

**THE METHODOLOGY OF THE MODELLING  
OF THE FRACTAL POETICAL MODEL OF THE WORLD  
(BASED ON THE BRITISH POETRY OF THE XIX<sup>TH</sup> CENTURY)**

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**INTRODUCTION**

*To see a World in a grain of sand,  
And a Heaven in a wild flower,  
Hold Infinity in the palm of your hand,  
And Eternity in an hour.*  
(W. Blake “*Auguries of Innocence*”<sup>1</sup>)

In the mathematics, in the computer science, in the fractal geometry, in the theory of systems, and in the synergetics ‘*the fractal*’ (from the Latin ‘*fractus*’ – ‘*to break, to destroy*’) – is identified as the object that is characterized by the fractional structure having the hierarchical level of the organization; as the endless geometrical figure every fragment of which is repeated in the reduced scale<sup>2</sup>. In the academic scientific world the leading role in the generation of the theory of fractals belongs to the mathematics because fractals have been identified by the mathematician Benoit B. Mandelbrot in his scientific research “The Fractal Geometry of Nature”<sup>3</sup>. Benoit B. Mandelbrot generated fractals by means of the mathematical and computer calculations and the researches of the coastline of Great Britain. Fractals have been investigated deeply in the mathematics but this term belongs also to the sphere of the synergetics, the science that comprises the physics and the mathematics, and has been integrated into the linguistics being the interdisciplinary direction of the scientific researches in the aspect of which are investigated processes of the transition from the chaos to the order and

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<sup>1</sup> Blake W. (2019) *The Selected Poems*. London : Wordsworth Poetry Library. (in English)

<sup>2</sup> Demenok S. L. (2018) *Prosto fraktal. [The Simple Fractal]*. Sankt-Peterburg : Strata. (in Russian)

<sup>3</sup> Mandelbrot B. B. (1982) *The Fractal Geometry of Nature*. New York : W. H. Freeman and Company. (in English)

vice versa in the open nonlinear spheres of the different nature<sup>4</sup>. In the article we are served by the dominant role of the exploration of the fractality in the mathematics because in the process of the constructing of the fractal poetical model of the world we rely on the postulates of the mathematical modelling of fractals.

The **aim** of the article is to describe the process of the modelling of the fractal poetical model of the world in the linguistic and the cognitive aspects on the basis of the British poetry of the XIX – XXI<sup>st</sup> centuries.

The object of the scientific research is the fractal poetical model of the world in the British poetry of the XIX – XXI<sup>st</sup> centuries. The subject – the cognitive and the fractal potential of literary concepts<sup>5</sup>, conceptual tropes, frames and emergent conceptual blends as verbal means of the modelling of the fractal poetical model of the world on the basis of the British poetical texts of the romantic, the modern and the postmodern periods.

The **material** of the investigation is presented by the British poetry of the XIX – XXI<sup>st</sup> centuries in the total amount of 3628 poetical texts (4832 pages). For the illustration of the design of the fractal poetical model of the world have been chosen the brightest examples (490 poetical texts on 267 pages).

The **methodology** of the modelling of the fractal poetical model of the world is polydisciplinary conditioned by the combination of the interpretational, the textual, the descriptive, the semantic, the component, the linguistic, the stylistic, the cognitive, the poetical, the mathematical, the fractal, the geometrical methodology.

### **1. The illumination of fractals in the modern scientific paradigm**

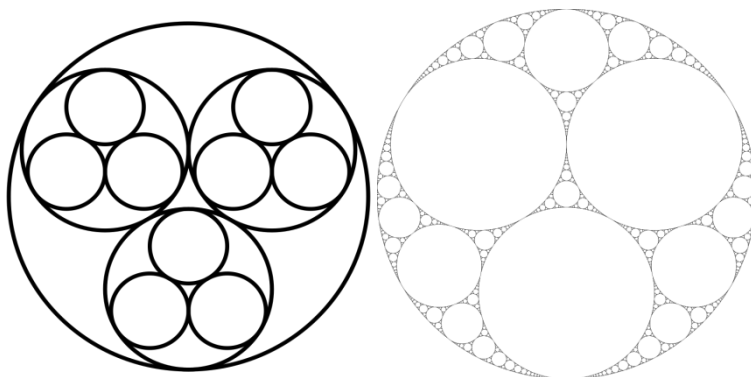
The founder of the theory of the fractality Benoit B. Mandelbrot has identified the term '*the fractal*' from the Latin words '*frangere*' ('*to break*') and '*fractus*' ('*ruptured, discrete, fractional*'). The word is identical to the English '*fracture*' ('*the rapture*') and '*fraction*' ('*the fraction*'). Except the meaning '*fractional*' (in words '*the fraction*' and

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<sup>4</sup> Demenok S. L. (2018) *Superfraktal. [The Superfractal]*. Sankt-Peterburg : Strata. (in Russian)

<sup>5</sup> Nikonova V., Boyko Y. (2019) Gender-specific emotivity of Victorian female prose from a multidimensional perspective. In *Lege artis. Language yesterday, today, tomorrow*. Vol. IV (1), pp. 47-82. (in English)

‘the refraction’) the word ‘*fractus*’ means ‘*the wrong-shaped*’<sup>6</sup>. Thus, Benoit B. Mandelbrot has modeled the definition of the identified by him term ‘*the fractal*’ as for the algorithm and the association from the English ‘*FRACTioNAL*’. Even graphically Benoit B. Mandelbrot has written the word ‘*FRACTAL*’ from ‘*FRACTioNAL*’ by means of capital letters in the way the cognitive scientists write identified and verbalized concepts. The conceptual sphere in the field of the cognitive linguistics is graphically represented by the linguists in the similar way to the Circular Apollo Fractal (e.g., (Fig. 1)). Thus, we surmise the existence of the connection between the cognitive linguistics and the fractional mathematical theory in the graphical way.



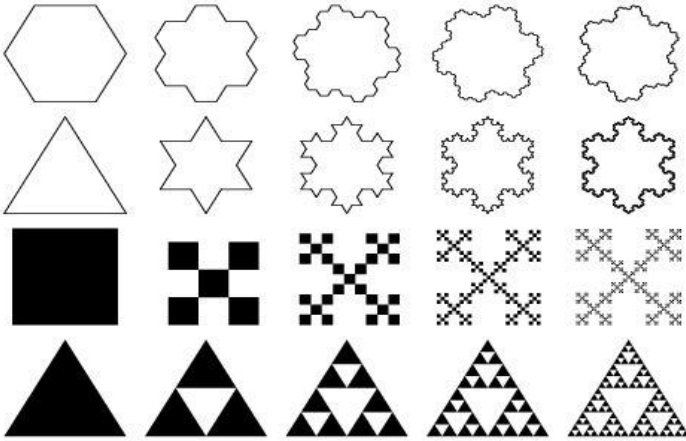
**Fig. 1. The Circular Apollo Fractals**

Fractals or the mathematical and the geometrical monsters have changed the mathematics of the end of the XX<sup>th</sup> century and after their multidisciplinary integration into different scientific spheres lots of terms and forms have been identified by the scientists in the fractional and the mathematical way. Benoit B. Mandelbrot has summarized different types of fractals, has identified the ways of the fractional computer calculation that have been integrated into the modern fractional computer graphics (e.g., (Fig. 2; Fig. 3; Fig. 4))<sup>7</sup>.

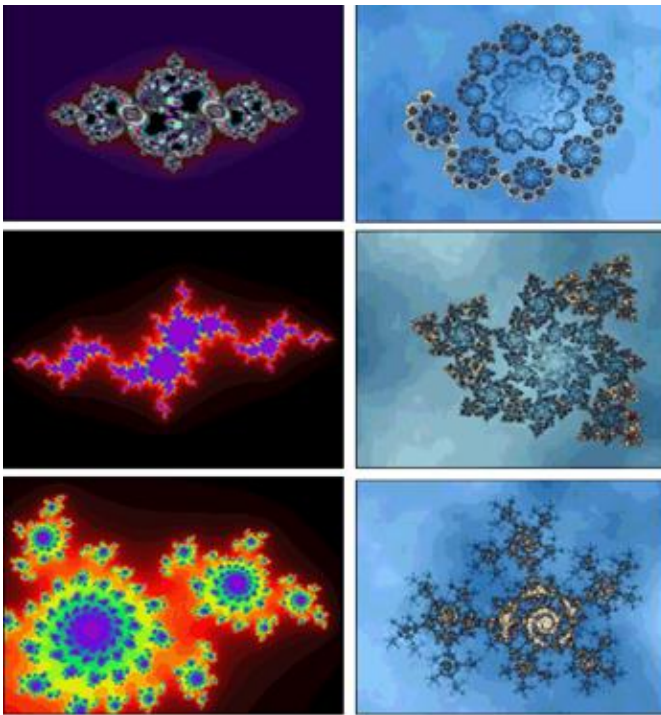
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<sup>6</sup> Demenok S. L. (2018) *Prosto fraktal. [The Simple Fractal]*. Sankt-Peterburg : Strata. (in Russian)

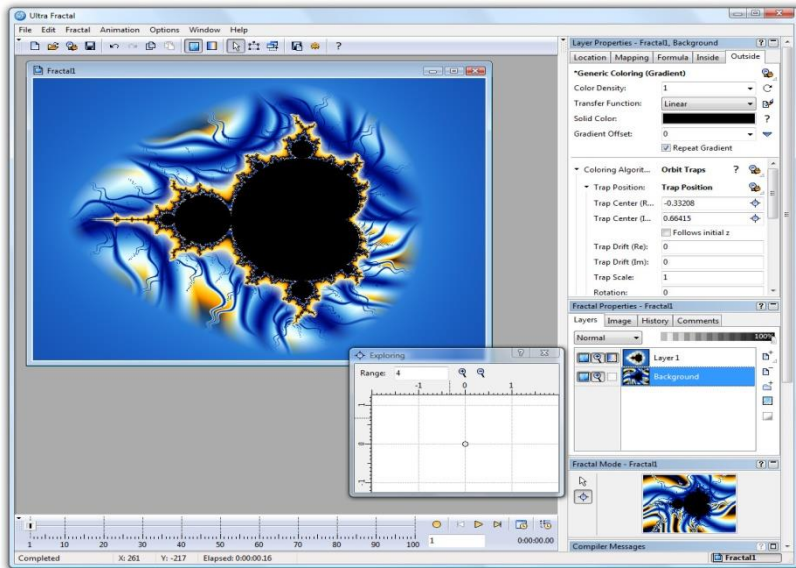
<sup>7</sup> Mandelbrot B. B. (1982) *The Fractal Geometry of Nature*. New York : W. H. Freeman and Company. (in English)



**Fig. 2. Types of fractals**



**Fig. 3. Types of fractals in the computer graphics**



**Fig. 4. The computer calculation of fractals in the computer graphics**

Benoit B. Mandelbrot has stated that every self-similar fractal element is never-ending because structurally every fractal consists from the smallest or the fractional elements the modelling of which is ruled by the previous elements of the fractal. The fractal is the self-similar and the never-ending unity, the connection between elements of which is determined by the connection between all the elements of the fractal. The construction of the fractal is strict and mathematically determined because every small element of the fractal is the simplified version of the whole fractal. The process of the modelling of the fractal is ruled by the repeated repetition of the analogical mathematical operations – iterations. Fractal iterations are recursive, the final stage of the previous element of the fractal is the beginning of the new stage of the fractal modelling – the iterational fractal process. The fractal modelling is the endless process because fractals have the beginning but don't have the ending and the final stage of the modelling<sup>8</sup>.

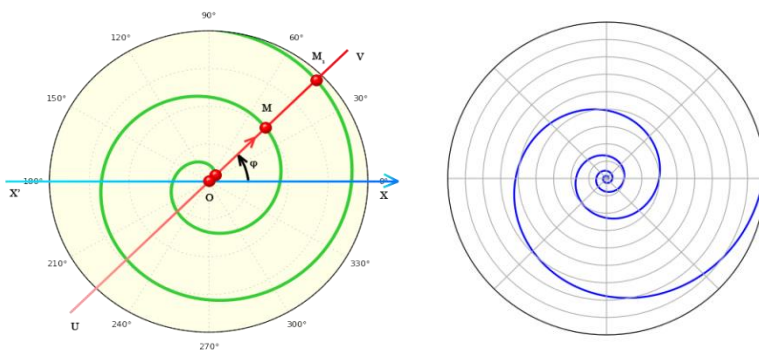
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<sup>8</sup> Demenok S. L. (2018) *Superfraktal. [The Superfractal]*. Sankt-Peterburg : Strata. (in Russian)

## 2. The modelling of the fractal poetical model of the world

Extrapolating the methodology of the linguistic, the poetical, the cognitive analyses of the poetry and considering the results of the fractal modelling in the mathematics, in the fractal geometry, in the synergetics, in the theory of systems we propose the methodology of the modelling of the fractal poetical model of the world on the basis of the British poetry of the XIX – XXI<sup>st</sup> centuries in the linguistic and the cognitive perspectives.

Thus, the fractal poetical model of the world is characterized by the complex structure, the starting point of it's constructing is the strange / the circular / the cyclic fractal attractor (from the Latin '*attrahere*' – '*to attract*'; from the English '*to attract*')<sup>9</sup>. The fractal attractor is the starting point of the fractal modelling that is stable and attracts to itself all the trajectory of the whole fractal system or the fractal model. Structurally, in the aspect of the fractal geometrical modelling, the fractal attractor comprises from the central node around which, in the spiral form, are pulverized trajectories of the fractal that never intersect and are concentrated around the central node of the attractor. The strange fractal attractor in the fractal modelling is the trajectory of the fractal orbit that makes possible the fractal modelling to get started in such a way: '*the central node of the strange fractal attractor* → *the cycle* → *the fractal*' (e.g., (Fig. 5)):



**Fig. 5. The trajectory of the fractal modelling from the central node of the strange fractal attractor to the cycle and to the fractal**

<sup>9</sup> Demenok S. L. (2018) *Superfraktal. [The Superfractal]*. Sankt-Peterburg : Strata. (in Russian)

Integrating the theoretical aspects of the fractal modelling and taking into consideration the actuality of the term '*the strange fractal attractor*' in the aspect of the fractal constructing while the modelling of the fractal poetical model of the world we propose to understand under the central node of the attractor the literary concept or literary concepts that are identified by us in the British poetry of the XIX – XXI<sup>st</sup> centuries. The literary concept in the cognitive linguistics and the cognitive poetics is the basic element of the fractal conceptual model of the world that includes linguistic and extra-linguistic aspects determined by historical and cultural traditions of the romantic, the modern and the postmodern periods in Great Britain.

The central node of the fractal poetical model of the world is the literary concept / literary concepts. According to the trajectory of the orbit of the strange fractal attractor the dynamics of the fractal modelling of the poetical model of the world we outline in such an order: literary concepts → the basic conceptual tropes (the conceptual metaphor, the conceptual metonymy, the conceptual oxymoron, the conceptual metamorphosis<sup>10</sup>) → the frame mode of the fractal poetical model of the world (frames) → the integrated mode of the fractal poetical model of the world (emergent conceptual blends).

The article is concentrated around the identification of the literary concepts and the basic conceptual tropes in the British poetry of the XIX – XXI<sup>st</sup> centuries and the frame and the integrated modes of the fractal poetical model of the world will be represented in the next publications of the author of the article.

The deep nature of the fractal poetical model of the world is determined by its complicated linguistic and cognitive aspects that are explained by the combination in the fractal poetical model of the world micro-segments (literary concepts), macro-segments (basic conceptual tropes), frames and the emergent conceptual blends in one fractal unity. We define the fractal poetical model of the world as the complex linguistic, cognitive and fractal construct that comprises from segments modelled according to the iterational and integrated methodology of the linguistic, the poetical, the cognitive analyses with the deployment into the fractal net of the conceptual senses filled with frames and conceptual blends.

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<sup>10</sup> Moskovichova O. A. (2015) *Evoljucija metamorfozy v anghlijskomu poetychnomu myslenni : monohrafija. [The Evolution of Metamorphosis in the English Poetry : the Monograph]*. Kherson : Ajlant. (in Ukrainian)

In the cognitive linguistics has been proved that the fractal ‘iteration’ (from the Latin ‘iteration’ – ‘to repeat’) is the process of the multiple repetition of the analogous structure or the step as for the analogy with the previous repetitive operation. The fractal ‘recursion’ (from the Latin ‘recursiō’ – ‘the returning’) – the process of the repetition according to the certain algorithm or the formula when the starting cycle is the result of the previous cycle. The fractal self-similarity is the fractal peculiarity of the whole fractal system in which the structural organization of an element is repeated completely or partially according to the structure of other elements of the whole fractal system<sup>11</sup>.

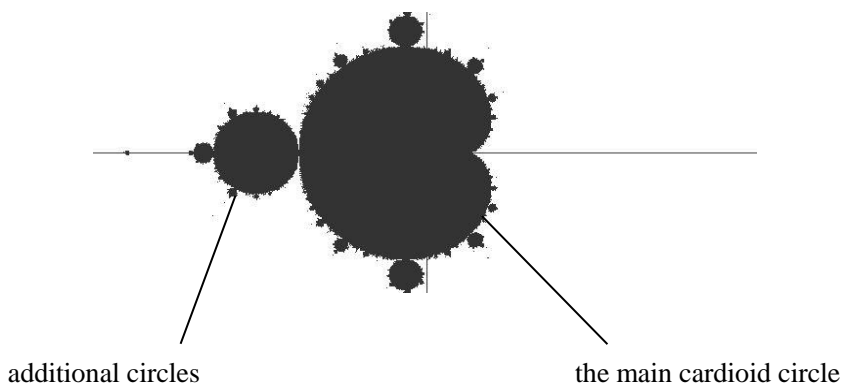
In the article we propose the fractal modelling of the fractal poetical model of the world based on the computer fractal modelling the fundamental fractal of which is the Mandelbrot Fractal. But our investigation is added by the linguistic and the cognitive aspects of the fractal poetical model of the world based on the results of the scientific research on the basis of the British poetry of the XIX – XXI<sup>st</sup> centuries from the point of the cognitive linguistics and the cognitive poetics. In such a way our investigation is multidisciplinary or the subdisciplinary combining the fractal theory in the mathematics and in the fractal geometry integrated into the sphere of the cognitive linguistics and the cognitive poetics.

We have stated that the starting point of the modelling of the fractal poetical model of the world is the literary concept or literary concepts identified by us in the British poetry of the XIX – XXI<sup>st</sup> centuries. The hierarchy of the verbalized literary concepts is congregated by us into the micro-segment of the fractal poetical model of the world. We design the micro-segment of the fractal poetical model of the world on the basis of the graphic modelling of the Mandelbrot Fractal that consists from three concentric circles. The main circle of the mentioned fractal is the main cardioid and the additional circles are the copies of the main cardioid circle. The number of additional circles may be endless (e.g., (Fig. 6)):

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<sup>11</sup> Bystrov Ja. V. (2016) *Biografichnyj naratyv u linghvokoghnyvnomu vymiri (na materialy anghlomovnoji prozy XX – pochatku XXI stolitj) [The Biographical Narrative in the Linguistic and the Cognitive Aspects (on the basis of the English Prose of the XX<sup>th</sup> – the beginning of the XXI<sup>st</sup> Centuries)]* : dys. ... d-ra fil. nauk : 10.02.04 / Kyjivsjkyj nac. linghvistychnyj un-t. Kyjiv. (in Ukrainian)





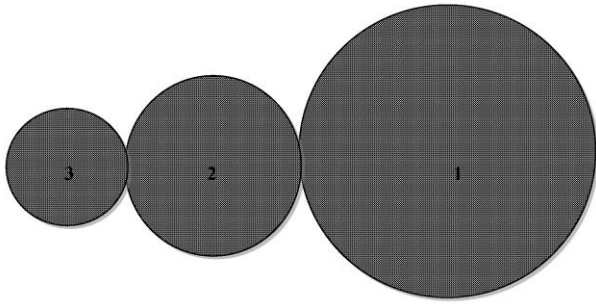
**Fig. 6. The graphic modelling and the structure of the Mandelbrot Fractal**

According to such a graphic design of the structure of the Mandelbrot Fractal we model the micro-segment of the fractal poetical model of the world that is impregnated by the identified by us literary concepts on the basis of the British poetry of the XIX – XXI<sup>st</sup> centuries. The main cardioid circle of the micro-segment of the fractal poetical model of the world (1) is the presentive and the sensual and is impregnated by the aptly identified literary concepts in the British poetry of the XIX – XXI<sup>st</sup> centuries. The first additional circle of the fractal micro-segment of the fractal poetical model of the world (2) is denominated by us the typology of the conceptual and the semantic approximations on the micro-level of the micro-segment and is nominated by us the imaginative and the associative circle. This circle we impregnate by the literary concepts containing the information of the associative type. The next additional circle (3) is the circle of the conceptual and the semantic deviations and is impregnated by rare literary concepts and is identified by us as the semantic circle (e.g., (Fig. 7)):

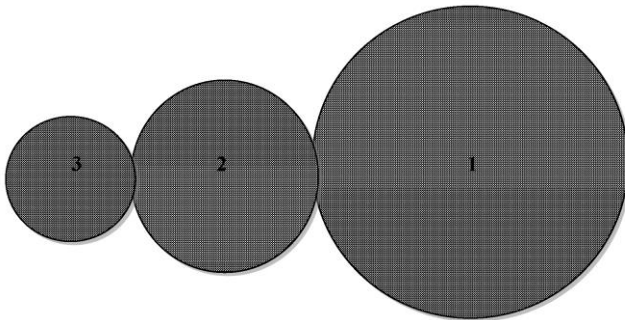
In the analogical way we design the macro-segment of the fractal poetical model of the world that is repleted by the reconstructed by us conceptual tropes (the conceptual metaphor, the conceptual metonymy, the conceptual oxymoron, the conceptual metamorphosis<sup>12</sup> (e.g., (Fig. 8)):

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<sup>12</sup> Moskovichova O. A. (2015) *Evoljucija metamorfozy v anghlijskomu poetychnomu myslenni : monohrafija. [The Evolution of Metamorphosis in the English Poetry : the Monograph]*. Kherson : Ajlant. (in Ukrainian)



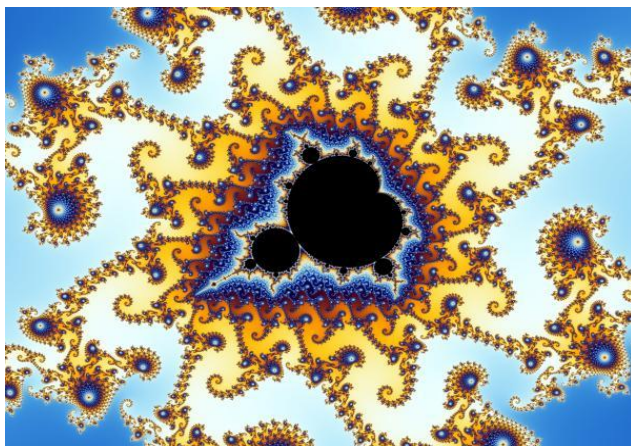
**Fig. 7. The fractal modelling of the micro-segments of the fractal poetical model of the world the presentive and the sensual micro-segment of the typology of the fractal iterations of the self-similar literary concepts; 2 – the conceptual and the semantic micro-segment of the typology of the conceptual and the semantic approximations; 3 – the semantic micro-segment of the typology of the conceptual and the semantic deviations)**



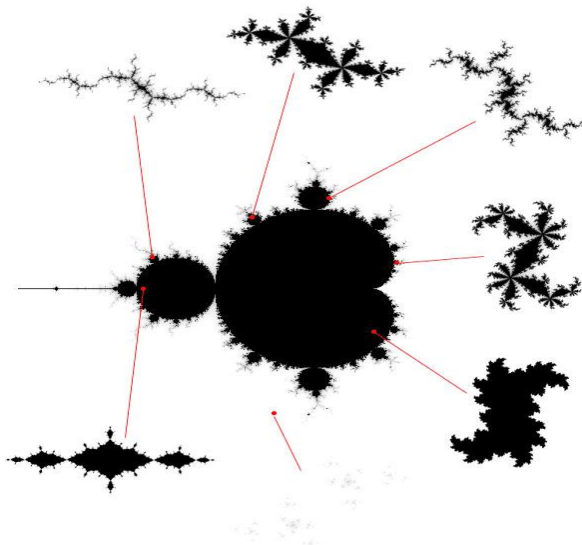
**Fig. 8. The fractal modelling of the macro-segments of the fractal poetical model of the world (1- the presentive and the sensual macro-segment of the typology of the fractal iterations of the self-similar conceptual tropes; 2 – the conceptual and the semantic macro-segment of the typology of the conceptual and the semantic approximations; 3 – the semantic macro-segment of the typology of the conceptual and the semantic deviations)**

As we have been mentioned the fractal recursion is the process when the previous step of the fractal modelling is the starting point of the design of the next fractal step. The Mandelbrot Fractal in the fractal

geometry is the starting point or the reservoir for the further fractal modelling the variety of which is identified in mathematics and the fractal geometry (e.g., (Fig. 9; Fig. 10)):

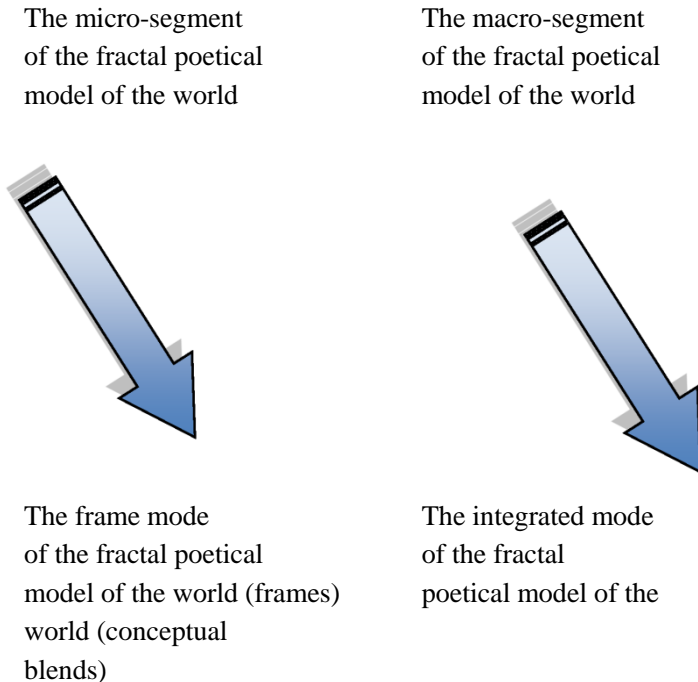


**Fig. 9. The computer design of various fractals from the reservoir of the Mandelbrot Fractal**



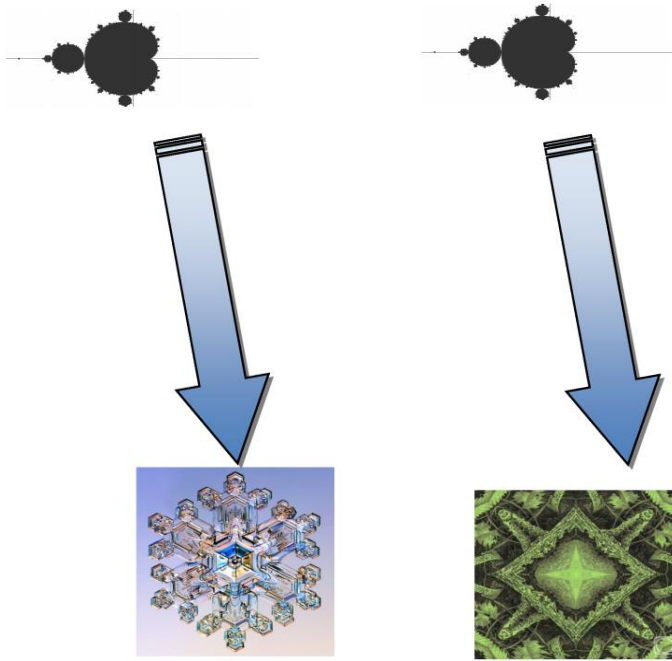
**Fig. 10. The modification of various fractals from the reservoir of the Mandelbrot Fractal**

In our scientific investigation the micro-segment of the fractal poetical model of the world is transformed into the segment of the conceptual senses of the frame mode fulfilled by frames. The macro-segment of the fractal poetical model of the world is transformed into the net of the conceptual senses of the integrated mode fulfilled by emergent conceptual blends. Frames and conceptual blends are modelled according to linguistic and cognitive operations and procedures existing in the cognitive linguistics and the cognitive poetics and will be presented by us in the next articles (e.g., (Fig. 11)):



**Fig. 11. The transformation of micro- and macro-segments of the fractal poetical model of the world into integrated modes**

Graphically integrated modes will be designed by us as various types of fractals. Thus frames will be modelled as the Fractal ‘Snowflake’, conceptual blends – as the Fractal ‘Square’ (e.g., (Fig. 12)):

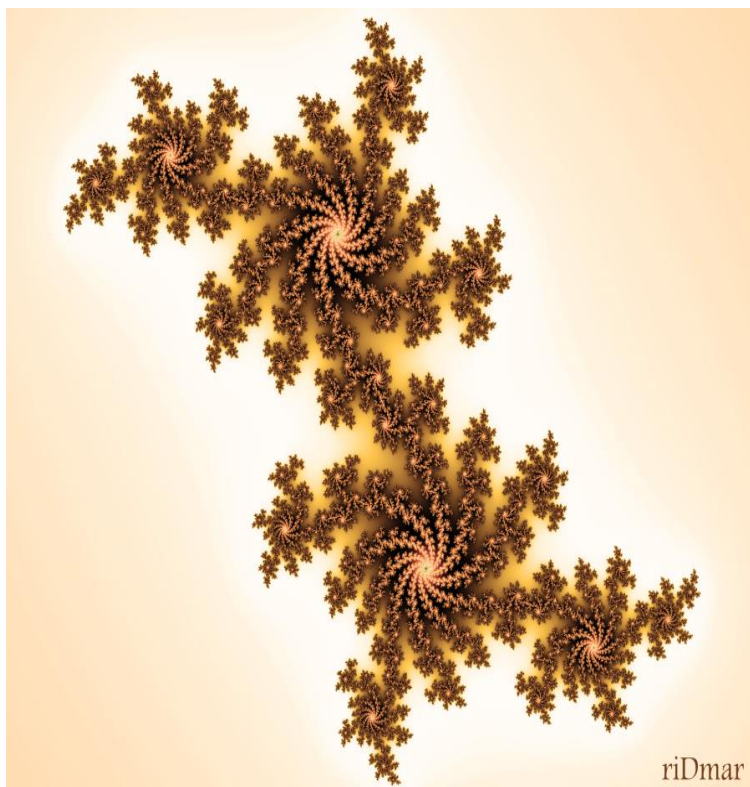


**Fig. 12. The graphic transformation of micro- and macro-segments of the fractal poetical model of the world into integrated modes**

The fractal iteration in the process of the modelling of the fractal poetical model of the world is characterized by us as main procedures of the identification and the reconstruction of literary concepts and conceptual tropes existing in the cognitive linguistics and in the cognitive poetics. And the whole fractal poetical model of the world, consisting from micro- and macrosegments, integrated frames and conceptual blends modes will be graphically modelled as the Dragon Fractal of Harter-Heighway or the Fractal Julia and will be presented in the next scientific publications of the author (e.g., (Fig. 13)):

In the result of the investigation of the realization of the designed fractal poetical model of the world in the British poetry of the XIX – XXI<sup>st</sup> centuries we propose the summarizing results that form the basis for the construction of the micro- and the macro-segments of the fractal poetical model of the world. The material of the scientific doctoral research of the author in the doctoral dissertation on the title “The fractal

poetical model of the world in the linguistic and the cognitive survey (on the material of the British poetry of the XIX – XXI<sup>st</sup> centuries) includes the British poetry of the mentioned centuries in the total amount of 3628 poetical texts (4832 pages). From the analyzed poetry the author of the article has chosen the brightest examples (490 poetical texts (267 pages)). The results of the investigation are illustrated by the author in the doctoral dissertation on the basis of 230 poetical texts. In the article we represent the summarizing results in tables because the whole amount of the poetical texts analyzed in the dissertation comprises 93 pages and can't be illustrated in the article.



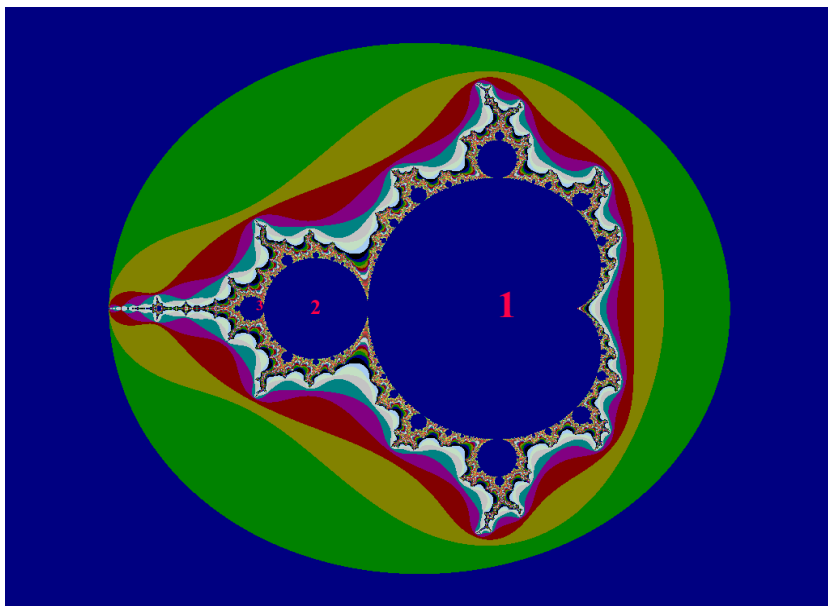
**Fig. 13. The Dragon Fractal of Harter-Heighway or the Fractal Julia**

As we have mentioned the microsegment of the fractal poetical model of the world is represented by the identified literary concepts in the

British poetry of the XIX – XXI<sup>st</sup> centuries. We have stated that micro- and macrosegments of the fractal poetical model of the world are designed by us on the basis of the Mandelbrot Fractal. Both micro- and macrosegments consist of tree circles, such as:

- the first main cardioid circle (the presentive and the sensual) – (1);
- the second additional circle (the conceptual and the semantic approximations) – (2);
- the third additional circle (the semantic deviations) – (3).

Graphically both micro- and macro segments we design according to the model of the Mandelbrot Fractal (e.g., (Fig. 14)):



**Fig. 14. The graphic design of micro- and macrosegments of the fractal poetical model of the world**

The hierarchy of the literary concepts identified in the British poetry of the romantic period that fill the first main circle of the microsegment of the fractal poetical model of the world are presented in the following table (numbers 1 – 4). The second additional circle is filled by the literary concepts (numbers 5 – 34). The third additional circle is filled by the literary concepts (numbers 35 – 79) (Table 1):

Table 1

**Literary concepts identified in the British poetical texts  
of the romantic period**

The hierarchy of the literary concepts		The total amount of the realization (%)
1	2	3
1.	LIFE	45 (15 %)
2.	DEATH	40 (13 %)
3.	LOVE	32 (10 %)
4.	PERSON / PERSONALITY	22 (7 %)
5.	GOD	16 (5 %)
6.	TIME	16 (5 %)
7.	NATURE	10 (3 %)
8.	JOY	7 (2 %)
9.	REVIVAL	6 (1,9 %)
10.	HAPPINESS	5 (1,6 %)
11.	HOPE	5 (1,6 %)
12.	FREEDOM	5 (1,6 %)
13.	DREAM	4 (1,3 %)
14.	FRIEND	3 (0,9 %)
15.	SLEEP	3 (0,9 %)
16.	SOUL	3 (0,9 %)
17.	WOMAN	3 (0,9 %)
18.	HEAVEN	3 (0,9 %)
19.	IDENTITY	2 (0,6 %)
20.	INHUMANITY	2 (0,6 %)
21.	FATE	2 (0,6 %)
22.	PLEASURE	2 (0,6 %)
23.	AGE	2 (0,6 %)
24.	SELF	2 (0,6 %)
25.	DAY	2 (0,6 %)
26.	JOURNEY	2 (0,6 %)
27.	FRIENDSHIP	2 (0,6 %)
28.	MIRACLE	2 (0,6 %)
29.	BETRAYAL	2 (0,6 %)
30.	FAME	2 (0,6 %)
31.	MYTHOLOGY	2 (0,6 %)
32.	WORLD	2 (0,6 %)



Continuation of table 1

1	2	3
33.	INSPIRATION	2 (0,6 %)
34.	PEOPLE	2 (0,6 %)
35.	COLOUR	1 (0,3 %)
36.	MOTHER	1 (0,3 %)
37.	CHILD	1 (0,3 %)
38.	HEART	1 (0,3 %)
39.	THOUGHT	1 (0,3 %)
40.	ENGLAND	1 (0,3 %)
41.	GRIEF	1 (0,3 %)
42.	TRINITY	1 (0,3 %)
43.	PAIN	1 (0,3 %)
44.	WILINESS	1 (0,3 %)
45.	VALUE	1 (0,3 %)
46.	HOLINESS	1 (0,3 %)
47.	HEALTH	1 (0,3 %)
48.	CONTAINER	1 (0,3 %)
49.	CREATION	1 (0,3 %)
50.	SIN	1 (0,3 %)
51.	DOG	1 (0,3 %)
52.	RESURRECTION	1 (0,3 %)
53.	IMMORTALITY	1 (0,3 %)
54.	POWER	1 (0,3 %)
55.	POISON	1 (0,3 %)
56.	MUTABILITY	1 (0,3 %)
57.	ART	1 (0,3 %)
58.	CITY	1 (0,3 %)
59.	DECORATION	1 (0,3 %)
60.	NIGHT	1 (0,3 %)
61.	MUSIC	1 (0,3 %)
62.	NUMBER	1 (0,3 %)
63.	EGO	1 (0,3 %)
64.	MELODY	1 (0,3 %)
65.	AMBITION	1 (0,3 %)
66.	WORD	1 (0,3 %)
67.	LIGHT	1 (0,3 %)
68.	FEELINGS	1 (0,3 %)

End of table 1

<b>1</b>	<b>2</b>	<b>3</b>
69.	SILENCE	1 (0,3 %)
70.	MOTION	1 (0,3 %)
71.	HUMAN BEING	1 (0,3 %)
72.	FEAR	1 (0,3 %)
73.	TRUTH	1 (0,3 %)
74.	BURDEN	1 (0,3 %)
75.	MIND	1 (0,3 %)
76.	WEALTH	1 (0,3 %)
77.	PLAY	1 (0,3 %)
78.	POETRY	1 (0,3 %)
79.	FLOWER	1 (0,3 %)
<b>The total amount of the literary concepts – 305 (100 %).</b> <b>Numbers 1 – 4 – 139 (45 %).</b> <b>Numbers 5 – 34 – 121 (40 %).</b> <b>Numbers 35 – 79 – 45 (15 %).</b>		

The hierarchy of the conceptual metaphors identified in the British poetry of the romantic period that fill the first main circle of the macrosegment of the fractal poetical model of the world are presented in the following table (numbers 1–2). The second additional circle is filled by the conceptual metaphors (numbers 3–18). The third additional circle is filled by the conceptual metaphors (numbers 19–148) (Table 2):

Table 2

**Conceptual metaphors reconstructed in the British poetical texts  
of the romantic period**

<b>The hierarchy of the conceptual metaphors</b>		<b>The total amount of the realization (%)</b>
<b>1</b>	<b>2</b>	<b>3</b>
1.	LIFE IS A JOURNEY	7 (4%)
2.	GOD IS UP	6 (3 %)
3	LIFE IS A RACE	5 (2,7 %)
4.	DEATH IS SLEEP	4 (2 %)
5.	LIFE IS A DREAM	3 (1,6 %)
6.	TIME IS A MOTION	3 (1,6 %)
7.	LOVE IS A HUMAN BEING (A PERSON)	3 (1,6 %)

Continuation of table 2

1	2	3
8.	LIFE IS WOE	2 (1 %)
9.	GOD IS LOVE	2 (1 %)
10.	DEATH IS THE END OF A JOURNEY	2 (1 %)
11.	LOVE IS SLEEP	2 (1 %)
12.	BEAUTY IS A LIVING BEING	2 (1 %)
13.	LOVE IS THE POWER	2 (1 %)
14.	NATURE IS A TEACHER	2 (1 %)
15.	LIFE IS A CHANGE	2 (1 %)
16.	DEATH IS LOVE	2 (1 %)
17.	LIFE IS A JOURNEY THROUGH TIME	2 (1 %)
18.	LIFE IS STRUGGLE	2 (1 %)
19.	PEOPLE ARE ANIMALS	1 (0,5 %)
20.	DEATH IS THE FRIEND	1 (0,5 %)
21.	THE FATE OF A PERSON IS THE RURAL SHADE	1 (0,5 %)
22.	THE FATE OF A PERSON IS THE OCEAN	1 (0,5 %)
23.	LIFE IS A PLEASURE	1 (0,5 %)
24.	PEOPLE ARE PLANTS	1 (0,5 %)
25.	A PERSON IS A STRANGER	1 (0,5 %)
26.	LIFE IS DEATH	1 (0,5 %)
27.	DEATH IS REVIVAL	1 (0,5 %)
28.	EMOTIONS ARE NATURE	1 (0,5 %)
29.	LIFE IS A DAY, HAPPINESS IS A NAME (A PERSON OR A WORD)	1 (0,5 %)
30.	AMBITION IS A METEOR- GLEAM (A LIGHT)	1 (0,5 %)
31.	FAME IS A DREAM	1 (0,5 %)
32.	LOVE IS A DREAM	1 (0,5 %)
33.	JOY IS LIFE	1 (0,5 %)
34.	PLEASURE IS LIFE	1 (0,5 %)
35.	EMOTIONS ARE LIFE	1 (0,5 %)
36.	LIFE IS A BURDEN	1 (0,5 %)
37.	TIME IS MOVEMENT	1 (0,5 %)

Continuation of table 2

1	2	3
38.	LOVE IS TRUE	1 (0,5 %)
39.	MIND IS WEALTH	1 (0,5 %)
40.	FRIENDSHIP IS A GIFT	1 (0,5 %)
41.	LIFE IS A MORNING	1 (0,5 %)
42.	LIFE IS A PLAY	1 (0,5 %)
43.	GOD IS THE HEALER	1 (0,5 %)
44.	LIFE IS A PRECIOUS POSSESSION	1 (0,5 %)
45.	TIME IS A DESTROYER	1 (0,5 %)
46.	A PERSON IS AN ANGEL	1 (0,5 %)
47.	PERSON IS A CONTAINER	1 (0,5 %)
48.	LOVE IS IMMORTAL	1 (0,5 %)
49.	FATE IS DARK	1 (0,5 %)
50.	PEOPLE ARE CLOUDS	1 (0,5 %)
51.	DREAM IS THE POWER	1 (0,5 %)
52.	SLEEP IS POISON	1 (0,5 %)
53.	MUTABILITY IS JOY	1 (0,5 %)
54.	MUTABILITY IS SORROW	1 (0,5 %)
55.	DEATH IS MILD	1 (0,5 %)
56.	A CITY IS THE CRADLE	1 (0,5 %)
57.	A CITY IS THE GRAVE	1 (0,5 %)
58.	DEATH IS NIGHT	1 (0,5 %)
59.	MUSIC IS THE LIVING BEING	1 (0,5 %)
60.	LIFE IS UP	1 (0,5 %)
61.	LIFE IS A RAINBOW	1 (0,5 %)
62.	GOD IS THE CHILD	1 (0,5 %)
63.	LIFE IS PIETY	1 (0,5 %)
64.	A BRITON IS A SUBJECT	1 (0,5 %)
65.	PEOPLE ARE CREATURES OF A WINTER'S DAY	1 (0,5 %)
66.	LOVE IS A TEACHER	1 (0,5 %)
67.	LOVE IS DEATH	1 (0,5 %)
65.	LOVE IS GRAVE	1 (0,5 %)
68.	LOVE IS PAIN	1 (0,5 %)
69.	A PERSON IS A STATUE	1 (0,5 %)
70.	LOVE IS A FOUNTAIN	1 (0,5 %)

Continuation of table 2

<b>1</b>	<b>2</b>	<b>3</b>
71.	NATURE IS THE CREATOR	1 (0,5 %)
72.	THE LIFE OF A HUMAN BEING IS A DAY	1 (0,5 %)
73.	THE LIFE IS THE MYSTERY	1 (0,5 %)
74.	A WOMAN IS A PHANTOM OF DELIGHT / A LOVELY APPARITION / A MOMENT'S ORNAMENT / A DANCING SHAPE / AN IMAGE / A CREATURE / A BEING / A TRAVELLER BETWEEN LIFE AND DEATH / AN ANGELIC LIGHT	1 (0,5 %)
75.	DEATH IS REST	1 (0,5 %)
76.	HEART IS A CONTAINER	1 (0,5 %)
77.	SOUL IS THE DARKNESS	1 (0,5 %)
78.	LIFE IS SEA	1 (0,5 %)
79.	TIME IS A LIVING BEING	1 (0,5 %)
80.	HOPE IS A LIVING BEING	1 (0,5 %)
81.	TIME IS HOPE	1 (0,5 %)
82.	TEARS ARE THE LIGHT OF GLADNESS	1 (0,5 %)
83.	WORDS ARE GOLD	1 (0,5 %)
84.	A PERSON IS A NIGHTINGALE	1 (0,5 %)
85.	JOY IS THE MASK	1 (0,5 %)
86.	LIFE IS A CAVERN	1 (0,5 %)
87.	LIFE IS A GLIMMER	1 (0,5 %)
88.	A PERSON IS THE SPIRIT	1 (0,5 %)
89.	A PERSON IS A SOUL	1 (0,5 %)
90.	HEART IS A CONTAINER FULL OF SWEET IMAGES	1 (0,5 %)
91.	LIFE IS A GAME	1 (0,5 %)
92.	LIFE IS A VALUE	1 (0,5 %)
93.	THE WORLD IS THE WHEEL	1 (0,5 %)
94.	FREEDOM IS UP	1 (0,5 %)
95.	HEAVEN IS UP	1 (0,5 %)
96.	LIFE IS A DAY	1 (0,5 %)

Continuation of table 2

<b>1</b>	<b>2</b>	<b>3</b>
97.	DEATH IS DOWN	1 (0,5 %)
98.	LIFE IS A FLOWER / LIFE IS A ROSE	1 (0,5 %)
99.	LIFE IS AN ILLUSION	1 (0,5 %)
100.	SOUL IS A SHIP	1 (0,5 %)
101.	A WOMAN (A PERSON) IS A LIGHT	1 (0,5 %)
102.	GOD IS A LIGHT	1 (0,5 %)
103.	LIFE IS A JOURNEY THROUGH TIME	1 (0,5 %)
104.	LOVE IS A MAGNETIC FORSE	1 (0,5 %)
105.	DEATH IS LIGHT	1 (0,5 %)
106.	HAPPINESS IS ENGLAND	1 (0,5 %)
107.	DEATH IS PAIN	1 (0,5 %)
108.	LIFE IS TRINITY	1 (0,5 %)
109.	JOY IS LIGHT	1 (0,5 %)
110.	LIFE IS A FROST	1 (0,5 %)
111.	LOVE IS LIGHT	1 (0,5 %)
112.	LOVE IS A TOMB	1 (0,5 %)
113.	JOY IS HAPPINESS	1 (0,5 %)
114.	GOD IS LIGHT	1 (0,5 %)
115.	DREAMS ARE STREAMS OF SHADOWS	1 (0,5 %)
116.	LOVE IS BONDAGE	1 (0,5 %)
117.	LOVE IS A HEAVEN	1 (0,5 %)
118.	LOVE IS A HELL	1 (0,5 %)
119.	LOVE IS A CRIME	1 (0,5 %)
120.	DEATH IS THE GARMENT	1 (0,5 %)
121.	HAPPINESS IS WOE	1 (0,5 %)
122.	HEAVEN IS MISERY	1 (0,5 %)
123.	LOVE IS A WIND	1 (0,5 %)
124.	DEATH IS THE BLOSSOM	1 (0,5 %)
125.	LOVE IS A SIN	1 (0,5 %)
126.	DEATH IS THE LIVING BEING	1 (0,5 %)

1	2	3
127.	LOVE IS DESIRE	1 (0,5 %)
128.	LOVE IS A FLAME	1 (0,5 %)
129.	THE WORLD IS A CONTAINER	1 (0,5 %)
130.	HOPE IS A DREAM	1 (0,5 %)
131.	LOVE IS A UNITY	1 (0,5 %)
132.	LOVE IS A GRIEF	1 (0,5 %)
133.	TIME IS THE RIVER	(0,5 %)1
134.	LIFE IS A CYCLE	1 (0,5 %)
135.	LOVE IS A CONTAINER	1 (0,5 %)
136.	DREAMS ARE THE SALE	1 (0,5 %)
137.	LIFE IS DEATH	1 (0,5 %)
138.	DREAM IS A PRIZE	1 (0,5 %)
139.	JOY IS HEAVEN	1 (0,5 %)
140.	HOPE IS LIGHT	1 (0,5 %)
141.	DEATH IS COLD	1 (0,5 %)
142.	TIME IS A SEASON	1 (0,5 %)
143.	HOPE IS A COMFORTER	1 (0,5 %)
144.	TIME IS DEATH	1 (0,5 %)
145.	LIFE IS A SEASON	1 (0,5 %)
146.	LOVE IS A BIRD	1 (0,5 %)
147.	LOVE IS THE CROWN OF THORNS	1 (0,5 %)
148.	LIFE IS A CURSE	1 (0,5 %)
<b>The total amount of the literary concepts – 184 (100 %).</b> <b>Numbers 1 – 2 – 13 (7 %).</b> <b>Numbers – 3 – 18 (40 %).</b> <b>Numbers 19 – 148 – 131 (71 %).</b>		

The hierarchy of the conceptual metonymies reconstructed in the British poetry of the romantic period that fill the second additional circle and are represented in the following table (Table 3):

Table 3

**Conceptual metonymies reconstructed in the British poetry  
of the romantic period**

<b>The hierarchy of the conceptual metonymies</b>		<b>The total amount of the realization (%)</b>
<b>1</b>	<b>2</b>	<b>3</b>
149.	NATURE STANDS FOR A PERSON	1 (2 %)
150.	DEATH STANDS FOR A FRIEND	1 (2 %)
151.	THE VOICE STANDS FOR THE HARP	1 (2 %)
152.	LIFE STANDS FOR THE DAY	1 (2 %)
153.	WINTER STANDS FOR DEATH	1 (2 %)
154.	SPRING STANDS FOR REVIVAL	1 (2 %)
155.	LOVE STANDS FOR A HUMAN BEING (A PERSON)	1 (2 %)
156.	THE FEARS STAND FOR AGE	1 (2 %)
157.	THE TEARS STAND FOR AGE	1 (2 %)
158.	DUST STANDS FOR THE POET (A PERSON)	1 (2 %)
159.	A MONUMENT STANDS FOR A POET (A PERSON)	1 (2 %)
160.	A ROSEBUD (A FLOWER) STANDS FOR A GIRL (A PERSON)	1 (2 %)
161.	FRIENDSHIP STANDS FOR THE GIFT	1 (2 %)
162.	THE FRIENDSHIP'S HEART STANDS FOR THE DEAREST GIFT OF HEAVEN or FRIENDSHIP STANDS FOR THE GIFT OF HEAVEN	1 (2 %)
163.	THE VOLUMES (OF POETRY) STAND FOR THE POET'S PRAYER	1 (2 %)
164.	GUARDIAN AND REWARD STAND FOR PRAYS (POETRY) OF THE POET	1 (2 %)
165.	A SHADOW STANDS FOR A PERSON	1 (2 %)
166.	A MUSE STANDS FOR A FRIEND (A PERSON)	1 (2 %)



Continuation of table 3

1	2	3
167.	AN ANGEL STANDS FOR A PERSON	1 (2 %)
168.	THE POET'S DARLING FLAME STANDS FOR A PERSON (JESSY)	1 (2 %)
169.	A NAME STANDS FOR A PERSON	1 (2 %)
170.	HANDS, VOICE, LOOKS, LIPS STAND FOR A PERSON	1 (2 %)
171.	A SHADOW STANDS FOR A CHILD	1 (2 %)
172.	THE SPIRIT STANDS FOR A SLAVE (A PERSON)	1 (2 %)
173.	THE SPOT STANDS FOR THE PILGRIM'S SOUL	1 (2 %)
174.	THE RED FLOWER STANDS FOR LOVE	1 (2 %)
175.	THE DYING GLADIATOR STANDS FOR LOVE	1 (2 %)
176.	THE SAD FLOWER STANDS FOR LOVE	1 (2 %)
177.	A FLOWER STANDS FOR A PERSON	1 (2 %)
178.	A SPIRIT STANDS FOR A PERSON	1 (2 %)
179.	THE SCULPTURE STANDS FOR THE MOTHER	1 (2 %)
180.	THE SPIRIT STANDS FOR THE DEAD CHILD	1 (2 %)
181.	THE HUMAN SOUL STANDS FOR THE MAN	1 (2 %)
182.	THE HEART STANDS FOR THE MAN	1 (2 %)
183.	A NIGHTINGALE STANDS FOR THE PERSON	1 (2 %)
184.	THE OAK STANDS FOR THE GRAVE / FOR THE MONUMENT	1 (2 %)
185.	THE VOICE STANDS FOR GOD	1 (2 %)
186.	THE FLOWER STANDS FOR THE THOUGHT	1 (2 %)
187.	BEES STAND FOR THE THOUGHTS	1 (2 %)

1	2	3
188.	A FLOWER STANDS FOR A WOMAN	1 (2 %)
189.	A LITTLE BLACK THING STANDS FOR THE BOY	1 (2 %)
190.	AN ANGEL STANDS FOR A WOMAN	1 (2 %)
191.	THE IMMORTAL SPIRIT STANDS FOR A PERSON (SHAKESPEARE)	1 (2 %)
192.	A PALE GHOST STANDS FOR THE PERSON (A POET)	1 (2 %)
193.	VOICE STANDS FOR THE PERSON (A POET)	1 (2 %)
194.	THE FLOWER (THE ROSE) STANDS FOR THE PERSON (A GIRL)	1 (2 %)
195.	THE BIRD (THE NIGHTINGALE) STANDS FOR THE PERSON (A MAN)	1 (2 %)
196.	A GHOST STANDS FOR THE BOY	1 (2 %)
197.	A SAINT / AN ANGEL STAND FOR A GIRL	1 (2 %)
198.	A FACE STANDS FOR A PERSON	1 (2 %)
199.	SEVEN OR FIVE STAND FOR SISTERS AND BROTHERS	1 (2 %)
<b>The total amount of the conceptual metonymies – 51.</b>		

The hierarchy of the conceptual metamorphoses (Москвичова 2015) reconstructed in the British poetry of the romantic period that fill the first main circle of the macrosegment of the fractal poetical model of the world are presented in the following table (number 200). The second additional circle is filled by the conceptual metaphors (numbers 201 – 202). The third additional circle is filled by the conceptual metaphors (numbers 203 – 223) (Table 4):

Table 4

**Conceptual metamorphoses reconstructed in the British poetry  
of the romantic period**

<b>The hierarchy of the conceptual metamorphoses</b>		<b>The total amount of the realization (%)</b>
<b>1</b>	<b>2</b>	<b>3</b>
200.	AN ALIVE PERSON TURNS INTO A DEAD PERSON DEATH CAUSES METAMORPHOSIS	11 (30 %)
201.	A YOUNG PERSON TURNS INTO AN OLD PERSON TIME CAUSES METAMORPHOSIS	3 (8 %)
202.	A PERSON IN LOVE TURNS INTO A LONELY PERSON LOVE CAUSES METAMORPHOSIS	2 (5 %)
203.	AUTUMN TURNS INTO WINTER NOVEMBER CAUSES METAMORPHOSIS OF AUTUMN INTO WINTER	1 (3 %)
204.	PEOPLE TURN INTO MOURNING PEOPLE MAN'S INHUMANITY CAUSES PEOPLE TO MOURN	1 (3 %)
205.	A PERSON TURNS INTO A MOURNING PERSON THE MAN HAS THE POWER AND THE WILL TO CHANGE A MAN INTO A MOURNING FELLOW	1 (3 %)
206.	WRETCHEDNESS OR VICE TURN INTO RUIN HEART CAUSES METAMORPHOSIS	1 (3 %)
207.	A DEAD PERSON TURNS INTO AN ALIVE PERSON A CHARM ON EARTH CAUSES METAMORPHOSIS	1 (3 %)

Continuation of table 4

1	2	3
208.	A DEAD PERSON TURNS INTO AN ALIVE PERSON ONE SERAPH'S CAUSES METAMORPHOSIS	1 (3 %)
209.	AN ILL PERSON TURNS INTO A RECOVERED PERSON A PERSON CAUSES METAMORPHOSIS	1 (3 %)
210.	THE ROSY WINE BRINGS THE DARLING FLAME (INSPIRATION) TO THE POET THE ROSY WINE CAUSES METAMORPHOSIS	1 (3 %)
211.	A PERSON IS TURNED INTO A BLEST PERSON WITH THE BROKEN HEART SUSPICION OR A PERSON (he) CAUSES METAMORPHOSIS	1 (3 %)
212.	A SWINE IS TURNED INTO A PERSON A PERSON (he) CAUSES METAMORPHOSIS	1 (3 %)
213.	A DEAD BODY (SOUL) IS TURNED INTO A RESURRECTED BODY (SOUL) GOD (Jesus Christ or He) CAUSES METAMORPHOSIS	1 (3 %)
214.	SOUL IS TURNED INTO A FOUL FRIEND MISERY CAUSES METAMORPHOSIS	1 (3 %)
215.	THE GAZER'S SPIRIT IS TURNED INTO A STONE, A VAPOUR OF THE AIR IS TURNED INTO A MIRROR THE MEDUSA CAUSES METAMORPHOSIS	1 (3 %)

1	2	3
216.	THE TOWER OF FAMINE IS TURNED INTO A MIRROR OF BEAUTY THE MARBLE CAUSES METAMORPHOSIS	1 (3 %)
217.	A PERSON IS TURNED INTO A MATURE (AN OLD) PERSON TIME CAUSES METAMORPHOSIS	1 (3 %)
218.	A CHILD TURNS INTO AN ADULT PERSON TIME CAUSES METAMORPHOSIS	1 (3 %)
219.	AN ALIVE CHILD IS TURNED INTO A DEAD CHILD DEATH OR GOD CAUSE METAMORPHOSIS	1 (3 %)
220.	SOULS TURN INTO REVIVED SOULS REVIVAL CAUSES METAMORPHOSIS	1 (3 %)
221.	GOD TURNS INTO A CHILD NAME CAUSES METAMORPHOSIS	1 (3 %)
222.	GOD TURNS INTO A PERSON SORROW CAUSES METAMORPHOSIS	1 (3 %)
223.	DAY IS TURNED INTO NIGHT TIME CAUSES METAMORPHOSIS	1 (3 %)
<p><b>The total amount of the conceptual metamorphoses – 38 (100 %).</b>  <b>Number 200 (29 %).</b>  <b>Number 201 до 202 номерів – 5 (13 %).</b>  <b>Numbers 203 до 223 номерів – 22 (58 %).</b></p>		

The hierarchy of the conceptual oxymorons reconstructed in the British poetry of the romantic period that fill second additional circle is filled by the conceptual oxymorons (Table 5):

Table 5

**Conceptual oxymorons reconstructed in the British poetry  
of the romantic period**

<b>The hierarchy of the conceptual oxymorons</b>		<b>The total amount of the realization (%)</b>
224.	DAY (LIFE) IS NOT A JOY	1 (17 %)
225.	A BRITON IS NOT A SLAVE	1 (17 %)
226.	BLOOM IS NOT IMMORTAL	1 (17 %)
227.	JOY IS NOT GRIEF	1 (17 %)
228.	PAIN IS NOT UNBELOVED	1 (17 %)
229.	SILENCE IS NOT INVISIBLE	1 (17 %)
<b>The total amount – 6.</b>		

The correlation of the amount of the conceptual tropes in the macrosegment of the fractal poetical model of the world of the romantic period is summarized in the following table (Table 6):

Table 6

**The summarizing results**

	<b>Conceptual metaphors (%)</b>	<b>Conceptual metonymies (%)</b>	<b>Conceptual metamorphoses (%)</b>	<b>Conceptual oxymorons (%)</b>
<b>The total amount of the conceptual tropes (%)</b>	184 (66 %)	51 (18 %)	38 (14 %)	6 (2 %)
279 (100 %)				

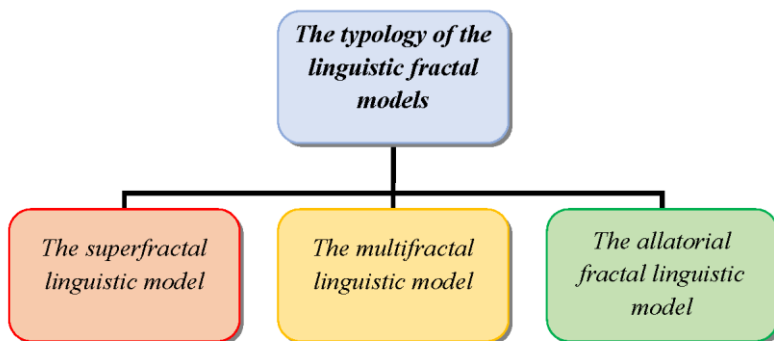
### **CONCLUSIONS**

The fractal poetical model of the world is modelled by us on the basis of the British poetry of the XIX – XXI<sup>st</sup> centuries and our investigation can be perspective because depending on the material of the investigation the fractal model of the world can be constructed not only in the poetry but in the narratology. Thus, the fractal model of the world may be mythological and religious (on the basis of religious and mythological texts), utopian (on the basis of the political texts), historical and philosophical (on the basis of historical and philosophical texts or texts

that reflect the historical personality/personalities), futrological (on the basis of the texts of the fantasy genre).

Proposed fractal modelling may be perspective in the investigation of the literary work of a poet, an author, an epoch or poets, authors or different cultural and historical periods. We assume that the fractal model of the world may be semiotical including symbols that can be individual and authors, emphatic, eidetic. In the mathematics and in the geometry, in the existing fractal theory, are identified various types of fractals. It is proved that structures the algorithm of the modelling of which is changed spontaneously are superfractals. Multifractals are the complicated fractal structures that consist from several fractal structures. Allatorial fractals – fractals in which the smallest outer influence or the outer fluctuations change the form of the whole fractal<sup>13</sup>.

In the linguistic perspective we consider that that the linguistic model may be superfractal segments of which are changed with the integration to the investigation of the text the comparative analysis. The multifractal is the linguistic model that is added by the other linguistic aspect (for example, the combination of the linguistic, the cognitive and the semiotic aspects of the investigation of the texts). The allatorial fractal linguistic model is the model segments of which are changed while the incorporation the new results of the investigation of the text unidentified by the predecessors (e.g., (Fig. 15)):



**Fig. 15. The proposed typology of the linguistic fractal models**

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<sup>13</sup> Demenok S. L. (2018) *Prosto fraktal. [The Simple Fractal]*. Sankt-Peterburg : Strata. (in Russian)

The proposed by us methodology of the modelling of the fractal poetical model of the world opens the new paradigm in the modern cognitive linguistics and the cognitive poetics – the cognitive graphics or the cognitive fractal graphics that comprises the combination of the cognitive linguistics, the cognitive poetics, the mathematics, the fractal geometry, the theory of systems, the synergetics. Modelled by us the fractal poetical model of the world is characterized not by the rhizome but the strictly determined structure because the fractal is characterized by the strictly determined structure and consists from the elements of the reductions scale that are self-similar and are excelled by the hierarchical organization, by the recursiveness and by the iteration because the process of the fractal modelling is determined by the multifaceted repetition of the analogical mathematical operations – iterations that are recursive, the final element of the fractal is the beginning of the new element – the recursive. Fractal iterations in our process of the design of the fractal poetical model of the world are the linguistic and the cognitive operations and mechanisms that help the linguists to identify literary concepts and to reconstruct conceptual tropes in the text. Recursiveness is the ability of the micro-segment of the fractal poetical model of the world to be transformed into the frame mode, and the macro-segment – into the integrated mode of emergent conceptual blends. The cognitive fractal graphics is proved in the scientific research by the computer design of the fractal poetical model of the world on the basis of the fractal modelling in the mathematics, in the fractal geometry and in the computer graphics.

### **SUMMARY**

The article is dedicated to the investigation of the specificity of the reproduction of the reality in the fractal poetical model of the world on the basis of the British poetry of the XIX – XXI<sup>st</sup> centuries with the help of the linguistic, the poetical analysis of the lexical and the semantic tropes as the verbal means of actualization of cognitive processes of the formation of the fractal poetical model of the world and the outlining of the axiological sense that is specific for the cognitive style of poets of the British romantic, modern and postmodern periods by means of the linguistic, the cognitive, the poetic analyses of the above mentioned tropes. The analyses comprises the usage of the cognitive and the discourse strategies of the interpretation of the deepest sense of the fractal poetical model of the world, such as: the reconstruction of the axiological literary concepts as elements of the fractal poetical model of the world, the modelling of the conceptual tropes as the cognitive basis of the



formation and the designing of the fractal poetical model of the world and the modelling of the conceptual blends and frames as emergent cognitive structures of the embodied understanding in the poetics of the British romantic, modern and postmodern periods.

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