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**Linguocognitive models of ecological vs. Moral Imperative in William Blake’s Conceptual Perception**

*Abstract.*

*The article deals with the linguocognitive models of ecological and moral imperative, as the basis of W. Blake’s literary, artistic and philosophical outlook, especially in “the Auguries of Innocence”. Cognitive-associative schemes of these imperatives comprise the necessity of Harmony between Nature, Man, World and Eternity.*

*Key-words: ecological and moral inperative, ecolinguistics, macro- and microecolinguistics, conceptsphere, linguocognitive models, harmony.*

1. **Introduction**

Modern problems of ecological linguistics are inseparable from the philosophical aspects of this branch of linguistics. The modern scientific development and new philosophical paradigms and systems are based upon environmental and ecological integration. [Haugen, 2001: 57–66; Poluhin, 2008:7].

Ecolinguistics is subdivided into **macro-** and **microlinguistics.** **Macroecolinguistics** is focused upon the problems of language politics, language planning, language conflicts and other aspects of national, regional and world politics**.**

**Microecolinguistics** pays special attention to speech and language factors in close connection with ecological and conceptual aspects of the theory of language contacts, sociolinguistics, social and cultural anthropology and psycholinguistics. [Molodkin, 2003:5].

Ecolinguistics is considered as a part of biological linguistics, the latter being a science of material and spiritual components of the human being. The object of biolinguistics is a human being as a biological and social being influenced by the earth and cosmic spheres and aimed at study of biological and social foundation of memory, mentality, language and speech functioning. [Nechiporenko, 1998: 74].

The process of ecologization of science forms the ecological way of Man’s thinking, being governed by the laws of Biosphere (according to N.N. Moiseev’s **ecological imperative**). The global situation is otherwise called the **Epoch of Great Evolution** from the chaotic to logical transition governed by social and biological laws of noospherical evolution. [Subetto, 2007: 10].

**2. ECOLOGICAL and MORAL IMPERATIVES**

N.N. Moiseev defines **the ecological imperative** as a variety of components in the environment, which can’t be changed by the man’s activity. It is also a kind of new morality defending people from social dangers. Ecological and moral imperatives are components of new strategy of the new type of mankind, the transition of technological and informational civilization to anthropological civilization [Moiseev, 1999; Kanke, 2005:312].

W. Blake’s literary activity is a brilliant example of the **ecological and moral imperative,** being a synthesis of philosophy, poetry and painting and reflecting the poet and philosopher’s spiritual tortures. His “Songs of Innocence and Experience” is an attempt to reveal two opposite states of human soul, all the the vicissitudes of the human spirit. The earthly life in Blake’s philosophy is the transition from Eternity and to Eternity. This Christian credo is transformed then by “naturalistic one”, according to which an ideal spiritual Harmony can be achieved in earthly existence.

According to his philosophy it is possible to make life ideal if it is not “spiritually burdened”. The World is thought over as perfect but the human spirit is burdened by lies and pretense, thus the Poet’s and Prophet’s purpose is to show the way towards the freedom of the spirit. The genuine spirituality according to Blake is in the Nature, and his “Songs of Experience” praise the beauty of the earthly life being profaned but not killed. He claims that “all that is alive is sacred; the material world is self-sufficient and self-valuable.

Blake’s ideals are based on the **internal Harmony and Spirituality** deprived of all material and opposed to all carnal. These ideals of his found no response in his time but were later developed by the Romantic movement of pre-Raphaelites who proclaimed returning to Nature and praising its philosophical and aesthetic value. They opened the beauty of wild nature to the society, portrayed it with great love and authenticity. They tried to reach harmony between nature and Man, claiming that nature is beautiful and Man is also beautiful when he is an inseparable part of nature. (<http://forum.stirpes.net/arts/2476-tenets-romanticism.html>)

**3. W. BLAKE’S “AUGURIES OF INNOCENCE”**

W. Blake’s poem “AUGURIES OF INNOCENCE” is based on the philosophical conception of such Harmony as a moral and ecological imperative.  
 (**an augury, 1** an omen. **2** the interpretation of omens **- The Compact Oxford English Dictionary**)***AUGURIES OF INNOCENCE***

*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.*

In the first quatrain he proclaims the necessity of Nature and Spirit unity, an instance being a part of Eternity, a wild flower as a part of Heaven. The metonymical model “Part – Whole (nature- world, eternity)” is dominated in the first part of the poem and verbalizes the conceptual sphere of the Universe consisting of instances, grains of sand, wild flowers and human beings.

Metonymy is considered as the most important **cognitive principle** of forming mental categories and grammatical categories. According to it any aspect of reality, any part of it are interconnected as a part and a whole. Thus a plant is imprinted in a leaf, a grain and a root. [Kubryakova, 1999: 7].

G.Lakoff defines the metonymical cognitive model as a structure, the components of which are based on contiguity and substitution (Lakoff, 1980:78). This model comprises the interrelation of frames conventionally representing events in our consciousness. The metonymical cognitive model of the event is a structure in which a subframe represents the frame through the cognitive process of **foregrounding** or mental actualization of this subframe on the background of the whole frame. This model is actualized by using a verb which denotes an event represented by a subframe to nominate the event as the main subject of thinking.

(event- as a target). The whole metonymical model “subframe-frame” is realized in a number of special models being different in the terminal types and comprising the foregrounded subframe as reason/source – event/ target.

According to W. Blake’s philosophy any pain or harm caused to any living being in nature causes destruction and catastrophe. Living beings in the world of nature (*A robin, a dove, a pigeon, a dog, a horse, a lamb,* ***a*** *moth****, a*** *butterfly,* *a cork, a wolf, a lion, a deer, an owl, a bat)* being imprisoned, violated by Man and society misbalance the harmony of the world, cause misfortunes, catastrophes, ruin, blood shedding, bring discord in the society, disbelief, horror, loss of love and beloved, cause the wrath of Heaven. Metaphorical models of Nature and human society opposition break the ecological balance and moral laws which only proves and stresses the necessity of Nature and human society unity. The author deliberately exaggerates and intensifies all the misfortunes caused by the cruel treatment of any living being up to a moth and mosquito using **hyperbole, antithesis and parallelism** in the syntactical structure of the poem.

***A robin redbreast*** *in a cage*

*Puts all* ***Heaven in a rage.***

*A dove-house fill'd with* ***doves and pigeons***

***Shudders Hell*** *thro' all its regions.*

***A dog starv'd*** *at his master's gate*

*Predicts* ***the ruin of the State.***

***A horse misus'd*** *upon the road*

***Calls*** *to Heaven for* ***human blood.***

***The lamb misus'd*** *breeds* ***public strife****,*

*And yet forgives the butcher's knife.*

***Kill not the moth nor butterfly,***

***For the Last Judgement draweth nigh.***

The last part of the poem proclaims the necessity to follow **the moral imperative** of the society bringing harmony, love, the interrelation of joy and sorrow, daylight and darkness of night, human and spiritual. W. Blake condemns evil, slander and envy; he creates the bright contrasting images of evil and virtue, the associative chain of oppositions of evil and virtue, light and darkness. The moral and ecological imperatives are not in opposition, they form the general conceptual space, the general conceptual sphere.

The lexical thesaurus of this poem comprises the complexes of concepts of **Nature and World**, **Hell and Heaven, Eternity and Infinity** in hyponymic relations of inclusion with the help of microconcepts **of captivity, hunger, cruelty, causing pain, wounds and death** in the world of nature (to birds, animals, insects) as antithesis to microconcepts **of Heaven’s wrath, the States’ ruin, the sunrise darkening, deprivation of love, discords in society, grief, destruction and curse of Heaven.**

This antithesis is based upon the processes of semantic derivation, semantic shifts and metaphorical usage of the majority of words in the semantic groups mentioned above. They symbolically predict the ruin of mankind and the whole universe as a result of breaking the ecological / moral imperative which proclaims the harmony of man, society and nature, biblical commandments of respect and worship of labour, art, virtue and condemnation of wars and hostility.

*:( "The lamb misus'd breeds public strife,/ and yet forgives the butcher's knife." "The beggar's dog and widow's cat, / Feed them and thou wilt grow fat.", "Give and it shall be given unto you" (Luke 6:38; "When gold and gems adorn the plow, / To peaceful arts shall envy bow." "Beat your plowshares into swords, and your pruning hooks into spears."*

**THE COGNITIVE-ASSOCIATED SCHEME OF MORAL and ECOLOGICAL IMPERATIVES**

**The cognitive-associative scheme (CAS) of these imperatives can be represented through the following linguocognitive models:**

* + - 1. **Nature –World- Universe- Paradise- Hell**
      2. **Captivity- oppression – cruelty to Nature and its inhabitants – causes Heavens’ wrath, grief, destruction, death of mankind, Hell**
      3. **Mockery, doubt, disbelief – causes curse, ruin for mankind and states**
      4. **Violation of animals- the loss of human love**
      5. **The child’s tear – condemnation and death**
      6. **Poverty, prostitution, lechery – the ruin of nations and states**
      7. **Light/Darkness – Joy/Grief**

**CONCLUSION**

Drawing a parallel between W. Blake’s ideas and modern theories of ecology and ecolinguistics we can find them close to Vernadsky’s **noospheric theory** according to which the World (Universe) presents the hierarchy of different levels in their interrelation and specific mechanisms of communication. The development of ecolinguistics takes place within the establishment of **noosheric mentality** and the future of ecolinguistics is closely connected with the establishment of social ecological self-consciousness. **The noospheric mentality** is based upon integrative attempts of revealing and solving the general problem of “Man - Nature” interrelations. [ Chernicova,2001:340].

We can trace a definite conceptual isomorphic analogy between mental semiosphere and physical semiosphere . Thus the principle of conceptual analogy can be used to study the physical world structure as well as the social structure of the human society. [ Linguistics and Axiology, 2011:82] .

The noospheric thinking (a global and spiritual level of thinking ) – is a new approach to the “Man – Nature” relations, which is based upon the integration of philosophy, psychology, linguistics and biology in which the Universe is inseparable from a Man being a part of Nature as a self-organized integrity.

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