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THE REPRESENTATION OF THE "EMOTIVE-I" OF CHRISTINA ROSSETTI'S IDENTITY IN HER CHILDREN'S POETRY

Abstract

This article concerns the construction of the "emotive-I" of the identity of Christina Rossetti, who wrote children's poetry. It is revealed that the construction of the "emotive-I" includes the following components: cognitive (knowledge, beliefs, motives, and ideas), affective (emotional and evaluative attitudes towards knowledge and beliefs, and towards oneself and children), and behavioural (the corresponding reaction that stimulates an intentional emotional influence on the object of the texts and is represented in the author's poetic speech). On the basis of these components it is possible to distinguish the types of the "emotive-I" of C. Rossetti's identity. The different types of the "emotive-I" include "lyricist", "optimist", "prankster", "humourist", "dreamer", "fantasizer", "cardiocentric", "pessimist", and "ingenuous". The actualization of these types covers a wide range of linguistic means and stylistic techniques in the author's poetic texts for children. The peculiarities of the poetic speech provoke the desired emotions in the readers, influencing the formation of children's emotional sphere.

Keywords: Christina Rossetti; identity; "emotive-I"; children's poems; types of the "emotive-I" of the poet's identity

1   Introduction

In the massif of literature, the main criterion for distinguishing children's literature is the category of "reader-child".

The study of the genesis of children's literature sheds light on how the concept of the child, as a member of society who requires special attention and protection, has influenced children's poetry. Conversely, it is also possible to understand how poetry intended for children has shaped the concept of the child in society.

The inclusion of poems by Christina Georgina Rossetti (1830-1894) in modern anthologies of children's poetry is evidence of the fact that her poems have not lost their popularity. Nowadays, more than a century after the death of the poet, they fascinate readers of all ages. This is testament indeed to the talent of C. Rossetti.

The system of the views, settings and values of C. Rossetti's personality predetermine her uniqueness, determination and integrity, thus forming the structure of the identity of the poet. C. Rossetti's identity appears as a process of organizing life experiences in the individual "I" of the poet. C. Rossetti selects the aims, values and needs which determine the content of the poet's identity, and society adjusts the rules and laws of its existence.

The talent of C. Rossetti is embodied in her skilful use of linguistic means and techniques in such a way that her poetic texts are both full of emotions and clear to children's perception.

A poet's identity is generated by interaction with factors in the cultural and social environment in which the author creates. A poet's identity is based on previous experience, under the influence of internal stimuli. The identity of a children's poet is determined by creative activity. It is represented by the results of speech activity (children's poems). A poet's identity is rendered through the "Image I", which includes cognitive, affective and behavioural components. In the same way, the "emotive-I" of a poets' identity is constructed.

This paper focuses on a linguistic analysis of illustrative material, which became C. Rossetti's collection of poems "*Sing Song*" (1872). The aim of this study is to identify the types of the "emotive-I" of C. Rossetti's identity.

2 Literature review

In general, English children's poetry of the nineteenth century is marked by unusual artistic innovations, nonsense stories in rhyme form, and fantasy. All these characteristics had specific linguistic and stylistic features of poetic speech, which played an important role in the formation of children's poetry and provide vivid examples of its development.

At the end of December 1872 Christina Rossetti published "*Sing-Song*", subtitled "*A Nursery Rhyme Book*", which consisted of 126 children's poems and with 120 illustrations by Arthur Hughes.

Researchers on the life and work of C. Rossetti have different interpretations of her poems and other works. Her first biographer, Mackenzie Bell (2013), wanted to introduce her to a wider public.

A considerable proportion of research on Rossetti is biographical, based on some of William Michael Rossetti's notes (Rossetti & Rossetti, 2006) about his sister's life and work. The most significant is the study of Jan Marsh (1994), who presents detailed research on the life and creativity of C. Rossetti. The rediscovery of her work was initiated by interest in her as a religious and feminist poet.

There have been attempts to analyse C. Rossetti's writing for children which have focused on the role of memory in relation to the author and her subject. The artistic expression of C. Rossetti's childhood represents an investigation of her own childhood experience, and of the healing powers of memory (Lachowski, 1998).

An explanation has been offered as to why death is such a prominent theme in this collection of poems. Early infant mortality was "a fact of life in Rossetti's day, so her poetry is likely a way of helping the surviving siblings – and the parents – to cope with their loss" (Lachowski, 1998, pp. 26–31).

There is a view that "*Sing-Song*" has a large concentration of "moralizing tendencies and gloomy subjects" (Hunt, 2001, p. 263).

This research follows the opinion that the social, cultural and historical events of her time lead to the emergence of the theme of death in Christina Rossetti's poetic texts.

The aspects of rhythm, verbal usage, and fantastic imagination in "*Sing Song*" are discussed in the scientific research and it is shown "how they relate to maternal love" (Lin, 2013, p. 47).

Serena Trowbridge (2010) proves that there are Gothic elements in "*Sing-Song*", "which are intricately worked into her innovative use of language to appeal to children, and which, furthermore, continue a strain in English literature for children which is almost unrecognizable to the

modern reader" (Trowbridge, 2010, p. 189).

Roderick McGillis (1987) comments: "*Sing Song* is a book of nursery rhymes, as the subtitle informs" (p. 218). In the researcher's opinion "these rhymes are acutely aware of the verbal world children live in, and they encourage children to enjoy the play of language" (McGillis, 1987, p. 218). Describing the peculiarities of the poems of this collection the author adds: "The poems in "*Sing Song*" give pleasure in the way all nursery songs give pleasure, through their rhyme, their rhythms, and their metaphors; they teach children to understand, and to have fun with the play of language" (McGillis, 1987, p. 219).

Mackenzie Bell (2013) expresses a similar opinion:

> "At first sight the lyrics in "*Sing Song*" seem so simple as to demand neither thought nor artistic workmanship on the part of their author, and yet, spontaneous as they seem, looked at more closely, they reveal considerable thought, and not a little technical workmanship" (Bell, 2013, p. 262).

There are reasons to believe that C. Rossetti's poems for children testify to her talent and poetic genius. Because children's emotions and feelings are naive, the world of childhood exists outside the laws of the adult world, where the child can enjoy imagination and fantasy. Children have a sense of surprise and an amazing ability to imagine, which adults lose and cannot regain. Deviations from adult thinking in the process of creating poems for children allows the poet to find access to the pure emotions of the young listeners/readers. It indicates the identity of the poet which is inherent in the memory of "childhood", an element of childness (taking the role of the child). C. Rossetti's writing displays an understanding of the child's world, and the ability to depict the world in such a way as to give children pleasure.

3 Background and motivation

In the process of working on a poetic text, there is a certain identification of the artist with the images which he/she creates. The identity of a children's poet is formed in the same manner. The activities of a children's poet are conditioned by the necessity to create a positive attitude in the poetry, in order to cause the desired emotional response from young readers (Pikalova, 2018b, p. 57). Adopting the role of the child is possible due to the poet's ability to identify with children, in other words "the establishment of congruence of the cognitive, affective and behavioral components of the constituents of "I" (Berns, 1986, p. 30), in particular the "emotive-I" of the poet's identity.

The "I-concept" ("self-concept") of one's personality is: formed via the interaction of the subject with the surrounding social environment; conditioned by previous experience and internal stimuli (Rogers, 1995); a complex organization produced within one's personality and by this personality in interaction with others under the influence of cultural and social factors (Vygotskiĭ, 1982); considered as an individual's generalized self-image (Rubinshteĭn, 2002).

Researchers have proposed various combinations of components in the "I-concept" model. Arkhireeva (Arkhireeva, 2008) identifies cognitive, affective and motivational components (Arkhireeva, 2008, p. 49). Linville (1985) proposes cognitive and affective components. In Burns' theory (Burns, 1986) the cognitive, affective and behavioural components of the "I" are identified.

These theoretical and methodological approaches to the problem prove that the ability of a children's poet to identify with children allows one to postulate the coherence of the cognitive, affective and behavioural components of the "I-concept".

A poet's identity is generated by interaction with the specific cultural and social environment in which the author creates, and is based on previous experience and influenced by internal stimuli. The identity of a children's poet is determined by creative activity, which is represented by speech activity (poems) through the "Image I", in which there are cognitive, affective and behavioural components. In this way, the "emotive-I" of a poet's identity is modelled.

It is difficult for adults to imagine something unusual and to start fantasizing about it. Be-

aring this fact in mind, it is interesting that authors who write children's poetry, regardless of their age, have the ability to imagine in accordance with the peculiarities of a child's perception. This confirms the "memory of childhood" theory. This type of memory is directly related to the peculiarities of the poet's imagination. According to the aforementioned points, it becomes clear that the identity of C. Rossetti appears as a collection of identifications acquired in childhood, a set of identifications of internal experience. These identifications are caused by the balance of the needs of the author's personality with her capabilities and talent. C. Rossetti uses different linguistic means and techniques in such a way that her poems are filled with emotions. Moreover, they are easily understandable for children.

Based on children's passion for rhyme and rhythm, C. Rossetti acquaints children with themes such as "colours", "numbers", "time", "seasons and months of the year", "the weather", "flora and fauna". She increases their knowledge and understanding of their environment. The key themes indicate objectivity and specificity as the main features of the texts.

Simultaneously, language games are played in the poetry of C. Rossetti, giving it a sense of playfulness. As a result, it provokes positive emotions in children, as playing games is their main form of activity.

Thus, it becomes clear that the emotiveness of C. Rossetti's poetic speech is represented in all children's poems. It provokes the desired emotions of the reader-child. Moreover, it affects the formation of children's emotional sphere.

4   Materials and Methods

As mentioned previously, the identity of a children's poet is defined by their creativity, which is viewed through the "Image I". Following Burns' ideas (Burns, 1986), this includes cognitive, affective and behavioral components.

There are grounds for specifically distinguishing the components of the "emotive-I" of children's poets. In this paper, the object of research is the identity of C. Rossetti, who is an author of children's poetry. The cognitive component of the "emotive-I" includes knowledge, beliefs, motives, ideas, attitudes towards oneself and towards children – everything that forms the emotive interpretation of the reality represented in the discourse of the author. The affective component actualizes the emotional and estimative relation to knowledge and beliefs, to oneself and to children, describing thus the characteristic features of the author's personality. The behavioural component is an appropriate reaction that stimulates a focused emotional impact on the object of the poetic discourse, and it is represented at the same time in the author's poetic speech, creating a certain image of the poet's "emotive-I" (Pikalova, 2018b, p. 58).

Manuel and Morillas (2001–2002) consider the emotive experience as complex internal events which are connected to perceptions, sensations, cognition, and individual and socio-cultural behaviour. The researchers argue:

> "Any event external to the self-experiencer, or any event within the self-experiencer (eg. thoughts, sensations), is liable to cause an emotive event: for instance, a visual or an auditory experience (seeing something, hearing something), a cognitive experience (a thought or a stream of thoughts about something), even another emotion (emotions may cause chains of emotions, a phenomenon called '*affective amplification*'). Again, the response to an emotive event may be quite complex, depending on a number of factors [. . .] (perceptual, emotive, cognitive and cultural). A visual experience may lead to a feeling, the feeling to a thought, the thought to a mood, the mood to a behaviour, the behaviour to more feelings, thoughts, actions, moods, etc. and so on" (Manuel & Morillas, 2001–2002, p. 71).

This allows for the representation of the model of emotional events and their perception, which includes three stages: 1. The Conception stage (the transfer of gestalt from memory); 2. The Formulation stage (design concepts); 3. The Expression stage (the transfer of concepts, drawn up

in a message / statement in accordance with language features) (Manuel & Morillas, 2001–2002, p. 73).

This model serves as the basis for the components of the "emotive-I" of a children's poet. It can be represented schematically: C (cognition) = visual / audio events, experience, knowledge, goals, motives, etc.; E (emotion) = emotions, feelings, experiences; A (activity) = behavioural reaction (poetic activity) as an answer to emotions (Pikalova, 2018b, p. 58).

To substantiate this position, the schematic representation of the "emotive-I" of C. Rossetti should be demonstrated.

5   Results

As Mackenzie Bell (2013) says, C. Rossetti was deeply enthralled by nature from an early age (Bell, 2013, p. 262).

In an entry from a personal diary, C. Rossetti remembers:

> "The other day I met a splendid frog ... He was of a sort of sere yellow spotted with black, and very large. Were you in this country, you could hardly fail to gush poetry, with me the case is altogether different. The trees, the deer, the scenery, and indeed everything here, seems to influence me but little, with two exceptions, the cold, and the frog ... the frog possesses every claim on my sympathy. He appeared to be leading a calm and secluded life." (Kent, 1987).

Thus, the components of the "emotive-I" of C. Rossetti's identity may be described in the following representational format:

C = visual experience (what the author saw: a big green frog).

E = the emotion that was caused by this event. This emotion becomes the impetus for the author's thoughts (the frog leads a calm and secluded life), making the author's creativity work.

A = the result is a poem, "*Hopping Frog, Hop Here and Be Seen*" (Rossetti, 2018, p. 4), as a reaction to the emotion. A person with a rich imagination is able to imagine what C. Rossetti describes: if nobody hurts the frog, it will not hurt anybody ("*You won't hurt me, and I won't hurt you*"), they make their farewells and let each other alone ("*Good bye, we'll let each other alone*").

The author's fantasy acts as an emotive quantum, representing the motivated attitude of the poet to the feeling that has been aroused by the visual experience. C. Rossetti describes a frog, dressed in a green coat and cap ("*Your cap is laced and your coat is green*"), as lumpish but harmless ("*But though you're lumpish, you're harmless too*") and promises not to hurt it ("*I'll not pelt you with stick or stone*").

This schema of constructing the "emotive-I" of C. Rossetti provides an opportunity to distinguish the "lyricist" as one of its types.

There is another example of the "lyricist" type in the poetic text. This type of "emotive-I" can be represented with the help of the construction "question-answer". For example, in the poem "*Who Has Seen the Wind?*" (Rossetti, 2018, p. 98). Moreover, the "lyricist" type can be actualized with the help of simple sentences. For example, in the poem "*January Cold Desolate*" (Rossetti, 2018, p. 51). It indicates linguistic and stylistic characteristics that correspond to the peculiarities of children's speech.

According to C. Rossetti's brother, she wrote poetry spontaneously, as the theme of the poem originated without much meditation (Rossetti & Rossetti, 2006). In childhood, their father often entertained the children with sounds that copied a rooster, "*kikirikee*", imitating the Italian "*chicchirichi*" (C. Rossetti's father was Italian) and "*kookoorookoo*" (French "*cocorico*") instead of

the usual English "*cock-a-doodle-doo*". The experience and memory of childhood are indicators of emotiveness. Thus, the poem "*Kookoorookoo! Kookookook!*" (Rossetti, 2018, p. 5) occurs as a behavioural reaction to an emotion that has been apparently provoked by memories of childhood and bilingualism (in childhood C. Rossetti spoke two languages). The representation of a language game (repetitions of sound imitation) increases the intensity of the emotions of a child. As a result, it leads to recognition of the fact that a rooster's crow in the morning is an indication of the beginning of a new day. The repetition of the noun "day" in the last line ("*the day, the day, the day*") summarizes the main theme of the poem: if a rooster sings, a new day comes. Here can be observed the "optimist" type of the "emotive-I", as the feeling of liveliness and cheerfulness is verbalized in the poetic text. In general, cheerfulness describes "optimism", which is a feeling full of hope and the accentuation of the positive aspects of the situation (McIntosh, 2013).

According to William Rossetti, another example of family memory is the fact that his mother loved to call him "Willie wee" when they were little children (Rossetti & Rossetti, 2006). The poem "*Clever Little Willie Wee*" (Rossetti, 2018, p. 119) testifies to the author's poetic activity as an answer to the emotions caused by memories of her own childhood.

A light-hearted world of childhood (*Little Willie ... is a sailor on the sea,/ And he often cons a chart*) in a family circle (*with sister Margery*) is represented with the help of the poem's clear rhythmic structure (with the rhyme scheme ABAB), wonderful rhymes ([i:/i] Willie w**ee** – Marger**y**, [ou] fell**ow** – yell**ow**, [a:] h**eart** – ch**art**, [i:/i] on the s**ea** – Marger**y**), and the repetition of words with a concrete meaning. It creates a sense of joy in young listeners.

This analysis emphasizes the manifestation of the "optimist" as one type of C. Rossetti's "emotive-I".

Another example of the manifestation of the "optimist" is the poem "*Minnie and Mattie*" (Rossetti, 2018, p. 30). Words related to children's activity are verbalized in it, as are words which denote the activities of small animals such as *pigling*, *lambkin*, *ducklings*, *chickens* (in some cases with the help of the sound imitation Cluck! Cluck!). The beauty of nature is represented by phytonyms (*violets*, *primroses*). The poem has an optimistic meaning, namely that a fascination with spring landscapes and sunny days in May causes a feeling of joy ("*Such a **bright day**,/ With the **sun glowing***").

The poem "*Mix a Pancake*" (Rossetti, 2018, p. 81) contains vocabulary for the indication of motor activity. In particular, there are actions for cooking pancakes (*mix*, *stir*, *pop*, *fry*) and actions for joy and pranking (*toss*, *catch*). In this case, the "prankster" is manifested as the type of the "emotive-I". Another example of the implementation of this type is the poem "*Mother Shake the Cherry-Tree*" (Rossetti, 2018, p. 58). It represents actions performed by all the members of the family. They pick up cherries ("*One for **brother**, one for **sister**,/ Two for **mother** more,/ Six for **father**,*") and have fun ("*Mother shake the cherry-tree,/ Susan **catch a cherry**;*"). At the same time, the emotionality of the speech is intensified by the interjection *oh* and the question word *how + funny*, and the imperative sentence. This syntactic construction has the meaning of an exclamation ("***Oh how funny** that will be,/ **Let's be merry!***").

Some of C. Rossetti's children's poems are full of humour. A language game is represented in the poem "*I Planted a Hand*" (Rossetti, 2018, p. 71). It demonstrates a sense of humour with the depiction of what needs to be planted to grow such exotic plants as *palm/ balm*. Thus, the "humourist" can be suggested as a type of the "emotive-I".

The confusion created by the same names represents humour in the poem "*I Have a Poll Parrot*" (Rossetti, 2018, p. 114). Humour is verbalized with alliteration and assonance, repetitions, and exclamatory sentences ("*I have a **Poll** parrot,/ And **Poll** is my **doll**,/ And my nurse is **Polly**,/ And my sister **Poll**./ "**Polly!**" cried **Polly**...*").

In this case, worthy of attention is the fact that "humour" and "prank" are relevant in their meaning. According to the dictionary definitions, "humour is what is said or done for fun, laughter; wit, prank" (Bilodid, 1971, p. 192). It becomes clear that humour has a wider, more general meaning. In this aspect, there is a necessity to define the term "optimism". It is a "worldview, absorbed by cheerfulness, liveness, firm faith for a better future, success; the opposite of pessimism"

(Bilodid, 1974, p. 732); "a tendency to expect the best possible outcome and to dwell on positive aspects of situation" (Matsumoto, 2009, p. 351). It becomes obvious that if an identity has a sense of humour and is capable of joking, having fun and joy, or pranking, then the identity tends to be an "optimist".

On this basis, it is necessary to combine the distinguished types of the "emotive-I" ("humourist", "prankster", "optimist") into one common type of the "emotive-I" of C. Rossetti's identity – "optimist". In addition, the examples of actualization of the "optimist" type of C. Rossetti's identity are more than "humourist" or "prankster" (which have few cases of actualization).

The feeling of love, particularly for children, is a frequent phenomenon in C. Rossetti's children's poetry. For example, in the poem-lullaby "*Love Me, – I Love You*" (Rossetti, 2018, p. 2) the image of the mother is embodied as caring and love, lullabies and kisses. The verbalization of lexemes denoting body parts actualizes the gentle arms of the mother, her caring and sincere love ("*Mother's arms under you,/ Her eyes above you*"). The love of the child to the mother is represented by lexical units (*love*, *sing*) used in the imperative mood ("*Love me, Sing it high, sing it low, Sing it as may be*"). The image of the child is realized through the application ("*Love me, my baby*"). The first line is repeated in the last one ("*Love me, – I love you*"). In addition, this is the second poem of the collection, which testifies the dedication of the poems to children.

The poem "*The Dog Lies in his Kennel*" (Rossetti, 2018, p. 69) represents not only the lyrical "simplicity" of children's poetry ("*The dog lies in his kennel,/ And Puss purrs on the rug*"), but also love for others, a sincere and soulful relationship with relatives ("*And baby perches on my knee/ For me to love and hug*") and animals ("*Pat the dog and stroke the cat*"). In the textual space of the poem, the verbs indicating motor activity and the sensory sphere (*love and hug, cuddle and kiss, pat and stroke*) are verbalized. They represent the heartiness of the relationship between the mother and the child. It is logical to distinguish "cardiocentric" as a type of the "emotive-I", as it is more about the emotional sphere, rather than the mental sphere. "Cardiocentrism is realized as a sense of humanity, love and respect for others, sincerity, kindness, sensitivity, gratitude, revealing the soulfulness and heartfulness of the identity of the children's poet" (Pikalova, 2018a, p. 145).

In the previous examples, the representation of the "cardiocentric" type in the author's poetic speech is most clearly actualised on the lexical level through the verbalization of words denoting the feeling of love.

The presence of the theme of death in children's poetry is caused by the social, cultural and historical conditions in which C. Rossetti lived, in particular by the influence of the Victorian era. However, the implementation of this theme in the textual space of children's poetry suggests that this is not only lyricism intrinsic to C. Rossetti's poetry in general. It is a testimony to the representation of grief and suffering. It is possible to distinguish the "pessimist" as another type of the "emotive-I". In most cases, the theme of death is verbalized by the lexeme *death* and it has a symbolic meaning. For example, in the poem "*Roses Blushing Red and White*" (Rossetti, 2018, p. 93) phytonyms, the names of flowers, act as symbols for a variety of human feelings and states (*roses → for delight, honeysuckle → for love, sunflower → for hope, lilies → for royalty, pansies → for memory, violets → for death*). This realizes the emotiveness of C. Rossetti's poetic speech.

Pessimism often refers to the theme of childhood, which is represented in the author's poetic speech. Thus, with the help of antonymic constructions, the sense of sadness is actualized: "*My baby **has a father and a mother** → **Fatherless, motherless**, I know another (baby); **Rich** little baby! → **Poor** little baby!*" (Rossetti, 2018, p. 3). There is the sense that there are children who do not have parents.

The representation of nonsense and fiction in C. Rossetti's poetry testifies to the author's rich imagination and fantasy. On this basis, it is possible to identify the "dreamer" and the 'fantasizer' as two more types of the "emotive-I". The difference between "dreamer" and "fantasizer" is almost unnoticeable, as these words are synonyms. A fantasy and a dream are both feelings of wishing something, but a fantasy does not lead to action. In determining the types of "dreamer" or "fantasizer" it is necessary to rely on the fact that the dreamer has a passionate desire, believes in the realization of the dream, and is ready for immediate action, whereas the "fantasizer" only has

wishes. A "fantasizer" is not sure of the possibility of the realization of a desire and is not ready to take any action.

In the poem "*I Dreamt I Caught a Little Owl*" (Rossetti, 2018, p. 112), the author dreams of catching a blue owl ("*I dreamt I caught a little owl/ And the bird was blue*"), which can be never found ("*But you may hunt for ever And not find such a one*"), and of planting a red sunflower ("*I dreamt I set a sunflower, And red as blood it grew*"), which have never bloomed before ("*But such a sunflower never/ Bloomed beneath the sun*"). In the first lines, the verb *dream* with the nominative meaning is verbalized, representing the "dreamer" type. The use of constructions with negative meaning and with the adverbs *ever/never* testifies to the fact that nobody has done so yet.

The favourite stylistic technique of C. Rossetti is the "question-answer" construction. In the case of the actualization of the "fantasizer" type, the "question-answer" constructions are verbalized with the help of the conditional mood. For example: "***If** a pig wore a wig,/ **What** could we say?/ **Treat** him as a gentleman,/ **And say** "Good day...*" (Rossetti, 2018, p. 44) or "*If I were a Queen,/ What would I do?/ I'd make you King,/ And I'd wait on you...*" (Rossetti, 2018, p. 34). With the help of the conditional mood, the "fantasizer" can be defined, because there is only an assumption "*... would... if ...*".

The verbalization of the conditional mood in C. Rossetti's poetic speech is a frequent technique and fantasy, embodied in the form of fiction or nonsense, is one of the main features of children's poetry. It can be assumed that the concept of "fantasizer" is more suitable for determining the type of the "emotive-I". For example: "*If a mouse could fly,/ Or if a crow could swim,/ Or if a sprat could walk and talk,/ I'd like to be like him*" (Rossetti, 2018, p. 75). The textual space of this poem represents actions which are not realistic (because mice cannot fly, and crows cannot swim, etc. – it contradicts the natural essence of animals), and which are only desires "*if something could be, I would like.*"

In C. Rossetti's writing there are poems which educate children. Children learn numbers, time, colours, seasons, months, etc. in a simple, understandable and accessible way. Taking into account children's love of rhyme, the poet creates wonderful poems which make learning easier. In this way, children learn while playing. In the poem "*One and One are Two*" (Rossetti, 2018, p. 46), the poet familiarizes children with addition in an accessible way, by captivating them with rhyme [u:] → *two/ you*, [o] → *four/ more*, [ks] → *six/ sticks*, [eit] → *eight/ gate*, [en] → *ten/ men*, [lv] → *twelve/ delve*, [otin/otiη] → *fourteen/ sporting*, [in/iη] → *sixteen/ mixing*, [eitin/eitiη] → *eighteen/ waiting*, [enti] → *twenty/ plenty*, [u:] → *two/ do*, [o] → *four/ more*, for example: "*1 and 1 are 2 –/ That's for me and you./ 2 and 2 are 4 –/ That's a couple more ...*"

In the poem "*How Many Seconds in a Minute?*" (Rossetti, 2018, p. 48), children are familiarized with time: *seconds, minutes, hours, days, weeks, months, years, ages*. For example: "*How many seconds in a minute?/ Sixty, and no more in it...*".

Introducing colours in the poem "*What is Pink?*" (Rossetti, 2018, p. 53), the author demonstrates them on concrete subjects and environmental phenomena which children know *pink → a rose, red → a poppy, blue → the sky, white → a swan, yellow → pears, green → grass, violet → clouds, orange → an orange*. For example: "*What is pink? a rose is pink/ By the fountain's brink*".

The favourite technique of the poet – the "question-answer" construction – is verbalized in many poems. This technique corresponds to the nature of children, who always ask *why?* about everything that they see and hear, due to their great curiosity about the world.

Even when explaining the responsibilities of family members in a form accessible to children in the poem "*What Does the Bee Do?*" (Rossetti, 2018, p. 113), C. Rossetti uses "question-answer" constructions. Introducing the rhyme *honey/ money* into the text space of the poem, the poet explains to children the duties of the father who works and earns money; the duties of the mother who uses the money coming from the father to buy food, and the role of the child, which the parents are caring for. For example: "*What does the bee do?/ Bring home honey./ And what does Father do?/ Bring home money.* The poet makes her explanation in a talented and clear way.

The simplicity of C. Rossetti's speech in her children's poems is the result of the skilful use

of language means, and it demonstrates the author's sense of rhyme and testifies to her poetic talent. Thus, it is possible to identify the "ingenuous" as a type of the "emotive-I". *Ingenuous* means "showing innocent or childlike simplicity and candidness" or "lacking craft or subtlety." It describes "one who, like an innocent child, does not have the intent to deceive another" ("'Ingenious' and 'ingenuous'", 2019).

The didacticism of C. Rossetti's children's poetry is both accessible and fun, in accordance with the psychophysiological features of children and the peculiarities of their emotional sphere.

6   Discussions

In summary, the quantitative correlation of the different types of the "emotive-I" which are represented in C. Rossetti's children's poetry are shown below. (Fig. 1).
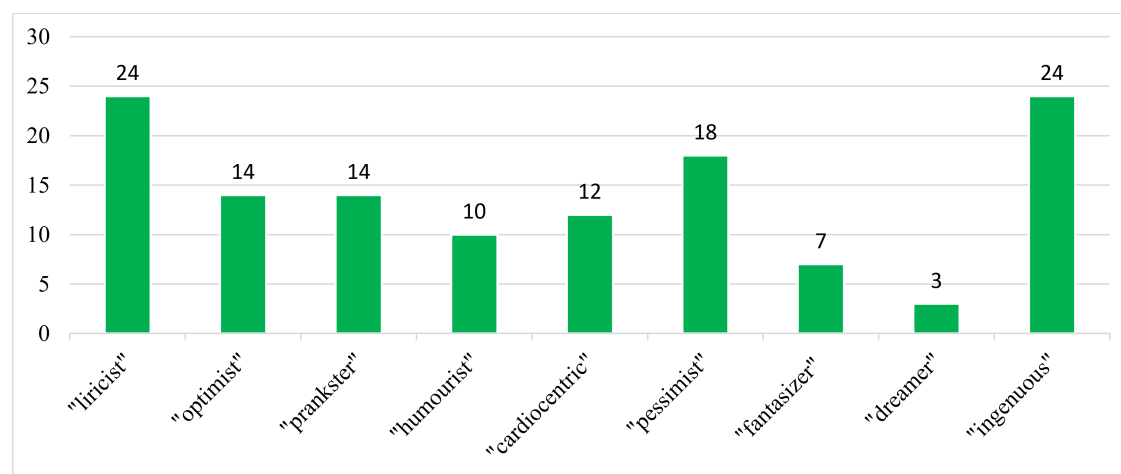

Figure 1: Types of the "emotive-I" of the poet's identity that are represented in the children's poetry of C. Rossetti (total number – 126 poems)

According to the diagram, it is clear that the most common types are "lyricist" and "ingenuous" (or "ingénue"). The logical explanation for "lyricist" is the fact that, in general, C. Rossetti created lyrics for an adult audience of readers. The frequency of the "ingenuous" type is due to the fact that C. Rossetti's poetic texts are intended for children. This is why the "simplicity" of her poetic speech corresponds to the peculiarities of children's speech, which is arranged in accordance with naive notions about language. This is due to children having a limited amount of knowledge, insufficient experience, a low level of emotional competence, and the fact that a child's consciousness is in a state of formation. It is clear that the C. Rossetti's "simplicity" of speech conceals the poet's skilful use of linguistic means. It testifies to the talent of the poet, who creates children's poems representing simple subjects and plots. These poems are based on her own experience of childhood ("the memory of childhood"). C. Rossetti's poetry for children has simple plots, activities, informational and emotional saturation, and a specific combination of didactic, entertainment and artistic components.

The linguistic and stylistic features of C. Rossetti's poetic speech are marked by the manifestation of concrete nouns, verbs denoting motor activity, qualitative adjectives, quantitative numerals, simple sentences, the imperative mood, "question-answer" constructions, and language games.

Since the difference between "fantasizer" and "dreamer" is almost imperceptible, these two types can be combined into one – "fantasizer". In addition, the combination of reality with fiction in Rossetti's children's poetry tends to fantasy.

Special attention should be paid to the "emotive-I" type of "pessimist". This type is caused by the social, cultural and historical features surrounding the poet. This is borne out by the fact the genesis of a poet's identity is developed in interaction with the cultural and social environment of the poet's life and creative activity, based on previous experience, and under the influence of internal stimuli.

The types of "humourist" and "prankster" can logically be combined into one type, "optimist", because in the general sense "optimism" is a feeling of something good, positive, and full of hope. In this case, the "optimist" type of the "emotive-I" turns out to be the most common type. The explanation for this lies in the fact that in children's poetry such a particular feature as a sense of optimism is actualized. It contributes to the formation of the emotional sphere of children.

Thus, the most common types of the "emotive-I" of C. Rossetti's identity can be represented (Fig. 2).
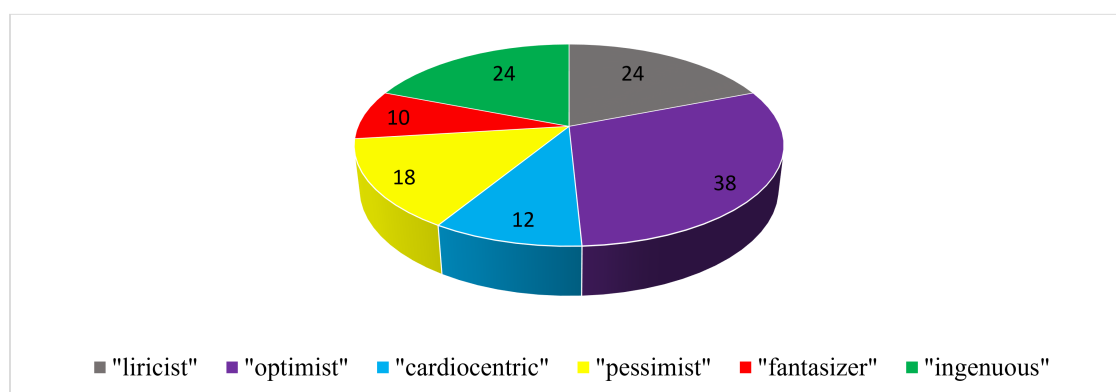

Figure 2: Common types of the "emotive-I" of the poet's identity that are represented in C. Rossetti's children's poetry

7 Conclusions

The results of the research give grounds to consider that the model of constructing the "emotive-I" of Christina Rossetti's identity includes cognitive, affective, and behavioral components. In the article, several types of the "emotive-I" of the poet's identity have been identified. The representation of types such as "lyricist", "optimist", "prankster", "humourist", "dreamer", "cardiocentric", "pessimist", "fantasizer", and "ingenuous" has been described. The linguistic peculiarities of this representation characterize objectivity and concreteness as the main features of the children's poetry.

As a continuation of this project, constructing the types of the "emotive-I" of other children's poets can be undertaken. As a result, there will be opportunities to discover the similarities and differences between their representations.

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