
FRAMES DEPICTING SPIRITUAL UNITY OF MAN AND NATURE IN LITERARY DISCOURSE

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INTRODUCTION

The issue of the functioning of frames in literary discourse attracts the attention of more and more scientists working on research in the field of text linguistics. A frame is a phenomenon that causes contradictory interpretations, which is definitely related to the complexity of the phenomenon itself, on the one hand, and insufficient theoretical development, on the other. The claim that human knowledge exists in the form of complex structured aggregates was quickly accepted and gained popularity, primarily in cognitive psychology and computer science. However, the discussion started by M. Minsky on the topic of frames in 1975¹ remained at the level of theoretical, general conceptual reflections.

The problem of frames in linguistics, especially in text linguistics, remains insufficiently researched. Authors of concepts related to frame issues consider this phenomenon each from their own point of view. In particular, Ch. Fillmore qualifies frames as “certain schemes or constructs of concepts or terms combined into a system, the structure of which is superimposed on some aspects of human experience and which may contain elements that are simultaneously parts of other such constructs”². T. A. van Dijk states that “frames are stereotyped situations (interactions) that record the actions of participants acting on the basis of social attitudes. They denote the general structure of complex conceptual units, such as situations or episodes”³. According to E. Charniak “a frame is a body of information on a

¹ Minsky M. A Framework for Representing Knowledge. *The Psychology of Computer Vision* / P. Winston (ed.). New York : McGraw-Hill, 1975. P. 211–278.

² Fillmore Ch. J. An Alternative to Checklist Theories of Meaning. *Proceedings of the First Annual Meeting of the Berkeley Linguistics Society*. Berkeley, 1975. P. 123–131.

³ Dijk T. A. van. Semantic Macrostructures and Knowledge Frames in Discourse Comprehension. *Just M.A., Carpenter P.A. Cognitive Processes in Comprehension*. Hillsdale, 1977. P. 3–32.

certain topic, in which there is an interweaving of facts and which is characterized by integrity”⁴.

As we can see, researchers have different points of view concerning the definition of the notion of frame, and therefore a number of problems remain open and require deeper study, especially those related to the frame organization of literary discourse. Texts are classified according to their style, so different types of discourse are also distinguished. The differentiation of discourse types depends on the classification principle. If we take genre specificity as such a principle, we can distinguish between types such as scientific discourse, journalistic discourse, the discourse of official speech, advertising discourse and literary discourse (the discourse of fiction)⁵. The latter type of discourse is the subject of this thesis.

The relevance of this study lies in the application of the cognitive discourse paradigm to the analysis of the functioning of lexis in works of fiction.

The aim is to analyze the interaction of lexical units of the frames ‘NATURE’ and ‘MAN’ in the reflection of the spiritual unity of man and nature in fiction discourse.

The subject of the study are the verbal structures filled with lexical units belonging to the terminals of the frames ‘NATURE’ and ‘MAN’. We regard a frame as a structure the basic elements of which are the terminals and relations between them and lexical units that represent these terminals form frame structures. The basic elements of the frame "Nature" are the terminals *Plant – Animal – Landscape – Natural phenomenon*. The basic elements of the frame ‘MAN’ are the terminals *Character – Appearance – (Inner / Physical) State – Activity – Relations*.

1. Depiction of the spiritual unity of man and nature in German literary discourse

One of the German authors who depicted the spiritual unity of man and nature in German literary discourse was Erwin Strittmatter. Erwin Strittmatter was a German novelist of the second half of the 20th century. Strittmatter’s life differed from the life of many other people of his generation as he perceived it as a writer, as an artist. At the same time, he asserted his concept not only in the field of art, but the writer’s literary work and social activity served, complementing each other, to realize real humanism

⁴ Charniak E. A Framed Painting: the Representation of a Common Sense Knowledge Fragment. *Cognitive Science*. 1977. P. 355–394.

⁵ Kozak S. Linguistische Analyse des Frames „Charakter“ im literarischen Diskurs (anhand des Romans von H. Hesse „Das Glasperlenspiel“). *Scientific journal of Polonia University*. Czesochowa, 2023. № 58. P. 135–139. DOI: <https://doi.org/10.23856/5818>

E. Strittmatter is famous for his numerous works, such as “Der Wundertäter” (“The Miracle Worker”), “Ochsenkutscher” (“Ox driver”) and others. The novel “Der Wundertäter” describes the life of an ordinary German, the son of a poor village glassblower. We are presented with a complex life and spiritual path of a boy who persistently searches for truth and justice. The spiritual world of a person in the image of Stanislaus Büdner occupies a central place in the novel, all the processes that take place in his inner self form the basis of the work.

The main character of the novel “Der Wundertäter” Stanislaus Büdner retained the desire to communicate with the natural world, the ability to find solace in it during difficult moments of his existence throughout his life. Even at an older age, he felt the joy of contact with nature, enjoying its beauty and immersing himself in sweet childhood memories: *Stanislaus gierte nach dem Duft der Märzveilchen. Vorzeiten beim kindlichen Umherschlendern nannte er sie „blaue Duftblumen“, bis er sie der Mutter zeigte, und von diesem Augenblick an hießen sie Veilchen. <...> Weshalb lief Stanislaus den Veilchen nach? Verband sich ihr Duft, in dem noch etwas vom Eisgeruch des Winters war, mit dem Glückszustand, in dem er sich befunden hatte, als noch niemand etwas von ihm verlangte und als alle sich freuten, da er da und am Leben war, dass ihn die Gelbsucht und die Masern nicht umgebracht hatten; als noch alle zufrieden waren, wenn ihm das Essen schmeckte, weil er noch Willkommener auf dieser Erde war? <...> Er fand drei Veilchenblüten, hielt sie an ihren Stengeln wie Kostbarkeiten zwischen Daumen und Zeigefinger und hatte Gedanken, die einem Manne seines Alters nicht mehr anstanden, denn es sind Gedankennormen für alle Altersklassen aufgestellt. Paßte Stanislaus vielleicht in die seinem Alter angemessene Gedanken-Rubrik, wenn er Düfte für die Flugzeuge von Gedanken hielt? Es war sowieso das Höchste an Verkommenheit, wenn ein arbeitsfähiger Mann unter Salweiden saß, Veilchen pflückte, den Kohlweißlingen nachsah.⁶ / Stanislaus longed for the smell of March violets. Once as a child, wandering around idly, he called them "blue fragrant flowers" until he showed them to his mother, and from that moment on they were called violets. Why did Stanislaus crave violets so much? Perhaps their smell, in which the frosty breath of winter remained, reminded him of the happy state in which he had once been, when no one demanded anything from him and when everyone rejoiced that he remained alive, did not die of jaundice and measles; when everyone was still glad that he liked the food, because he had felt welcome on this earth. He found three flowers of violets, holding them between his thumb and forefinger by the stems, like jewels, and*

⁶ Strittmatter E. Der Wundertäter. Roman. Zweiter Teil. Berlin : Aufbau Taschenbuch Verlag, 1999. 410 S. Pp. 278–279.

in his head there were thoughts that are not suitable for a man at his age, because the norms by which a person should think are already established for every age. Did Stanislaus correspond to the rubric of thought that was suitable for his age, if he considered smells to be planes of thought? Anyway, this is the extreme limit of degradation, when an able-bodied man sits under a willow tree, picks violets and admires cabbage butterflies.

This is not the only case when a person turns to nature to bring his own "microcosm" into order: *Es kamen Nächte, da verließ er seine kleine Kammer, stampfte aus der Stadt und ging unter Baumalleen aufs Land hinaus. Er begrüßte den Wind und nannte ihn eine segnende Strömung der Luft. Er nickte den Bäumen zu. <...> Die Bäume nickten zurück, und er fühlte sich verstanden. Er sah zu den Sternen hinauf. <...> Und da gab es Sterne, die zwinkerten vor lauter Ferne, und wiederum fühlte er sich verstanden.*⁷ / *At night, he would leave his cell, go out of town, and walk through the tree-lined alleys to the village. He would greet the wind and call it a blessed stream of air. He nodded to the trees. The trees swayed in response, and he thought they understood him. He looked at the stars. He looked at the stars. And there were stars that winked from a distance, and again it seemed to him that they understood him.* Again, we see the complete unity of the character with nature. In this structure the core element is, as in the previous case, the pronoun 'er' denoting the protagonist. Thus, the frame 'MAN' integrates the terminal elements of the frame 'NATURE' (*Baum, Land, Wind, Sterne*) and personalizes them through the verbs of action (*nicken, zwinkern*) which are aimed at establishing close friendly contact between man and nature.

In the works of E. Strittmatter, nature usually has a positive influence on the inner state of the characters: *Es geht auf den Mai zu. Das Land schwelgt im Blührausch. <...> In die unterdrückten Menschen fährt etwas wie Hoffnung und Mut.*⁸ / *May is approaching. The land is buried in flower blossoms. <...> Something like hope and courage is returning to the depressed people.* Nature becomes a source of calm, warmth, and spiritual comfort for people. The following fragment can serve as confirmation of this: *Stanislaus meldete sich freiwillig zu den Lastpferden. Er wollte die Wärme, die er bei Menschen nicht fand, bei den Tieren suchen*⁹ / *Stanislaus expressed a desire to be with pack horses. The warmth that he did not find in*

⁷ Strittmatter E. Der Wundertäter. Roman. Erster Teil. Berlin : Aufbau Taschenbuch Verlag, 1999. 515 S. P. 233.

⁸ Strittmatter E. Ochsenkutscher. Roman. Berlin : Aufbau Taschenbuch Verlag, 2000. 346 S. P. 339.

⁹ Strittmatter E. Der Wundertäter. Roman. Erster Teil. Berlin : Aufbau Taschenbuch Verlag, 1999. 515 S. P. 441.

people, he looked for in animals. The writer expresses his opinion quite explicitly; the clarity and transparency of the presentation is facilitated by the use of comparisons based on the contrast between people and animals. Two lexemes (*Tiere – Menschen*) dominate in the verbal description of this situation. The terminal element *Tiere*, representing the eponymous terminal of the frame 'NATURE' and concretized through the noun *Lastpferde*, is associated with the concept of emotional warmth – a category typical of human relationships, not animals.

A similar situation is repeatedly reflected on the pages of E. Strittmatter's works. Man as a highly organized spiritual being begins to lose certain spiritual qualities turning into a creature whose behavior becomes even more primitive than that of an animal. Paradoxically, the animal sometimes demonstrates more humanity and kindness than man himself: *Endlich das Putzen der Pferde. Die Tiere waren warm, wenn man sie berührte. Ihr Fell war das letzte Stück Leben in der Kaserneöde.*¹⁰ / *Finally, they cleaned the horses. When you touch the animals, you feel their warmth. In their fur there were hidden the last bits of life that had remained in the desert with barracks.* The lexeme "barracks" in the first fragment is the only available marker of the frame 'MAN', which activates background knowledge in the recipient's mind and evokes certain typical associations related to military service. This to some extent dramatizes the described situation, gives it a negative evaluative meaning and causes a corresponding reaction of the recipient.

2. Representation of the spiritual unity of man and nature in English literary discourse

The portrayal of the nature and man is also typical of English literature. One of the writers who showed the unity of human beings with nature was Thomas Hardy – a famous English novelist of the 19th century. His best works include the so-called "The Wessex Novels", in which the masterful depiction of the elements of folk life is especially vivid. T. Hardy combined these works under the title "Novels of Character and Environment". These works reproduce the deep inner connection of the writer's work with rural England, with its upheavals in the crisis era. Therefore, the problems of peasant life and the illustration of the inner world of man occupy a leading place in T. Hardy's work.

The emotional life of protagonists in T. Hardy's works is inextricably linked with nature. The writer carefully presented the characters, trying to give them psychological depth and volume. T. Hardy psychological analysis is deep and accurate, not limited to superficial and obvious observations, reveals the

¹⁰ Strittmatter E. Ochsenkutscher. Roman. Berlin : Aufbau Taschenbuch Verlag, 2000. 346 S. P. 235.

motives of behavior in all the complexity and contradictions. An important place in his works is occupied by descriptions of the inner unity of man with nature. For the writer, every manifestation of natural life is spiritualized and thereby connected with the spiritual life of man. He conveys all natural phenomena with precision and freshness of feeling. The frame 'MAN', as a structure primarily related to the thought processes of a person, most characteristically manifests its properties in the frame terminal "Inner World". After all, it is possible to "merge" with the natural environment or its single components only thanks to a vivid imagination, rich fantasy, that is, through special internal mental processes that take place in the human mind.

T. Hardy had a unique ability to represent the unity of nature and man in an imaginative and artistic way. In addition, a significant number of examples in the works devoted to the depiction of the inner world of man also testifies to the great cognitive potential of the writer's creativity. We are presented with amazing pictures of nature, drawn mostly by the imagination of the characters: *It was even now day out of doors, though the tones of morning were feeble and wan, and it was long before the sun would be perceptible in this overshadowed vale. Not a sound came from any of the out-houses as yet. The tree-trunks, the road, the outbuildings, the garden, every object, wore that aspect of mesmeric passivity which the quietude of daybreak lends to such scenes. Helpless immobility seemed to be combined with intense consciousness; a meditative inertness possessed all things, oppressively contrasting with her [Grace's] own active emotions*¹¹. Also: *Tess fell into reverie. The mute procession past her shoulders of trees and hedges became attached to fantastic scenes outside reality, and the occasional heave of the wind became the sign of some immense sad soul*¹². This frame structure contains lexemes *morning, sun, road, garden, trees, hedges, wind* that are the terminal elements of the frame 'NATURE' and quite real objects of the environment, but in the imagination of Grace ("The Woodlanders") and Tess ("Tess of the d'Urbervilles") they appear as bizarre creatures. Reality is thus intertwined with fantasy; the images of the above-mentioned natural elements leave their imprint on the souls of the girls. We observe the inner conquest of man by the mystical forces of nature¹³.

In the following example, the frame structure contains an explicit marker in the reproduction of the spiritual unity of man and nature: *Fitzpiers lingered yet. He had opened his book again, though he could hardly see a word in it, and sat before the dying fire. He dreamed and mused till his*

¹¹ Hardy T. *The Woodlanders*. London : Penguin Books, 1994. 444 p. P. 199.

¹² Hardy T. *Tess of the d'Urbervilles*. London : Penguin Books, 1994. 508 p. P. 34.

¹³ Козак С. В. Відображення зв'язку людини й природи в художньому дискурсі. *Науковий вісник Херсонського державного університету. Серія: Перекладознавство та міжкультурна комунікація*. Вип. 2. Херсон, 2017. С. 86–90.

consciousness seemed to occupy the whole space of the woodland round, so little was there of jarring sight or sound to hinder perfect mental unity with the sentiment of the place.¹⁴ As we can see, reproducing fragments of the frames 'NATURE' and 'MAN', the writer not only resorts to various figurative means, but also repeatedly uses language components that express his thoughts about the unity of man with nature and remove any ambiguity in the interpretation of what is written.

The interaction of the frames 'NATURE' and 'MAN' can also occur in the correlation of 'natural' units with elements that do not necessarily belong to the frame 'MAN': *The changes of the weather were their only events, the birds of the New Forest their only company.*¹⁵ The story depicts the escape of Tess and Clare after Tess has committed the murder of Alec d'Urberville in order to get rid of the man who has seduced her twice and ruined her life. Having found an empty house in a deserted place, Tess and Claire secretly settled in it and enjoyed brief happiness in the bosom of nature. The frame 'NATURE' is represented here by the lexical units *weather* (terminal 'Natural phenomenon'), *birds* (terminal 'Animal'), *forest* (terminal 'Landscape'). Despite the fact that the frame 'MAN' is represented by the elements that, being notions of a more general order, only indirectly belong to this frame (namely, *event, company*), their correlation with the terminal elements of the frame 'NATURE' realizes the author's intention to reproduce the unity of man with nature and the achievement of happiness (however fragile it may be) and complete harmony by the characters of the work.

The mutual connection between nature and man can also be transmitted through the influence of the nature on the physical and psychological states of people, on their appearance and even their worldview.

Let's consider examples of the effect of nature on the human condition. Mostly they are about the influence of weather conditions; however, such a case also occurs: *The fresh night air was producing staggering and serpentine courses among the men who had partaken too freely.*¹⁶ Nature, represented by the phrase *fresh night air*, influences the gait of men (men – frame 'MAN'). This influence is mediated by the verb *to produce*, which eliminates any other interpretation of this expression.

Almost all of the cases we have recorded in the work are related to the negative influence of nature on human health. In particular: *One morning <...> he woke with a strange sensation in his eyes. The sun was shining directly upon the window-blind, and at first glance thitherward a sharp pain obliged him to close his eyelids quickly. At every new attempt to look about*

¹⁴ Hardy T. *The Woodlanders*. London : Penguin Books, 1994. 444 p. P. 165.

¹⁵ Hardy T. *Tess of the d'Urbervilles*. London : Penguin Books, 1994. 508 p. P. 498.

¹⁶ *Ibid.* P. 80.

him the same morbid sensibility to light was manifested, and excoriating tears ran down his cheeks¹⁷. Or else: *One day a peculiar quality invaded the air of this open country. There came a moisture which was not of rain, and a cold which was not of frost. It chilled the eyeballs, made their brows ache, penetrated to their skeletons. They knew that it meant snow, and in the night the snow came*¹⁸. The depiction of the effect of the cold season (it was about to snow) on human well-being is provided by the correlation of elements of the frame 'NATURE' (*air, moisture, rain, cold, frost, snow*) and the frame 'MAN' (*eyeballs, brows, skeletons*).

Similar combinations of frame lexical units can also be observed in the passage describing the work of hired peasants in the field in Flintcomb-Ash: *The rain had <...> raced along horizontally upon the yelling wind, sticking into them like glass splinters till they were wet through*¹⁹. The correlation of the components *rain* (terminal 'Natural phenomenon') and *to be wet through* (terminal 'State') reflects this influence. However, the author does not develop the description further. The corresponding lexics that represents the terminal 'Character' is used as an addition to the specified frame structure: *To stand working slowly in a field, and feel the creep of rain-water; first in legs and shoulders, then on hips and head, then at back, front, and sides, and yet to work on till the leaden light diminishes and marks that the sun is down, demands a distinct modicum of stoicism, even of valour*²⁰. The elements of the frame 'NATURE' – *field, rain-water, sun* – and the 'MAN' frame – *legs, shoulders, hips, head, back, front, sides* – correlate, reflecting the influence of the first (mainly *rain-water*) on the human condition. However, this frame structure is further supplemented by the author's assessment, the main components of which are the elements of characterization – *stoicism* and *valour*. Since these units are elements of different terminals, we can thus assert the phenomenon of intraframe integration.

The similar situation is also observed in the following episodes, where the intraframe integration takes place on the basis of lexical units that represent the terminal "State" of the frame 'MAN': *It might reasonably have been supposed that she was listening to the wind, which rose somewhat as the night advanced, and laid hold of the attention. Part of its tone was quite special; what was heard there could be heard nowhere else. In it lay what may be called the linguistic peculiarity of the heath; and being audible nowhere on earth off a heath, it afforded a shadow of reason for the woman's*

¹⁷ Hardy T. *The Return of the Native*. London : Penguin Books, 1994. 482 p. P. 292.

¹⁸ *Ibid.* 508 p. P. 367.

¹⁹ *Ibid.* P. 364.

²⁰ *Ibid.* P. 364.

tenseness, which continued as unbroken as ever.²¹ Or another example: Every bizarre effect that could result from the random intertwining of watering-place glitter with the grand solemnity of a heath, was to be found in her²².

The next fragment is also noteworthy: *Yet they did not feel the wetness so much as might be supposed. They <...> were talking of the time when they lived and loved together at Talbothays Dairy, that happy green tract of land. <...> They lived all this afternoon in memories of green, sunny, romantic Talbothays*²³. Here we notice a double demonstration of the influence of nature on humans: negative – on the physical state (and this impact is shown precisely in this particular fragment) and positive – on the state of mind through the memory of a fertile corner of nature that alleviates the suffering caused by hard physical work in extremely unfavorable weather conditions. It is through the memory that the cognitive moment is realized.

As you can see, nature can also affect a person's psychological state, as evidenced by the following examples: *The shrivelled voice of the heath did not alarm him, for that was familiar. The thorn-bushes which arose in his path from time to time were less satisfactory, for they whistled gloomily, and had a ghastly habit after dark of putting on the shapes of jumping madmen, sprawling giants, and hideous cripples*²⁴. And: *His spirit was perturbed to aching. The breezes that blew around his mouth in that walk carried off upon them the accents of a commination*²⁵.

In a certain way, nature exerts its influence under certain circumstances, for example, during celebrations that people organize for themselves, as if awakening feelings that have long been dormant in the human soul: *The pale ray of evening lent a fascination to the experience. There is a certain degree and tone of light which tends to disturb the equilibrium of the senses, and to promote dangerously the tenderer moods; added to movement, it drives the emotions to rankness, the reason becoming sleepy and unperceiving in inverse proportion*²⁶.

Sometimes it happens that nature activates person's fear that he or she had not previously realized: *No sooner had she retired to rest that night than the wind began to rise, and after a few prefatory blasts to be accompanied by rain. The wind grew more violent, and as the storm went on it was difficult to believe that no opaque body, but only an invisible colourless thing, was trampling and climbing over the roof, making branches creak,*

²¹ Hardy T. *The Return of the Native*. London : Penguin Books, 1994. 482 p. P. 60.

²² *Ibid.* P. 78.

²³ Hardy T. *Tess of the d'Urbervilles*. London : Penguin Books, 1994. 508 p. P. 364.

²⁴ Hardy T. *The Return of the Native*. London : Penguin Books, 1994. 482 p. P. 83–84.

²⁵ *Ibid.* P. 99.

²⁶ *Ibid.* P. 307.

*springing out of the trees upon the chimney, popping its head into the flue, and shrieking and blaspheming at every corner of the walls. As in the grisly story, the assailant was a spectre which could be felt but not seen. She had never before been so struck with the devilry of a gusty night in a wood, because she had never been so entirely alone in spirit as she was now. She seemed almost to be apart from herself – a vacuous duplicate only. The recent self of physical animation and clear intentions was not there*²⁷.

In contrast to the frame structures considered above, where it was mainly about the negative impact of nature on the physical and spiritual well-being of a person, there are also fragments describing the positive influence, which has a good effect on the mental health of a person. Accordingly, we observe the filling of frame structures with lexemes representing the terminal 'Internal state' of the frame 'MAN'. In particular, such verbal components as *solitary*, *constraint*, *mental liberty* vividly illustrate individual human feelings: *The only exercise that Tess took at this time was after dark; and it was then, when out in the woods, that she seemed least solitary. She knew how to hit to a hair's-breadth that moment of evening when the light and the darkness are so evenly balanced that the constraint of day and the suspense of night neutralize each other, leaving absolute mental liberty. It is then that the plight of being alive becomes attenuated to its least possible dimensions*²⁸.

Nature can also manifest its healing properties having a calming effect on a person: *Though the air was fresh and keen there was a whisper of spring in it that cheered the workers on. Nightfall, which in the frost of winter comes as a fiend and in the warmth of summer as a lover, came as a tranquilizer on this March Day*²⁹.

The properties of nature that have a healing effect on a person, preventing from committing fatal acts, are depicted in a fragment that describes Clym Yeobright's inner turmoil after a quarrel with his mother (the novel "The Return of the Native"): *With these words Yeobright went forth from the little dwelling. The pupils of his eyes, fixed steadfastly on blankness, were vaguely lit with an icy shine. <...> The strangest deeps were possible to his mood. But they were not possible to his situation. <...> Before him <...> there was only the imperturbable countenance of the heath, which, having defied the cataclysmal onsets of centuries, reduced to insignificance by its seamed and antique features the wildest turmoil of a single man*³⁰.

²⁷ Hardy T. The Woodlanders. London : Penguin Books, 1994. 444 p. P. 372.

²⁸ Hardy T. Tess of the d'Urbervilles. London : Penguin Books, 1994. 508 p. P. 107.

²⁹ Ibid. P. 444.

³⁰ Hardy T. The Return of the Native. London : Penguin Books, 1994. 482 p. P. 382.

The surrounding nature has a similar soothing effect on the main character of the novel "Tess of the d'Urbervilles" Angel Clare, when he having learned about Tess's past, about how she was seduced by Alec d'Urberville could not overcome his anger that gripped him, and he, unable to stay at home with Tess, went out for a walk in nature, which became his only consolation in this difficult moment: *The cruelty of fooled honesty is often great after enlightenment, and it was mighty in Clare now. The outdoor air had apparently taken away from him all tendency to act on impulse*³¹.

Another episode demonstrates the transformation in Grace's inner world under the influence of nature (the novel "The Woodlanders"). At the same time, we observe the writer's use of explicit elements in the frame structure to illustrate positive changes in the mood and worldview of the main character of the novel: *Her heart rose from its late sadness like a released bough; her senses revelled in the sudden lapse back to Nature unadorned. Nature was bountiful, she thought*³².

The author quite aptly describes the healing properties of nature on the example of one person, at the same time giving a description of the feelings of entire peoples who have abandoned life in the bosom of nature and preferred civilization. The lexical units of the terminal 'Psychological state' of the frame 'MAN' – *to like, chronic melancholy* – vividly express this idea: *Unexpectedly he began to like the outdoor life for its own sake, and for what it brought, apart from its bearing on his own proposed career. <...> He became wonderfully free from the chronic melancholy which is taking hold of the civilized races*³³.

Nature is not only capable of "healing" people's troubled souls, but also of stirring up passions and enriching hearts with the most wonderful feelings. This can be seen in the following example: *Amid the oozing fatness and warm ferments of the Froom Vale, at a season when the rush of juices could almost be heard below the hiss of fertilization, it was impossible that the most fanciful love should not grow passionate. The ready bosoms existing there were impregnated by their surroundings*³⁴. Nature, called here *surroundings*, is represented primarily by the proper name *Froom Vale* and the nouns *fatness, ferments, juices*, grouped around the main component of the frame 'MAN' in the above structure – *love*, reinforced by the attributes *the most fanciful* and *passionate*.

Another fragment demonstrates the character's desire to liken his own world to the world of nature, even to become a part of nature for a moment

³¹ Hardy T. Tess of the d'Urbervilles. London : Penguin Books, 1994. 508 p. P. 296.

³² Hardy T. The Woodlanders. London : Penguin Books, 1994. 444 p. P. 247.

³³ Hardy T. Tess of the d'Urbervilles. London : Penguin Books, 1994. 508 p. P. 152.

³⁴ Ibid. P. 190.

and enjoy a free and careless existence in its realm: *In two hours she reached a slope <...> where a little patch of the shepherd's-thyme intruded upon the path; and she sat down upon the perfumed mat it formed there. In front of her a colony of ants had established a thoroughfare across the way, where they toiled a never-ending and heavy-laden throng. To look down upon them was like observing a city street from the top of a tower. She remembered that this bustle of ants had been in progress for years at the same spot – doubtless those of the old times were the ancestors of these which walked there now. She leant back to obtain more thorough rest, and the soft eastern portion of the sky was as great a relief to her eyes as the thyme was to her head. While she looked a heron arose on that side of the sky and flew on with his face towards the sun. He had come dripping wet from some pool in the valleys, and as he flew the edges and lining of his wings, his thighs, and his breast were so caught by the bright sunbeams that he appeared as if formed of burnished silver. Up in the zenith, where he was, seemed a free and happy place, away from all contact with the earthly ball to which she was pinioned; and she wished that she could arise uncrushed from its surface and fly as he flew then*³⁵.

As we can see, all of these cases are related to the positive influence of nature on humans. The following example, however, depicts the negative impact of nature's elements on the character's state of mind: *The wind was so nipping that the ivy-leaves had become wizened and gray, each tapping incessantly upon its neighbour with a disquieting stir of her nerves*³⁶. It would probably be wrong to say that the heroine's unpleasant feelings are caused solely by the action of the plant (*ivy-leaves*). Nature by itself could not inflict mental pain on a person in such a way. Rather, it was the catalyst for these feelings, caused by the excitement of meeting the people on whom Tess' future depended, that is, Clare's parents, to whom she dared to turn for help in her predicament.

The influence of nature on the psychological state can sometimes be so intense that it can even affect a person's worldview: *She was a girl of some forwardness of mind, indeed, weighed in relation to her situation among the very rereward of thinkers, very original. <...> Such views of life were to some extent the natural begettings of her situation upon her nature. To dwell on a heath without studying its meanings was like wedding a foreigner without learning his tongue. The subtle beauties of the heath were lost to Eustacia; she only caught its vapours. An environment which would have made a contented woman a poet, a suffering woman a devotee, a pious woman a*

³⁵ Hardy T. *The Return of the Native*. London : Penguin Books, 1994. 482 p. P. 340–341.

³⁶ Hardy T. *Tess of the d'Urbervilles*. London : Penguin Books, 1994. 508 p. P. 380.

*psalmist, even a giddy woman thoughtful, made a rebellious woman saturnine*³⁷.

Let's have a look at the situation that depicts Angel Clare's spiritual merger with the natural world after he abandoned his parents' house with an established life for the sake of living in nature: *He grew away from old associations, and saw something new in life and humanity. Secondly, he made acquaintance with phenomena which he had before known but darkly – the seasons in their moods, morning and evening, night and noon, winds in their different tempers, trees, waters and mists, shades and silences, and the voices of inanimate things*³⁸. As we can see, the structure is saturated with components of the frame 'NATURE' – *winds, trees, waters, mists, shades*, which constitute its core, as they express the change in world perception referred to in the generalizing phrase '*He made acquaintance with phenomena which he had before known but darkly*' with further explication by means of the components mentioned above.

Sometimes nature helps to reassess values, to be more attentive to one's own life, awakening the desire to fight to the end against imminent danger: *The trees beneath which she sat were singularly battered, rude, and wild, and for a few minutes Mrs. Yeobright dismissed thoughts of her own storm-broken and exhausted state to contemplate theirs. Not a bough in the nine trees which composed the group but was splintered, lopped, and distorted by the fierce weather that there held them at its mercy whenever it prevailed. Some were blasted and split as if by lightning, black stains as from fire marking their sides, while the ground at their feet was strewn with dead fir-needles and heaps of cones blown in the gales of past years. The place was called the Devil's Bellows, and it was only necessary to come there on a March or November night to discover the forcible reasons for that name. On the present heated afternoon, when no perceptible wind was blowing, the trees kept up a perpetual moan which one could hardly believe to be caused by the air*³⁹.

It is interesting that as a result of a change in a person's worldview, the perception of the surrounding nature also becomes different. After the young Tess was insidiously seduced by Alec d'Urberville, her life changes dramatically, and her worldview along with it. As a result, the perception of the land in which the girl was born also becomes different: *Tess, on reaching the edge of the escarpment, gazed over the familiar green world beyond. It was always beautiful from here; it was terribly beautiful to Tess today, for since her eyes last fell upon it she had learnt that the serpent hisses where*

³⁷ Hardy T. *The Return of the Native*. London : Penguin Books, 1994. 482 p. P. 80–81.

³⁸ Hardy T. *Tess of the d'Urbervilles*. London : Penguin Books, 1994. 508 p. P. 153.

³⁹ Hardy T. *The Return of the Native*. London : Penguin Books, 1994. 482 p. P. 327–328.

*the sweet birds sing, and her views of life had been totally changed for her by the lesson*⁴⁰. The metaphorical juxtaposition of the lexical units of the frame 'NATURE' (*serpent and sweet birds*) with the subsequent disclosure of the author's main idea (*her views of life had been totally changed*) adds imagery to the depiction of the modification of the heroine's worldview.

This example is closely related to the following ones, which reflect the projection of sensations on the perception of nature through the prism of one's own experience: *He walked along towards home without attending to paths. If any one knew the heath well it was Clyme. He was permeated with its scenes, with its substance, and with its odours. He might be said to be its product. His eyes had first opened thereon; with its appearance all the first images of his memory were mingled; his estimate of life had been coloured by it; his toys had been the flint knives and arrow-heads which he found there, wondering why stones should 'grow' to such odd shapes; his flowers, the purple bells and yellow furze; his animal kingdom, the snakes and croppers; his society, its human haunters. <...> He gazed upon the wide prospect as he walked, and was glad*⁴¹. The happy moments experienced by the characters in the past leave their positive imprint on the perception of the surrounding nature: *The trees, the hills, the leaves, the grass – each had been endowed and quickened with a subtle light since he had discovered the person and history, and, above, all, the mood of their owner*⁴².

Let's also take as an example the description of Tess's inner state when, after long and difficult thoughts, she decided to leave her native land, where everyone looked at her with reproach and unkindness. In the new area, she suddenly felt joy and lightness of being: *The change in the quality of the air <...> sent up her spirits wonderfully. Her hopes mingled with the sunshine in an ideal photosphere which surrounded her as she bounded along against the soft south wind. She heard a pleasant voice in every breeze, and in every bird's note seemed to lurk a joy*⁴³.

This fragment, as we can see, is associated with a positive impact on a person's mood. As a result, good feelings are projected onto the perception of nature: natural objects (*sun, wind, breeze, bird*) become both close allies and consolation for Tess. However, there are also cases associated with a negative perception of the world as a result of bad emotions that possess the human soul at that time.

Let's consider the situation when Tess Durbeyfield's sadness is transferred to the image of an autumn day: *It was still early, the sun's lower*

⁴⁰ Hardy T. *Tess of the d'Urbervilles*. London : Penguin Books, 1994. 508 p. P. 96.

⁴¹ Hardy T. *The Return of the Native*. London : Penguin Books, 1994. 482 p. P. 205.

⁴² Hardy T. *The Woodlanders*. London : Penguin Books, 1994. 444 p. P. 234.

⁴³ Hardy T. *Tess of the d'Urbervilles*. London : Penguin Books, 1994. 508 p. P. 133.

*limb was just free of the hill. <...> Sad October and her sadder self seemed the only two existences haunting that lane*⁴⁴. The main correlate of the frames 'MAN' and 'NATURE' is the adjective *sad*, which represents the terminal 'Inner state' and is the center of interaction between both frames, reflecting the transfer of personal feelings to nature.

The following fragments may serve to illustrate this point: *And one who had stood by now would have pitied her, not so much on account of her exposure to weather, and isolation from all of humanity except the mouldered remains inside the tumulus; but for that other form of misery which was denoted by the slightly rocking movement that her feelings imparted to her person. Extreme unhappiness weighed visibly upon her. Between the drippings of the rain from her umbrella to her mantle, from her mantle to the heather, from the heather to the earth, very similar sounds could be heard coming from her lips; and the tearfulness of the outer scene was repeated upon her face. The wings of her soul were broken by the cruel obstructiveness of all about her*⁴⁵. As well as: *At times her whimsical fancy would intensify natural processes around her till they seemed a part of her own story. Rather they became a part of it; for the world is only a psychological phenomenon, and what they seemed they were. The midnight airs and gusts, moaning amongst the tightly-wrapped buds and bark of the winter twigs, were formulae of bitter reproach. A wet day was the expression of irremediable grief at her weakness*⁴⁶. It is interesting that the writer himself reflects on the mental processes that occur when a person perceives the surrounding nature and the subsequent influence of it on one's mood. The phrase '*world is only a psychological phenomenon*' is evidence of the author's analysis of human psychology, and the comparison of the terminal units of the frame 'NATURE' (*rain, heather, earth, airs, gusts, buds, bark, winter, twigs*) with the terminal units of the frame 'MAN', in particular, those of the terminal 'State of mind' (*unhappiness, reproach, grief*) spiritual reproduces the picture of inner, spiritual union with nature.

A similar author's interpretation of the perception of the surrounding world in whole and nature in particular is also present in the description of the landscape of the region in which Tess was born: *Here the landscape was whitey-brown; down there, as in Fromm Valley, it was always green. Yet it was in that vale that her sorrow had taken shape, and she did not love it as formerly. Beauty to her, as to all who have felt, lay not in the thing, but in what the thing symbolized*⁴⁷. The writer explains why the girl does not

⁴⁴ Hardy T. *Tess of the d'Urbervilles*. London : Penguin Books, 1994. 508 p. P. 100.

⁴⁵ Hardy T. *The Return of the Native*. London : Penguin Books, 1994. 482 p. P. 419.

⁴⁶ *Ibid.* P. 108.

⁴⁷ *Ibid.* P. 378.

admire the valley she loved so much in her early years using the generalizing phrase 'as to all who have felt' and that contributes to the completeness of the narrative, to direct proximity of the author to the reader.

The following passage describes the indifference of the surrounding world to the pain of an individual. It is about Tess's attempt to reevaluate the past, which brought her a lot of grief: *The past was past; whatever it had been it was no more at hand. Whatever its consequences, time would close over them*⁴⁸. This is what the girl thinks in an attempt to comprehend what she experienced. In this difficult and stressful moment, Tess sought solace in nature. But this time in vain: *Meanwhile the trees were just as green as before; the birds sang and the sun shone as clearly now as ever. The familiar surroundings had not darkened because of her grief, nor sickened because of her pain*⁴⁹. As we can see, nature is opposed to man, its absolute detachment from human passions is felt.

The next example also describes the indifference of nature towards man, although it is rendered in a more moderate way: *The stole effect of her presence upon the placid valley so far had been to excite the mind of a solitary heron, which, after descending to the ground not far from her path, stood with neck erect, looking at her*⁵⁰. It is interesting that the indicators of indifference are not the lexical units of the frame 'NATURE' themselves, but the particle *so far*, which denotes a limited interest in human existence on the part of nature.

The following description seems to be more informative: *Next day the weather was bad, but she trudged on, the honesty, directness, and impartiality of elemental enmity disconcerting her but little*⁵¹. The nouns *honesty, directness, impartiality* and *enmity* are used to characterize nature in its attitude towards humans. Man perceives nature, endowing it with human qualities and traits. But this happens from the perspective of the protagonist's own experiences. We are witnessing the impact of natural phenomena on the inner state of a person.

CONCLUSIONS

The analyzed material both of the German and English literary discourses has shown that the most frame structures describe situations when nature gives spiritual freedom during a difficult period of life and eases the pain of the trials experienced by a person.

⁴⁸ Hardy T. *The Return of the Native*. London : Penguin Books, 1994. 482 p. P. 115.

⁴⁹ *Ibid.* P. 115.

⁵⁰ *Ibid.* P. 136.

⁵¹ *Ibid.* P. 357.

Keeping in mind the important role of knowledge and the exceptional value of thinking in linguistic research, we paid attention not so much to the cognitive nature of frame structures as to their linguistic aspects, their connection with linguistics, where they act as special structures of lexical units united around a certain topic and connected by joint participation in the actualization of the author's pragmatics. That is, it is a kind of semantic model of one of the thematic lines of the work. The linguistic elements that form the basis of the frame are characterized by isotopic properties and ensure the semantic integrity of the discourse.

An in-depth study of the linguistic features of frames in literary discourses is one of the important and promising tasks of further researches. The question of the functioning of the frames in discourse, as well as the mechanisms of their semantic modification, metaphorization in the context and other text-forming processes requires special attention. The study of frames also involves the analysis of the interaction of linguistic phenomena with extralinguistic ones.

SUMMARY

The study of a fictional discourse implies an interpretation of the content in terms of its microstructure and macrostructure, i.e. its internal and external relations, linguistic and extra-linguistic contexts. At the same time, it's necessary to investigate questions that are directly related to the functional pragmatics of a discourse, namely the questions of frame representation. The concept of frame has been introduced into linguistics from cognitive psychology and has become a distinctive link between linguistic structures and their correlates in reality. In cognitive science it is regarded as one of the main models of knowledge representation. Frames are important for every type of discourse. Filling frame terminals with appropriate lexemes is a constructive means of realization of discourse pragmatics and of adequate interpretation of individual text fragments. Thus, a frame should be treated as a special construct which forms an essential discourse basis. Being actualized by an author it forms a discourse, defines its quality and pragmatics.

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