets. The epithets created on the basis of artistic transfer of adjectives *sweet, soft, bright* are endowed by a specific style creative functions. They are characterized by the highest frequency and reflect author's idiostylistic preferences to create images based on the principle of synesthesia, the predominance of sensory-emotional component in artistic perception of reality.

3. An epithet in the idiostyle of Samuel Taylor Coleridge

3.1. Conceptual function of epithets in Samuel Taylor Coleridge's poetic discourse (based on the frequency of noun components)

The personality of the English romantic poet Samuel Taylor Coleridge is almost unanimously considered one of the unique and controversial in the history of English literature. The researchers of Coleridge's heritage develop the thesis about the extraordinary creative power of poet's imagination, the ambiguity and complexity of his images. Coleridge's poetry in its content and form is a synthesis of English national literature traditions and new genre and image forms. Thus, scholars emphasize the poet's innovation in mastering and poetic rethinking of traditional poetic images, tropes, among which the prominent place belongs to the epithet.

To determine the meaning and function of epithet in the verbalization of the core concepts of Samuel Taylor Coleridge's poetics, we perform a two-stage analysis of poetic texts. At the first stage, we build a conceptual profile of the author's poetry. To do this, we use the program of semantic analysis of text TROPES. According to TROPES program, the most representative conceptual areas are: Feelings, body, time, plants, animal, religion, family, behavior, environment, cognition, man, music, characteristics, space, abstract notions, literature, language/communication, woman, death & life, mythology, water, sleep, nature/land, represented by micro concepts, the nominations of which in poetic contexts exceed 200 tokens (lexical units). A special place in the poetic conceptual system of Samuel

Taylor Coleridge belongs to the artistic concepts child, home / housing / location, land, fight / war, law and state. The frequency distribution of the elements of the conceptual space of Coleridge's poetry is presented in the diagram, Fig. 4.
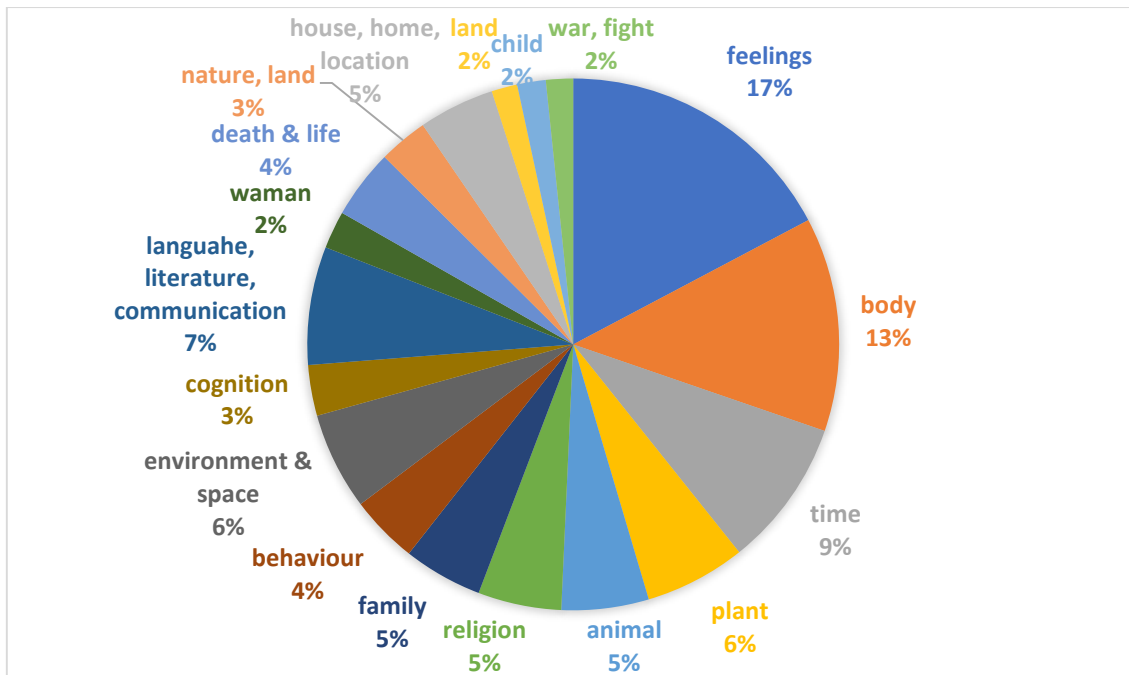
Figure 4: Frequency distribution of elements of the conceptual space of Coleridge's poetry

Thus, the conceptual space of Coleridge's poetics has 21 most frequently integrated conceptual fields. With the help of the program, we establish the specifics of the lexical content of each of the selected conceptual fields and its variability. For this purpose, the frequency analysis of micro concepts verbalizers included in each of the selected fields was performed. Feelings: love, friend, hope, fear, joy, hope, pleasure, sorrow, honour, groan, anguish, pain, fancy, desolation, agony, delight, wonder, pity, sadness. Body: eye, breast, neck, head, hand, heart, hair, face, ear, knees, mouth forehead, bosom, blood, brain. Time: day, night, morning, evening, time, hour, seasons, spring, winter, yeas, future, time, succession, eternity. Plants: flower, tree, ivy, bush, laurel, grass, bloom, names of flowers (rose, primrose, etc.) myrtle, amaranth, moss. Animal: raven, skylark, nightingale, albatross, steed, cricket, fly, fox, pigeon, sheep, dog, dove. Space/environment: cloud, rain, storm, sun, moon, star, wind, heaven, space, sky, heaven, space. Behaviour: charity, patience, wanton, virtue, honour. Language/communication: word, speaking, book, poet, sonnet, tale, content, wit. Cognition: thought, mind, knowledge, memory, trance, wisdom. Abstract characteristics: silence, richness, harmony, strength, tone, echo, voice, sweetness, bitterness, reflection, vigour. Water: ocean, sea, river, lake. Death & Life: death, tomb, grave, fate, destiny, doom. Woman: woman, lady, mistress, young lady, girl, maiden, beauty, charm.Housing, home, location: dwelling, house, home, fireside, side, door. Sleep: sleep, dream. Nature/land: mountain, valley, forest, water, gold, silver, steel, iron, garden, harvest.

To a greater or lesser extent, the selected nouns-nominations of artistic micro concepts undergo the processes of artistic transformation, acquiring figurative and artistic meaning (epithetization). Therefore, the second stage of the study is to analyze the specifics of the processes of artistic signification. The relationship between the frequency of use of the noun and the frequency of contexts of its epithetization was established. It was found that different nouns have different degrees of epithetization, used quite often (we analyzed contexts with a frequency of more than 100), may not undergo processes of imagery transference. Similar to Keats's poetry, the most frequent noun in Coleridge's poetry was the noun *eye* – 277 word usages. This stage of analysis was performed applying the corpus analysis program Ant.conc. Artistic micro concepts with low (less than 10 epithetization contexts) or zero degree of epithetization are the following: Lord, tear, child, death, life, name, head, ear, pity, skylark, nightingale, power However, some of the selected micro concepts are uniquely epithetized, for example: *For silent death ; or, lost the mind's control; On me thy icy dart, stern Death,*

be prov'd; Sweet Flower of Hope ! free Nature's genial child ! ; my weeping childhood, torn By early sorrow from my native seat.; the viewless sky-lark's note. With the help of the program it was defined the contexts of micro concepts that undergo the highest degree of epithetization - eye, head, hand, heart, voice, spirit, hour, day. See Table 5.

Table 5
The ratio of frequency of artistic micro concepts and the degree of their epithetization in Coleridge's poetry

Micro concept	Frequency of the nouns	Frequency of the contexts of epithetization	Percentage
eye	277	145	52.3%
love	268	78	29%
heart	230	165	71.7%
night	128	56	43.5%
song	122	62	50.8%
tear	105	74	71.8%
voice	104	85	81.7%
dream	91	75	82.4%

For example: *And sweet thy voice, as when o'er Laura's bier ; Sad music trembled thro' Vauclusa's glade; That fearful voice, a famish'd Father's cry; The voice of feeble power Which gentle hearts shall mourn; Pleasingly agitate their stagnant hearts; their little hearts at rest; these tears were tears of light; Trembled, and vacant tears stream' d down my face; my love-lorn song; Weaving gay dreams of sunny-tinctur'd hue; to follow the sweet dream; flitting dream; various-vested Night! Mother of wildly-working visions ! hail!*

Based on selected micro concepts the degree of uniqueness of epithets was also established. Among the selected micro contexts the percentage of unique metaphorical epithets is 34%.

Lexical-semantic, stylistic and contextual analysis testifies to the productivity of metaphorical epithet in Coleridge's poetic discourse. 1000 metaphorical contexts were analyzed; almost all contain a metaphorical epithet in their structure. Both abstract and concrete concepts can be defined metaphorically, which reflect the anthropocentric nature of the perception of the environment and its artistic and poetic representation, the result of which is the spiritualization of the poetic objects (mainly the elements of nature, cognition, imagination, fantasy, emotions).

The analyzed nouns, which showed the high frequency of usage but the medium or low degree of epithetization, as a rule, are the basis of metaphorical transferences – they participate in the formation of structurally different and semantically heterogeneous metaphors. According to the frequency of nouns involved in the creation of metaphors, the conceptual areas *feeling, human existence, nature* are represented by the largest number of metaphors. Metaphors, in which the key element is the noun, were analyzed for their functional role in the structure of poetic micro contexts and their lexical-semantic content. Thus, the noun metaphor involved in the artistic and poetic conceptualization of the conceptual sphere of Human – the concepts of human being (in general), human psycho-emotional and cognitive activity – often contains the following key words: *love, heart, soul, spirit, joy, dream, voice, eye, breath, mind.* Noun metaphor involved in artistic poetic conceptualization of the conceptual sphere World/Nature – the concepts nature, natural powers – most often contain the following key words *earth, sun, rock, stream, air, breeze, tree, sea, star, grove, sky.* The most frequent lexical-semantic type of poetic image created on the basis of these keywords is metaphor-personification (both the spiritualization of objects of nature and abstract concepts, and the spiritualization of abstract concepts that mean evaluation, emotion, state, phenomenon, action, behavior). Thus, the artistic and poetic reproduction of the basic artistic and aesthetic principle of romanticism – the anthropocentric perception of the environment – is realized in this way.

3.2. Figurative models of epithetization in the poetic discourse of Samuel Taylor Coleridge

As we noted in the previous section, an epithet is a "condensed metaphorical form that is also the result of artistic lingual-cognitive processes that can be described using the methodology of metaphor analysis. As a result of research of semantics of epithets actualized for verbalization of conceptual spheres "Human" and "Nature" in Samuel Taylor Coleridge's poetry applying semantic and conceptual analyzes it was established that the most typical models of figurative transference are: Human being – Human being (physical, emotional, behavioral, social aspects); Man – Animal; Nature – Human being; Nature – Nature – (natural / physical world: color, temperature, substance, quality); Nature – Human being; Nature – Physical world (temperature, color). It was also established the main cognitive features of the concept that are defined in the process of creating a figurative attribute (Tables 6, 7):

Table 6
Image models of the frequent epithets in the poetry of Samuel Taylor Coleridge. Conceptual sphere "Human"

Artistic micro concept	Basis of figurative attribute	Types of frequent epithets
eye	Behavioral aspect, sensations, feelings, attitude	*Judgement's eye severe; peasant's raptur'd eyes; this hollow eye, his heartless pain; the young-eyed Poesy; young-eyed Loves; meek-eyed Pity, eloquently fair thou chaste-eyed maid serene; the adoring Seraphs' eyes ;her smiling eyes; her lidless dragon-eyes*
heart	Feeling, sensations, attitude, pain	*my thrill'd heart; But cease, fond Heart ! this bootless moan; To you my grateful heart still fondly clings; anxious heart; This heart with passion soft to glow; the keen insult of the unfeeling heart; Light-hearted youth; my sickening heart; A heart as sensitive to joy and fear*
Night	Behavioral aspect, sensations, feelings, attitude, actions	*one dreadful night; the wintry night-storm, wet and cold; Polluted nights and days of blasphemy; murky midnight ride the air sublime When there was uproar in the element; that long wintry night; the shuddering midnight; Flattery's night-shade; sleep in endless night;*

joy	Sensations, feelings, attitude	*Exalts my soul, refines my breast, lives each pure pleasure keener zest. And softens Sorrow into pensive Joy; My woes, my joys unshared; And Joy's wild gleams that lighten'd o'er thy face; why will Reason intervene Me alid my promis'd joys between; Her transient bliss, her lasting woe. Her maniac joys, that know no measure; To share thy simple joys a friend; With generous joy he view'd his modest wealth; In Merit's joy, and Poverty's meek woe; one sweet joy*
Song	Sensations, feelings, attitude, actions, behavioural patterns	*Your cheerful songs, ye unseen crickets, cease !; Let songs of Grief your alter' d minds engage; the land of song-ennobled line; a broken song; And sweet your Voice, as Seraph's song; sternly chides my love-lorn song; her cheering song; heart-stirring song; sweet undersong 'mid jasmin bowers; I raised the impetuous song, and solemnised his flight; laborious song; her magic song; sweet song; An Orphic song; indeed,A song divine of high and passionate thoughts; Dear under-song in Clamour's hour*
voice	Music, musical instrument, attitude, sensations, power	*To their own music chaunted Thy long-sustained Song finally closed Sole voice, when other voices sleep, the glad voice; The voice of feeble power; mortal voice; That fearful voice, a famish'd Father's cry; startling voice; In soft impassion'd voice; conectly wild deep impressive voice; This dark, frieze-coated, hoarse, teeth-chattering month Hath borrow' d Zephyr's voice, and gazed upon thee;*

		With blue voluptuous eye with harp and mingled voice; My soul beheld thy vision ! ; Nature's sweet voices, always full of love And joyance; mighty Voice; Where Wisdom's voice has found a listening heart;
dream	Sensations, feelings, attitude, actions, behavioural patterns	*Unholy Pleasure's frail and feverish dream; And thine the happy waking dream ; feverous dreams; the sweet dream; the love-lorn serenade That wafts soft dreams to Slumber's listening ear; And I hurled the mock-lance thro' the objectless air, And in open-eyed dream proved the strength of my arm; A wild and dream-like trade of blood and guile*

Table 7
Image models of the frequent epithets in the poetry of Samuel Taylor Coleridge. Conceptual sphere "Nature"

Artistic micro concept	Basis of figurative attribute	Types of frequent epithets
Cloud	Feelings, actions	*The clouds of Sorrow at her presence flee; those purple clouds; the Sun's unclouded flame; Call'd the red lightnings from the o'er-rushing cloud;And watch the clouds, that late were rich with light ;Dim Hour ! that sleep'st on pillowing clouds afar; the mutinous cloud;s A Vapour sail'd, as when a cloud, exhaled From Egypt's fields that steam hot pestilence*
moon	Brightness, colour, actions	*Or, silvery, stole beneath the pensive Moon; When fades the Moon all shadowy-pale; the pale Moon sheds a softer day; Moon-blasted Madness when he yells at midnight; mild moon-mellow' d foliage; silent moonlight; the star-dogged Moon; the busy moonlight clouds; the quiet moonlight*

|		
		sea; the orb with moon-like countenance
sky	Colour, purity, sensations, feelings	beneath some barbarous sky; the fading sky in shadowy flight; the soften' d sky; the ungentle sky; a hot and copper sky; blue rejoicing Sky; the silent Sky
Stream	Colour, purity, sensations, feelings, activity, colour	his untam'd stream; And Fancy's vivid colourings stream; Cam rolls his reverend stream; along the bright Rainbow on a willowy stream; sweet Stream, Pride of the Vale ;hy useful streams; Unboastful Stream; By lonely Otter's sleep-persuading stream; many-tinted streams and setting Sun ; the lucid stream; The glad stream Flows to the ray; a stormy stream; This stream so brightly flowing; the bare stream flowing in brightness,

On the basis of adjectives derived from the analyzed nouns, a number of metaphorical epithets and epithets-personifications and epithets that are part of metonymies and metaphthonymies are formed: *My harass'd Heart was doom'd to know The frantic Burst of Outrage keen; But cease, fond Heart ! this bootless moan; No more your sky-larks melting liom the sight Shall thrill the attuned heart-string with delight; Is my heart destin'd for another blow; Exalts my soul, refines my breast, lives each pure pleasure keener zest.And softens Sorrow into pensive Joy; A heart as sensitive to joy and fear; With generous joy he view'd his modest wealth; why will Reason intervene Me alid my promis'd joys between; Sole voice, when other voices sleep, Dear under-song in Clamour's hour; Thy long-sustained Song finally closed; An Orphic song indeed, A song divine of high and passionate thoughts To their own music chaunted; The Halcyon hears the voice of vernal hours; Where Wisdom's voice has found a listening heart; My soul beheld thy vision ! Where alone. Voiceless and stern, before the cloudy throne, Aye Memory sits; O'er wayward childhood; The Halcyon hears the voice of vernal hours; Each lonely pang with dreamy joys combin'd, And stole from vain Regret her scorpion stings.*

The conceptual spheres "Human" and "World, Nature" are represented by the largest number of epithets. Epithets, in which the key element is high frequency nouns, were analyzed for their functional features in the structure of poetic micro contexts and their lexical and semantic content. Thus, the epithets involved in the artistic and poetic conceptualization of the sphere of Human being – the concepts of man (in general), psycho-emotional and cognitive activity – often contain the following keywords: *earth, sun, rock, stream, air, breeze, tree, sea, star, grove, sky*. The most frequent lexical-semantic type of poetic image created on the basis of these keywords is metaphor-personification (as spiritualization of objects of nature and abstract concepts, and spiritualization of abstract concepts that mean evaluation, emotion, state, phenomenon, action, behavior). The complexity of cognitive processes underlying the metaphorical blending of conceptual domains is reflected in the high frequency of compositional metaphors, metaphorical epithets, epithets as parts of compositional metaphors, artistic comparisons that cover many facets of the depicted phenomenon, in which the artistic images are formed on the basis of intertwining of different cognitive formants – sound, acoustic parameters, color, action. Natural elements and phenomena are not just personified, spiritualized, but, being maximum abstract, manifest themselves as active subjects that have such features as movement, emotionality,

intelligence, communication skills, changes of states and emotions, which enhance their textual productivity.

On the basis of frequency analysis the ratio of semantic types of epithets, metaphorical and compositional epithets and the ratio of fixed, conventional epithets and original, author's individual ones was established. As a result, it was found that Coleridge's poetic discourse is characterized by a high frequency of fixed epithets, which are expanding their semantic structure and compositional model under the influence of context. Nouns that receive figurative meaning belong to a variety of conceptual domains – nature, man, abstract concepts, artifacts, art, light and color, physical phenomena, emotions, states, etc. For example: *the stern preceptor's face, my swimming book, the thin blue flame, the thin blue flame/Lies on my low-burnt fire, the thin blue flame/Lies on my low-burnt fire, The lovely shapes and sounds intelligible/Of that eternal language, How exquisite the scents/ Snatched from yon bean-field! and the world* so *hushed!/The stilly murmur of the distant Sea/Tells us of silence.*
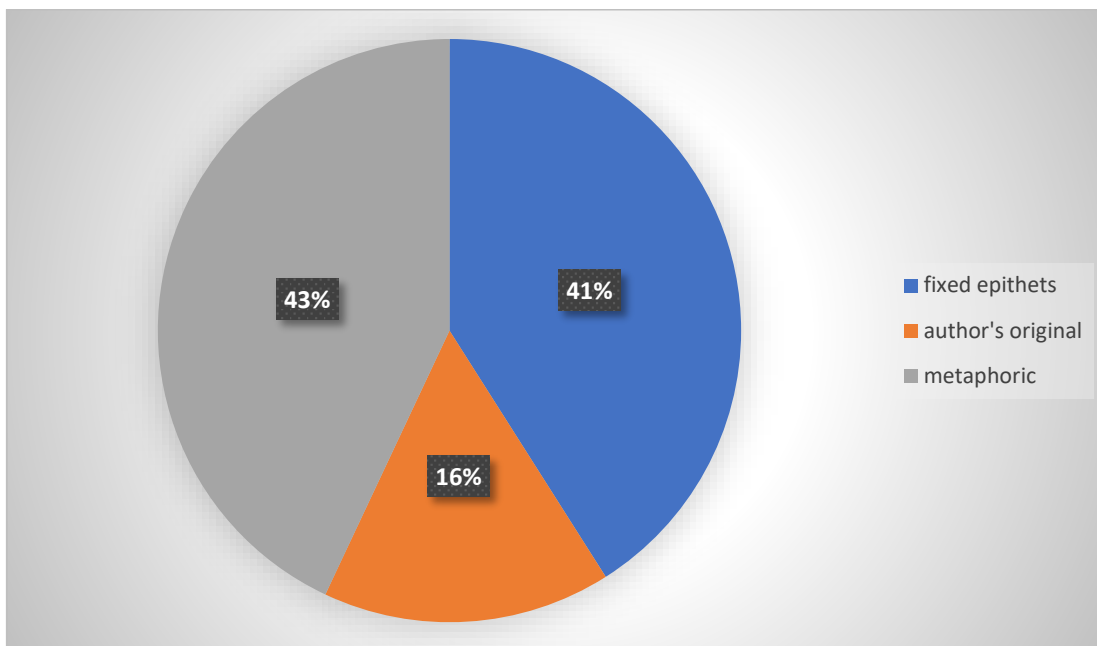
Figure 5: Frequency ratio of the semantic types of epithets in the poetry of Samuel Taylor Coleridge

The lexical-semantic and stylistic analysis of the randomly selected verses shows a significant predominance of fixed epithets over metaphorical epithets. To verify this statement, the frequency of the ratio of fixed and original epithets was calculated based on 100 lyrical poems of the author. Graphically the defined ratio is shown in Fig. 5.

As a result of the analysis, we conclude that the role of the epithet in the poetic picture of the world of Samuel Taylor Coleridge is significant and the productivity of basic image models that reflect the individual author's rethinking of traditional, archetypal imagery reflects the dominance of anthropocentric artistic worldview. Quantitative data obtained by applying the appropriate tools for computer analysis of the created author's poetic corpus allow to cover the maximum volume of contexts of epithetization and to contribute to the achievement of maximum objectivity of the research.

3.3.   Conceptual function of epithets in Samuel Taylor Coleridge poetic discourse (based on the frequency of adjectives)

The adjective is the main structural and sense-creating element of epithet structure and performs the role of poetic, imagery attribute. The epithet as a language expressive means participates considerably in developing the language picture of the world of a single individual and ethnic community and reflects general language and literary traditions in a certain epoch. Epithets testify to the great variability of

language in terms of word combinability and manifest the richness of national language poetic potential. Epithet is the oldest figurative device of language endowed with language aesthetic and cognitive function. The polysemantic nature of most adjectives enables their combinability with semantically different lexemes reflecting both the objective and subjective features of things on the basis of metaphoric transference of the defined characteristics (according to the similarity of colour, form, shape, purpose, etc.).

Based on quantitative analysis, we defined the spectrum of semantic classes of adjectives that create epithets in the poetry of Samuel Taylor Coleridge. According to Tropes program data, the epithets in the analyzed poetic texts belong to the following semantic classes: objective, subjective and quantitative attributes (See Fig. 6).
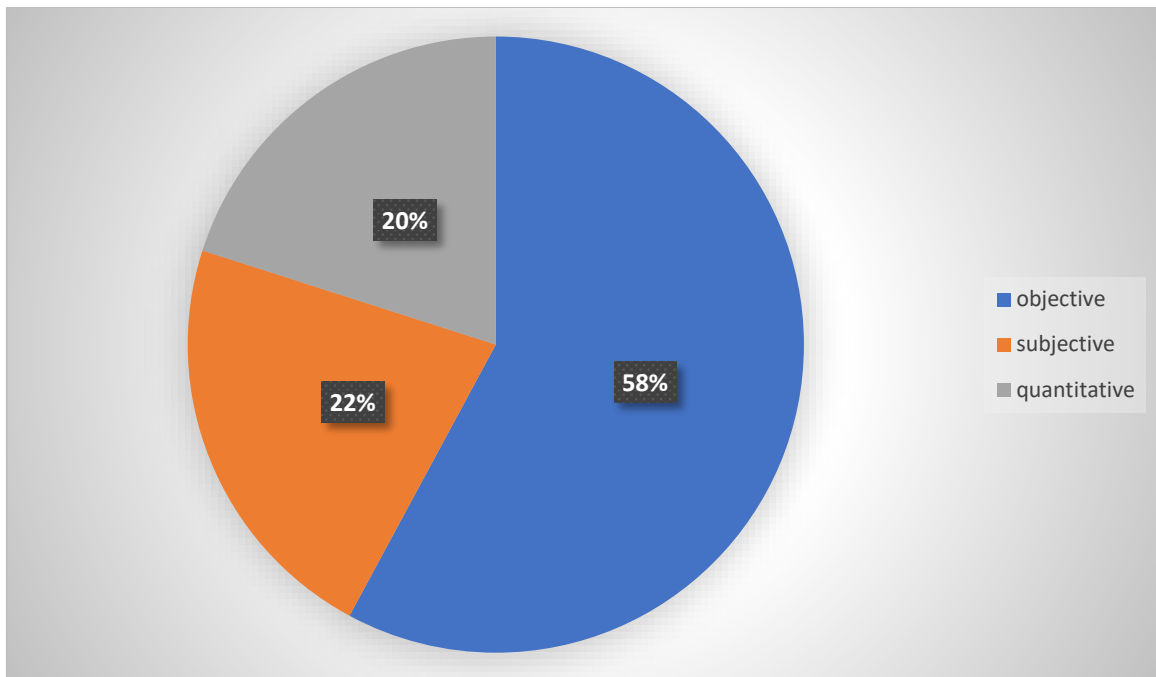
Figure 6: Frequency ratio of the main semantic classes of adjectives in the poetry of Samuel Taylor Coleridge (according to the Tropes program)

Lexical semantic, stylistic and contextual analysis of the selected poetic contexts that contain epithets, however, makes it possible to assume that the function of epithet is performed by the adjectives belonging to the semantic classes of subjective and objective adjectives. For example, the following poetic contexts testify to the similar frequency of adjectives (*dear, gentle, dark)* that express the objective and subjective feature of the concept in the function of figurative attributes: *Dear silent pleasures of the Heart; Dear native Brook ! wild Streamlet of the West; the dear delicious land of Faery; their stormy wilds so dear; yet Spenser, gentlest bard divine; Thou gentle Look, that didst my soul beguile; the gentle misery of a sigh; the ungentle sky; What greater bliss could all this wealth supply; the great Comforter that rules above; A horror of great darkness wrapped her round; Wide scatter round each dark and deadly weed; Till what time Death shall pour the undarken'd ray; strange tales of fearful dark decrees; This dark, frieze-coated, hoarse, teeth-chattering month; dark remembrance and presageful Fear; times and seasons bloody and dark.*

The next stage of the research was to define the frequency of adjective in Coleridge's poetry and to define the main conceptual domains of epithetization based on this frequency. The total number of adjectives is 15 283 lexical units. It was established the frequency of adjectives usage and the frequency of epithets created by these adjectives in contexts. The frequency and the degree of epithetization was defined according to the application of concordance. The most frequent adjective with the highest degree of epithetization is the adjective *sweet.* The ratio of frequency of usage and the degree of epithetization is represented in the Table 8.

Table 8

The ratio of frequency of usage and the degree of epithetization of the ten most frequent adjectives in the poetry of Samuel Taylor Coleridge

Adjective	Frequency of the contexts	Frequency of the epithetization	Percentage
sweet	123	98	79.7%
dear	120	37	30.8 %
gentle	82	73	89.2%
bright	80	68	85%
dark	72	52	72.2%
soft	69	56	81.1%
fair	62	37	59.6%
deep	57	23	40.3%
wild	53	27	50.9%

The results show that the adjective with the highest frequency do not demonstrate the tendency to high degree of epithetization. The most frequent is the adjective *sweet*, however, the adjectives *bright, gentle, soft* manifest the highest degree of epithetization, with some exceptions. The adjectives *lovely, light, silent, pale, dim, cold, silver, white, green, deep, clear* have low or medium degree of epithetization – they are predominantly used in their direct meaning and perform the function of direct attribute of the noun. The calculations proved that the dominant conceptual domains that are figuratively defined by the adjectives in the poetry of Coleridge are: **The sphere of sense perception**: *thy flute those tender notes again, While near thee sits the chaste-ey'd Maiden mild Darts the fond question and the soft reply Pours the soft nuirmuring of responsive Love; But yet his speech, it was so soft and sweet; our sweet sequestered Orchard-Plot; the mild sea-air; Within whose mild moon-mellow' d foliage hid Thou warblest sad thy pity-pleading strains; in the month of blossoms, at mild eve; with mild sorrow; The tender ivy-trails crept thinly; I felt it prompt the tender Dream; thy flute those tender notes again, While near thee sits the chaste-ey'd Maiden mild; Pours the soft nuirmuring of responsive Love.* **The sphere of emotions and emotional state of the subject**: *This heart with passion soft to glow; But, tender blossom, why so pale; Such are the tender woes of Love; I felt it prompt the tender Dream; Virtues and Woes alike too great for man In the soft tale oft claim the useless sigh; So sweetly, that they stined and haunted me; Of my sweet birthplace, and the old church-towe; With courteous looks and mild; These Virtues may'st thou win : With face as eloquently mild; thy more serious eye a mild reproof; thy mild laws of Love unutterable; Darts the fond question and the soft reply.*

It was observed a considerable predominance of compositional epithets that we understand as a stylistic device of constellation in which the subject of attribution and the attribute itself are extended by the additional semantic complexes or are expressed implicitly.

4. Epithet in the poetic systems of John Keats and Samuel Taylor Coleridge (comparative aspect)

The application of quantitative, stylistic and contextual analysis it was established that the epithet is the third in significance trope of the poetic system of both authors, proceeded by metaphor and simile. It was also defined the ratio of figurative means of verbalization of dominant conceptual domains in the poetry of the analyzed authors. For this purpose, applying the methodology of general sampling, the metaphor, similes and epithets were selected from 20 the most well-known verses of Keats and Coleridge (predominantly the lyrical poetry) and by quantitative calculation their absolute and relative frequency in these poetic works was defined. That allows us to assume the possible correlation of these tropes in the poetry of both authors.

It was defined that the artistic comparison (simile) is the most frequent means of artistic conceptualization. Practically even distribution of similes in the texts of the authors manifest the productivity of imagery world perception and reflection of objects of artistic depiction on the ground

of versatile associations and mental operation of assimilation and comparison. In the same way the absolute and relative frequency of metaphor were defined. The frequency ratio of basic tropes in the poetry of Keats and Coleridge is represented in the Table 9.

Table 9
Absolute and relative frequency of tropes in the poetry of John Keats and Samuel Taylor Coleridge (20 poetic contexts analysis)

Poet	Simile		Metaphor		Epithet	
John Keats	245	44,6%	192	34,9%	112	20,4%
S.T. Coleridge	276	44,5%	196	31,6%	148	23,8%

The next aspect of frequency analysis was the establishment of types of integral mental spaces and their content in the poetic works of the authors. The most frequent mental spaces are Human, Nature and Abstract concepts, respectively, which ratio is the following: human - 48.29%; nature - 35.62%; abstract notions –10.96%. Such frequency data confirm the thesis of a special role of nature and man interaction in the romantic artistic conceptualization of the world, as well as artistic and poetic embodiment of the relationship between man and nature, reflection of human nature, its impact on the environment and the impact of nature on human existence in early nineteenth century English poetry.

The most frequent conceptual spheres of Human and the World are reflected in the high frequency of artistic and poetic concepts of corporeality, psycho-emotional parameters of human being, natural phenomena and elements of animate and inanimate nature, cosmic objects and spatial concepts. Accordingly, the lingual-cognitive representation of the mental space of Nature includes the following artistic poetic concepts: mythological, supernatural beings, man, living beings in terms of manifestations of their appearance, behavior, sensuality. Nature-centered images become anthropocentric. Accordingly, a frequency analysis of the distribution of mental spaces, conceptual spheres and artistic concepts in the poetry of a particular author was conducted. It was found that within the most productive mental spaces Human and Nature both poets focus on artistic conceptualization of the inner state of man, the sensory aspect of perception of the environment, created, respectively, based on parallelism between spatial concepts and anthropocentric concepts. For the poetry of John Keats, one of the productive and dominant sphere was the mental sphere "Language", which undergoes a high degree of metaphorical actualization.

High frequency phrases Adj. + Noun in the structure of metaphorical contexts testifies to the productivity of metaphorical epithet in the poetic discourse of Coleridge and Keats. Of the analyzed 388 metaphorical contexts almost all contain a metaphorical epithet in their structure. Both abstract and concrete concepts can be metaphorically defined, which also testifies to the high frequency of the semantic-cognitive operation of mapping those features of the concepts of the source domain to the concepts of the target domain (according to Lakoff and Turner), which reflect the anthropocentric nature of the perception of the environment and its artistic and poetic representation. The result of these processes is the spiritualization of the subject of imagery representation (mostly the elements of nature, cognition, imagination, fantasy, emotions, etc.).

Both poets' imagery systems are characterized by the presence of tropes based on the phenomenon of synesthesia as the unity of visual, acoustic, sensory, emotional and rational perception of the environment; by the usage of fixed associated metaphoric epithets (mainly on the basis of adjectives *sweet, soft, deep, green*), which are the constants of the folk poetic picture of the world as constant representatives of the phenomena of environment, human existence and activities. In the individual poetic contexts they are filled with new meaning: *sweet abode, sweet flower, sweet dream, soft voice, soft glow, soft soul – Sweet songsters wable in a shade their wild-long melody; Ye pine-grows, with your soft and soul-like sounds.*

Adjectives that perform in the text the function of both attribute and epithet are often qualitative adjectives that denote light, color, temperature, mode and state, sensory perceptions and sensations: *clear, dark golden, warm, cold.*

According to the frequency of nouns involved in the creation of metaphors and metaphoric epithets, the conceptual areas of "Human" and "World, Nature" were identified as those represented by the

largest number of above mentioned tropes. Metaphors and metaphoric epithets, in which the key element is the noun, were analyzed for their functional features in the structure of poetic microcontexts and lexical-semantic content. Thus, the noun metaphors and metaphoric epithets involved in the artistic poetic conceptualization of the conceptual sphere of Human – concepts of man (in general), psycho-emotional and cognitive activity – often contain keywords: love, heart, soul, spirit, joy, dream, voice, eye, breath, mind. Noun metaphors and metaphoric epithets involved in the artistic and poetic conceptualization of the conceptual sphere of the World/ Environment – the concept of nature, natural elements – often contain the keywords *earth, sun, rock, stream, air, breeze, tree, sea, star, grove, sky*. The most frequent lexical-semantic type of poetic image is also metaphor-personification (embodying both the spiritualization of objects of nature and abstract concepts, and the spiritualization of abstract concepts that mean evaluation, emotion, state, phenomenon, action, behavior). Thus, the artistic and poetic reproduction of the basic artistic and aesthetic principle of romanticism – anthropocentric perception of the environment – is realized.

5. Conclusions

The conceptual level of a work of art is a structured system that contains elements of varying degrees of complexity and abstractness. The main way of explicit verbalization of conceptual information is considered the keywords, their compatibility, and thematic vocabulary. To optimize the process of keyword selection, the method of concordances compilation of both individual works and the whole array of author's texts is highly productive. Created concordances for the relevant corpus of text allow selecting and grouping conceptually loaded vocabulary according to the thematic layer of the context, identifying the necessary fragments of texts for further analysis of distribution, compatibility and semantic content of lexical verbalizers of concepts within micro- and macro contexts.

In this paper, based on frequency analysis using the Tropes semantic text analysis program and the Ant.conc concordance program, the stylistic and conceptual function of the epithet in the poetry of John Keats and Samuel Taylor Coleridge was defined.

Definition of the author's conceptual system based on the frequency of vocabulary. John Keats's dominant artistic conceptual spheres and concepts: Body, feelings, plants, time, animal, space/environment, abstract characteristics, mythology, water, death, life, woman, sleep, language/communication, appearance, cognition, nature/land. The conceptual space of Keats's poetics has 17 most frequent conceptual fields. With the help of the program, the contexts of micro concepts that undergo the highest epithetization were established - *eye, head, hand, heart, voice, spirit, hour, day*.

Thus, the epithet occupies an important place in the poetry of John Keats. The poet assimilates traditional figurative forms, stable, fixed epithets, and endows them with new meanings within specific poetic contexts. Accordingly, the share of associated epithets is higher compared to the unique authorial epithets. The epithets created on the basis of artistic transfer of adjectives *sweet, soft, bright*, which are characterized by the highest frequency and reflect author's individual preferences to create images based on the principle of synesthesia, the predominance of sensory-emotional component in artistic perception of reality.

Samuel Taylor Coleridge. Dominant artistic conceptual spheres and concepts are: Feelings, body, time, plants, animal, religion, family, behavior, environment, cognition, man, music, characteristics, space, abstract notions, literature, language/communication, woman, death & life, mythology, water, sleep, nature/land. The conceptual space of Coleridge's poetics has 21 most frequently integrated conceptual fields. The relationship between the frequency of use of the nouns and the frequency of contexts of their epithetization was established. It was found that different nouns have different degrees of epithetization, used quite often (we analyzed contexts with a frequency of more than 100), may not undergo processes of figurative transference.

Both in Keats's and Coleridge's poetry the most frequent noun was the noun *eye* – 277 word usages. The contexts of micro concepts that undergo the highest epithetization are established – *eye, head, hand, heart, voice, spirit, hour, day*. The main figurative models of epithetization: Human - Human (physical, emotional, behavioral, social); Human - Animal.

The complexity of cognitive processes underlying the metaphorical blending of conceptual domains in Coleridge's poetry is reflected in the high frequency of compositional metaphors, metaphorical epithets, epithets in the structure of compositional metaphors, artistic comparisons that cover multifaceted aspects of the depicted phenomenon. The poetic images are created on the basis of interrelations between various semantic-cognitive forms – sound, acoustic color, actional parameters of the concepts of the source domain.

Coleridge's poetic discourse is characterized by a high frequency of fixed epithets, which undergo an expansion of their semantic structure and compositional model under the influence of context. Nouns that receive figurative meaning belong to a variety of conceptual domains – nature, man, abstract concepts, artifacts, art, light and color, physical phenomena, emotions, states. The most frequent adjective with the highest degree of epithetization is the adjective sweet.

The poetical systems of both authors are characterized by the high frequency of tropes (epithets) based on the phenomenon of synesthesia as the unity of visual, acoustic, sensory, emotional and rational perception of the environment; by the extensive use of conventional metaphors, comparisons and epithets (on the adjectives *sweet, soft, deep, green*), which are fixed in the folk poetic picture of the world as constant representatives of environmental phenomena, human existence and activities filled with new meaning.

The further perspectives of the research presupposes the disclosure of structural types of epithets in the poetic systems of the authors, their role in the development of the general artistic peculiarities of English Romantic poetry.

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