

## HUMANITIES

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## CECHY JĘZYKOWE POEZJI ANNE SEXTON „DOUBLE IMAGE”

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**Adnotacja.** Poezja konfesyjna Ann Sexton „Podwójny obraz”, która zostanie omówiona w tej pracy, jest bardzo szczerą i dotyczy życia prywatnego. Przedstawia relację między matką i córką w dwóch pokoleniach. Dzięki temu można się domyślić, dlaczego motyw napisania i sam tytuł wiersza jest dość symboliczny i opiera się na zasadzie dualności obrazu. Ta szczerą poezją gloryfikowała swoją autorkę, Anne Sexton, amerykańską poetkę i pisarkę znaną z niezwykle skrytych tekstów, laureatkę nagrody Pulitzera w 1967 roku. Anne Sexton stworzyła wspaniałą, jak na XX wiek, poezję o wizji dwóch dróg rozwijania relacji między matkami i córką, zagłębianie się w psychologię jako sposób na odkrywanie siebie. Ostatni wers wiersza obrazowo ilustruje narcystyczną, a czasem egoistyczną postawę matki wobec córki: „Sprawiłam, że mnie znalazłeś”.

**Słowa kluczowe:** poezja konfesyjna, relacja matka-córka, poemat intymny, styl językowy, środki artystyczne.

LINGUOSTYLISTIC PECULIARITIES OF THE ANNE SEXTON'S POETRY  
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**Abstract.** Anne Sexton's confessional poem "The Double Image", which will be discussed in this paper, is very frank and deals with private life. It depicts the relationship between a mother and daughter in two generations. This explains why the motive for writing and the title of the poem is quite symbolic and based on the principle of duality of image. This frank poem made its author, Anne Sexton, an American poet and writer known for her extremely intimate lyrics, a 1967 Pulitzer Prize winner, famous. Anne Sexton created a grandiose poem, as for the twentieth century, about seeing two ways of developing the relationship between mother and daughter, delving into psychology as a way to discover oneself. The last line of the poem clearly illustrates the narcissistic and sometimes selfish attitude of a mother towards her daughter: "I made you to find me".

**Key words.** confessional poetry, mother-daughter relationship, intimate poem, linguistic stylistics, artistic means.

ЛІНГВОСТИЛІСТИЧНІ ОСОБЛИВОСТІ ПОЕЗІЇ ЕНН СЕКСТОН  
«ПОДВІЙНЕ ЗОБРАЖЕННЯ»*Кароліна Білоус**студент кафедри англійської філології**Дніпровського національного університету імені Олесь Гончара (Дніпро, Україна)**ORCID ID: 0000-0002-3690-5608**karolinabilous24@gmail.com*

**Анотація.** Сповідальна поезія Енн Секстон «The Double Image», яка буде розглядатися у даній роботі, є дуже відвертою та стосується приватного життя. Вона зображує відносини між матір'ю та донькою у двох поколіннях. Завдяки цьому можна припустити, чому мотив написання та сама назва поезії є досить символічною та базується на принципі подвійності зображення. Ця відверта поезія прославила її авторку, Енн Секстон, американську поетесу і письменницю, яка відома завдяки своїй гранично поетичній ліриці, лауреатка Пулітцерівської премії 1967 р. Енн Секстон створила грандіозну, як для XX ст., поезію про бачення двох шляхів розвитку відносин між матір'ю та донькою, заглиблюючись у психологію як шлях до відкриття самої себе. Останній рядок поезії наочно ілюструє нарциситське та часом егоїстичне ставлення матері до доньки: «I made you to find me».

**Ключові слова.** сповідальна поезія, відносини матері та доньки, інтимна поема, лінгвостилістика, художні засоби.

**Introduction.** Modern linguistics is a multidisciplinary science that is of great practical and theoretical importance in contemporary society. It makes it possible to analyze any text using linguistic tools and variable approaches to the study of a particular text. Linguistic stylistic analysis, as one of the many approaches to the study and analysis of a literary text, has become a priority issue in the field of linguistic research in the twentieth and twenty-first centuries. This separate branch of linguistics studies the analysis of a text using linguistic techniques and methods to identify and interpret linguistic means. In Ukrainian linguistics, there have been attempts to describe the structure of linguistic analysis of a literary text (L. Guba, T. Yeshchenko, I. Kovalyk, I. Kochan, M. Krupa, and others).

Objectives: 1) To consider the features of linguistic stylistics as a science, 2) To study the specifics of linguistic and stylistic analysis as a method of analyzing linguistic texts, 3) Identify the features of Anne Sexton's artistic style, 4) To analyze the features of Anne Sexton's poem "The Double Image", 5) To study the poetry of Anne Sexton "The Double Image" at the phonetic, lexical and stylistic levels. The object of study is Anne Sexton's poem "The Double Image". The subject of the study is the linguistic and stylistic analysis of Anne Sexton's poem "The Double Image" (at the phonetic, lexical and stylistic levels).

**Main part.** The purpose of the work is to study the linguistic and stylistic features of Anne Sexton's poem "The Double Image" on the basis of research by post-Soviet and foreign scholars (scientific monographs, articles, dissertations, criticism on Anne Sexton's work and, in particular, on the poem "The Double Image").

**Materials and methods.** The main method of this work is the method of linguistic and stylistic analysis, with descriptive and structural research methods, as well as the method of analysis and synthesis. The method of linguistic and stylistic analysis of texts, the problem of understudy and the specifics of this approach to the study of literary texts, in particular poems and poems, were considered in the works of D. Crystal, M. Candria, Ray J. Parrott, Jr., R. Jakobson, H.G. Widdowson, R. Fowler, G. Leech and others. These scientific articles, textbooks, and monographs are only part of the discourse of initiating a discussion on linguistic stylistics as a rapidly developing science.

**Results and discussions.** First of all, we need to understand what linguistic stylistics is as a science. This concept is primarily associated with the term "linguistic and stylistic analysis of a text". According to O. Selivanova, linguistic and stylistic analysis of a text is "a system of procedures for analyzing linguistic phenomena and verifying the results obtained" (Селіванова, 2006). The encyclopedia "Ukrainian Language" gives the following definition of linguistic stylistics: "linguistic units in terms of additional expressive and stylistic coloring, purposeful choice of linguistic means that corresponds to stylistic and stylistic norms" (Ковалів, 2007).

Ukrainian linguistic stylistics is a relatively young branch of linguistics. Its development began in the 20-30s of the XX century, and its foundation as a separate science in linguistics dates back to the 50s and 60s. A thorough analysis of linguistic and stylistic studies was published by representatives of the Kharkiv School of Linguistics in the period from the 20s to the 30s. The pioneer of this school, who raised the problem of stylistics, was M. Sumtsov in his work "Outline of the Development of the Ukrainian Literary Language" in 1918. The linguist emphasized that it was necessary to divide the Ukrainian literary language into two sections – "the language of art and the language of science and journalism," distinguishing 3 functional invariants of the literary language.

The 50s were crucial for linguistic stylistics, its task was to reveal, based on linguistic analysis, the system of correlation of linguistic units present in a particular text and also the categories that are directly involved in the coverage of the hierarchy of images or its style (Ковалік, Мацько, Плющ, 1984). Traditionally, it is believed that the sprouts of linguistic and stylistic studies arose in conjunction with Charles Balli's work "Treatise on French Stylistics", which dates back to 1909. In his work, Balli rejected the established normative approach to stylistics and developed a linguistic one. In his opinion, the subject of stylistics is everything that is emotional and expressive in language and speech (Жуковська, 2010). It is thanks to the Prague Linguistic Circle (V. Matezius, B. Trnka, J. Mukarovskyi) that it has the hypostasis of a scientific discipline. Although this science is relatively young for Ukrainian scholars, it is interesting to note that linguistic features of the text were studied by medieval scholars, for example, Thomas Aquinas (Кочан, 2008). Moreover, the origins of linguistic stylistics go back to Ancient Greece and Rome. Linguistic observations of the text were available among the linguists of the Ancient East and India, who considered it their mission to study linguistics and poetics. It should be noted that until the 70s of the twentieth century, linguistic stylistics was covered only through the prism of other linguistic sciences, such as grammar and lexicology. The description of a particular linguistic phenomenon was supplemented by stylistic analysis, which, in turn, revealed the structural and functional features of linguistic units. These features required additional rethinking in relation to linguistics.

According to Y. Kovaliv, "linguistic stylistics is a section of stylistics, the science of language styles, the selection of which is determined by the conditions, environment, and tasks of communication" (Ковалів, 2007). The researcher notes that the linguistic stylistics of a work of fiction studies the specifics of expressive discourse, reveals the process and intention of creating a literary text. The rapid development of linguistic stylistics as a science has led to the emergence of updated methods of literary text research. The most apt is the opinion of T. Betsenko that linguistic and stylistic analysis of a text is "an in-depth, detailed analysis of all components of a work of art, which involves the study of its subject matter, the identification of artistic and figurative means and individual authorial features of writing, the observation of the functioning of which helps to deepen the understanding and disclosure of the author's ideological intent" (Беценко, 2017). Using such an analysis of a literary text, it is necessary to analyze the work from 3 perspectives: 1) as an aesthetic phenomenon, 2) distinguishing idiom and author's writing, 3) study of linguistic phenomena: phonetic, lexical, syntactic.

Linguistic stylistics solves the following important tasks: 1) considers the functional factor of language phenomena in oral and written works, 2) distinguishes the comparison of expressive (emotional) and functional styles, 3) identifies the factors that contribute to the creation of the style of a particular work.

Modern linguistic stylistics is diverse. That is why there are several main areas that differ from each other in the methods and techniques of analyzing stylistic phenomena. In particular, these are 1) resource stylistics; 2) functional stylistics; 3) text stylistics; 4) stylistics of literary text. We will be interested only in the stylistics of literary text, because there is still a difference between literary and non-fiction text. It is worthwhile to understand these terms. Ukrainian linguist I. Kovalyk argues that "a text is a written or spoken stream that is a sequence of sound and graphemic elements in syntactic structures (sentences) that express a set of interrelated judgments" (Ковалик, Мацько, Плющ, 1984). Researcher L. Guba defines a literary text as a linguistic phenomenon that contains an exceptional artistic world in its content. This type of text can depict both reality and the author's fictional world (Губа, 2015). The scholar notes that fiction is a reflection of the author's writing and language, thereby reflecting the psychological, social and cultural peculiarities in the author's life. But that's not all. A literary text contains features that are unique to it, for example: 1) it has not only semantic (meaningful) information, but also aesthetic (artistic) information, which is manifested in an emotional, evaluative attitude to what is happening in the work, 2) contains the so-called anthropocentricity, the purpose of which is to model the depicted for the sake of cognition of oneself, 3) is exclusively polysemantic, because the work is ambiguous due to the content of different interpretations, 4) implicit, that is, it necessarily conceals something hidden, hidden from the reader, who does not draw attention to it, thereby ensuring the semantic invariance of the work or a view of it from a different perspective, 5) extraordinary use of tropes, epithets, stylistic figures that absolutely captures the reader's attention. The purpose of the linguistic and stylistic analysis of a literary text is to clearly distinguish the writer's idiom from the linguistic picture of the world of a particular nation, to observe the peculiarities of using certain artistic means in terms of aesthetic and semantic functions, to highlight the idea and dominance of a certain emotion in a literary text (Романюк, 2020).

"I made you to find me," ostensibly a confession of maternal narcissism, could also serve as a motto for Anne Sexton's practice of the confessional *modus operandi*. In the poems that have established her reputation as a confessional poet, she almost always confesses to someone: she has an interlocutor in the poem itself. In "The Double Image," from which the epigraph of this section is taken, addressed to her three-year-old daughter Joyce, the "you" Sexton is usually addressing is an adult and male, the father of a mentor doctor whose authority the poem's narrator both seeks and tries to undermine. In such poems, there is a difference not only in gender but also in status or power between the lyrical subject and his confessor—a difference that is taken for granted by society at large, but which Sexton's poem highlights, disturbs, and destabilizes. More than any other technique, it is this strategy of the subversive apostrophe that gives *To Hell and Halfway Back*, Sexton's first published collection of poetry, its special resonance. The key to revealing the essence of Anne Sexton's poem "The Double Image" is duality. The image of the "double" in the history of literature has been developing since ancient times, and by the 18th and 19th centuries three main directions of this image had been formed: "double" as a mirror image of a person, "double" as a real character, "double" as a mirror image of a character, "double" as a real person, and "double" as the worst, darker part of the personality ("alter ego"). This image is closely related to the categories of duality, dialogism, contrast, split, and ambiguity.

The theme of this poem is motherhood, which carries sadness and joy, the problem of generations (mother and daughter). The poem consists of 7 parts. Anne Sexton uses the motif of reflection to create an image of a "double" at the intertextual level, as the problem of language as an alien medium for a female poet becomes an integral part of her poetry. The journey from imaginary space to symbolic linguistic order is made by the lyrical protagonist in Anne Sexton's poem "Double Image" ("To Bedlam and Part Way Back") (1960), where she tries to convey the double or doubled images of mother and daughter through the images of portraits, self-portraits, and mirrors. The events of the poem are also doubled: the lyrical subject attempts suicide and returns twice in the poem attempts suicide and returns twice from the boarding school, and the mother of the lyrical hero falls ill after her daughter's suicide attempt and accuses her daughter of "infecting her with cancer" (Гонсалес-Муніс, 2015). The author uses the opposition: physical – mental illness, this dichotomy is also embodied in the image of a "female double" looking in the mirror. The portraits of mother and daughter on opposite walls are a manifestation of the mother-daughter relationship, where the portrait of the mother becomes: "my mocking mirror, my overthrown / love, my first image" (Гонсалес-Муніс, 2012). The idea of a double appears in one of Anne Sexton's most important poems, "The Double Image". The poem reflects on the failure of the relationship between mother and daughter, between the poet and her daughter, and between the poet and her mother. Written in 1958, "The Double Image" describes Sexton's suicide attempt and the period of recovery spent in her mother's home. The poem is primarily narrative in nature and begins with Sexton and her daughter watching the fall of the autumn leaves:

"I am thirty this November.  
You are still small, in your fourth year.  
We stand watching the yellow leaves go queer,  
flapping in the winter rain,  
falling flat and washed"

Already at the beginning of the poem, it becomes possible to observe a phonetic technique called alliteration. The repetition of consonant sounds creates a dramatic effect and a certain tension in the author's writing, revealing the secret problems of the soul. Let us note the number of means that were found in the poem at all levels. Phonetic level – alliteration, repetition, rhythm, melody. Lexical level – metaphors, metonymy, antonyms, litany, hyperbole, contrasts, comparisons, appeals (these appeals are directed to Joyce's daughter, who gives intimacy and privacy to

the poem), epithets, periphrasis, personification, allusion (it is quite interesting that Sexton in a very intimate poem turned to comparing her "image" with a character that visualizes the tragedy of her fate). The syntactic level includes ellipses, sentences with repetitions, refrains (repetition of sentences in stanzas), rhetorical questions, and inversion. Let's start with the phonetic level and its techniques. The poem has an infinite number of alliterations, which is preserved throughout the work. Here are some examples: "love your self's self where it lives, all that summer sprinklers arched over the seaside grass we talked of drought while the salt-parched field grew sweet again" – "we drove past the hatchery, the hut that sells bait, past Pigeon Cove, past the Yacht Club, past Squall's Hill, to the house that waits still, on the top of the sea, and two portraits hung on the opposite walls". In these passages, we can see images of nature transforming Anne's memories of happy moments spent with her daughter, although they were quite rare. Sexton emphasized this in the poem as follows: "There is no special God to refer to; or if there is, why did I let you grow in another place".

It should be emphasized that although alliteration is the main phonetic device in the poem, which conveys the tragic distance between the mother and daughter, the rhythm is quite clear, which creates the dynamism of the narrative, reflections, and reminiscences. Another phonetic device, repetition, creates the "duality" of the poem's depiction, the contrast between Anne's relationship with her mother and Anne's relationship with her daughter Joyce: "And this is how I came to catch at her, and this is how I lost her", "I missed your childhood, tried a second suicide, tried the sealed hotel a second year". These lines symbolize a predictable turn in the relationship. In the first case, Anne lost her mother, and in the second, Sexton lost her daughter's childhood. This is a vicious circle that Sexton wanted to break by committing suicide. At the lexical level, we find a huge number of means. Metaphors symbolize Sexton's hallucinations and sometimes schizophrenia associated with suicide. The metaphors refer to evil spirits, witches, who invaded Joyce's mother's brain when she was born: "Ugly angels spoke to me. The blame, I heard them say, was mine. They tattled like green witches in my head, letting doom leak like a broken faucet; as if doom had flooded my belly and filled your bassinet, an old debt I must assume". The poet hears their voices telling her to commit suicide. This passage shows Anne's contradiction: she realizes that the angels are disgusting, she needs to get rid of them as soon as possible and live a happy life with her daughter, take her to her home, on the other hand, she remembers her mother and believes that death is better than life. She goes on to write that it is easier to die than to love. As she continued to live, she gradually turned into a walking dead man: "putting me armless and washed through the rigamarole of talking boxes and the electric bed." Here we find the oxymoron "talking boxes". The most important thing is to analyze the metaphor "electric bed", which is associated with the desire to die in peace, not to worry about what is happening now.

The metonymy of "letting weekends contain us" again brings to mind Anne's memories of her daughter, whom she both loves and hates. This is the main paradox and irony of this, as Sexton notes, "very personal poem". Such a personification as "shadow marks my bone" (the shadow is depicted as if it were the same shadow, "the double image") reflects the rottenness of the soul. The most apt now is the mention of the allusion inherent in the work: "I rot on the wall, my own Dorian Gray". Thus, Sexton compares his fate to that of the young man Dorian Gray. Interestingly, if we recall the plot, Dorian committed suicide, just like Sexton, by attacking his portrait, which aged instead of him. A similar procedure can be traced in the poem. It is as if she throws herself at the second image, that of her relationship with her daughter, and ends her life by committing suicide, realizing the inevitability of punishment. The personalization "they sent me letters with news, with witches at my side" makes it clear that the witches are not real, they are just voices in my head. By the way, the poem contains a lot of pronouns that represent the otherworldly (spirits, witches, angels) – they, them and confessions, revelations with his daughter – I, you, my, your, mine, which reproduce the informal atmosphere and privacy of their conversation. The poem is full of epithets – "yellow leaves" (used many times and symbolizing frostiness, frozenness of the soul), "guilty soul", "chill, north light" and "south wall" evoke contradictions, dissonance between the paintings that were on the south wall and the north wall, flooded with cool light. The key epithets can be found in the climax at the end of the poem, where the tension of the work is maintained and at the same time its resolution is achieved: "I, who was never quite sure about being a girl, needed another life, another image to remind me. And this was my worst guilt; you could not cure or soothe it. I made you to find me." Sexton's daughter, Joyce, is her flesh and blood, and she resembles Anne physically and spiritually. That's why Sexton said she needed her to find herself. Looking at Joyce, it is as if she is looking at herself in the mirror many years ago, reflecting on her relationship with her mother. By the way, I noticed that the word mother is not often mentioned in the poem, hinting at the dramatic nature of the relationship and possible complaining about fate. It seems that Sexton's tongue does not turn to say the word mother. Therefore, for Sexton, the motif of recalling moments of life with her daughter is a valuable source of information about Joyce, whom she left for her grandmother, as the line "to be a mother and be gone" conveys. "The Double Image" also contains addresses that the author addresses to her daughter – "little piglet, butterfly girl with jelly bean cheeks," "disobedient three, my splendid stranger," "my little child, Joyce." These references emphasize a mother's love for her daughter. The similes are directly related to the theme of death, its subtlety: "as if death were catching", "as if my dying", "like an awkward guest", "as if she were petrified", "your smile is like your mother's". The juxtaposition "the young face, the foxes' snare" describes Lady Anne, who is depicted on the north wall. Although she has a young face, she realizes the transience of life and the inevitability of resembling the southern image, which she symbolizes with the outgrown death. Litote "I couldn't get you back, except for weekends" represents the very small amount of time devoted to one's child. Only weekends are those rays of sunshine when Anne calms herself down for a moment. The antonyms contrast Joyce's stay with her grandmother and her mother: "for the last time... now you stay for

good". The crucial key phrase in the poem, which reveals the confessional type of Sexton's poetry, is also based on the contrast "I made you to find me." Antonyms are also present in the description of Anne's expectations, whether it will be a boy or a girl: "I didn't want a boy, only a girl, a small milky mouse of a girl". Hyperbole creates a grotesque of Anne's firm beliefs about her life: "I, who was never quite sure about being a girl, my worst guilt, you couldn't cure or soothe it." We gradually move on to the syntactic level. Sentences with repetitions reproduce the uncertainty of Sexton's mood or her pre-existing melancholy and depressive mood: "a graduate of the mental cases, with my analyst's okay, my complete book of rhymes, my typewriter and my suitcases". This sentence: "my mocking mirror, my overthrown love, my first image" depicts the picture of Sexton's mother, who appears to Anne as a rejected love, a love on automatic, because she is her mother. Through the repetition of the pronoun "my" and the use of epithets for "first image," Anne conveys the intensity of her emotions and their palette. The inversion in the sentences makes us, the readers, listen to the inner monologue (or, if we can say, "stream of consciousness") in her head, the chaos of her thoughts: "I cannot forgive your suicide, my mother said", "Surgery incomplete, the prognosis poor, too late to be forgiven now, the witches said". The reflection of the negative relationship with her mother seems to force Anne to separate herself. This requires a spiritual guide. Since Joyce's daughter was the only friend in difficult times, who cannot always be with her mother (Sexton senses this, anticipating the disaster in advance), she begins to listen to the voice of the witches, the spirits in her head, who tell her that it is too late to forgive her mother for her childhood. It is quite a turning point, full of contradictions. Even though her mother was on the verge of death, Anne decides not to forgive her mother because the spirit said so. But the mother could not forgive Anne for her suicide, so the latter decided to take revenge. Refrains are used to emphasize the emotionality of the work once again and to avoid forgetting important details of the plot, such as the portrait: "I had my portrait done instead...they had my portrait done instead...and in the morning I had my portrait done". The final sentence symbolizes the point of inevitability of fate from the creation of her portrait, which seems to serve as a talisman for Anne not to go crazy. The rhetorical questions reinforce the evil game of fate with Anne. They evoke the expression of the conversation, its dynamism, and create the effect of a dialog and contact with the readers, who sympathize with Sexton in her agony: "Why I would rather die than love, how your innocence would be hurt and how to gather guilt like a young intern his symptoms, his certain evidence." Even the young intern has a certain awareness of the symptoms of the disease, of guilt, Joyce's mother does not even know this, but she knows one thing for sure – it is easier to die than to love. Joyce's innocence makes her feel sorry for her and at the same time hate her child for being sinless.

**Conclusions.** The paper analyzes the features of Anne Sexton's poem "The Double Image" with the help of linguistic and stylistic analysis, which made it possible to see it from a different perspective. It is important to note that linguistic and stylistic analysis is not only an analysis of linguistic and stylistic means at all levels – phonetic, lexical and syntactic, but also an acquaintance with the poet's idiom, her social status and dreams, and the turning points in her life. This poem is based on real events in Anne Sexton's biography. That's why it was so important to get acquainted with her biography and artistic style, her circle of interests. Then the poem "The Double Image" will sparkle with new colors for the readers, though mostly dark ones. Analyzing the artistic and stylistic means used in the poem, it becomes possible to prove that the poem is autobiographical and intimate, written in the form of a confession and some dialogue with her daughter, which reflects the contradictions in Anne's soul, filled with tragic events ("tried the second suicide") and misunderstandings in the relationship between mother and daughter in two generations, in two images. It is known that linguistic and stylistic analysis as a method includes a variety of methods of approach to "deciphering" the key idea and intention of a work. It is only by considering the text comprehensively, and not by choosing a few methods from the available ones, that it is possible to reveal images, symbols, and allusions as fully and accurately as possible. Although Ann confesses to Joyce that she was a bad mother, the latter's love is manifested in her tender references to her daughter, describing her as an innocent angel. The last stanza of the poem is its culmination and denouement. Anne was not sure if she was a girl. There is an irony here about a society that believed, albeit stereotypically, that a woman should only bear children, serve cocktails, and please her husband. But she did not feel happiness as a woman. It seems as if she associated herself with an amorphous person who had lost a sense of certainty in her life. In order to find herself, she sought a different life, a different "image". As Anne writes, this was her biggest fault and there was nothing her daughter could do about it. The passage of time, which spreads slowly through Anne's body, left her with no hope of finding her "I," although very often the sentences in the poem begin with the pronoun "I," reflecting her own vicissitudes and experiences. The culmination and resolution of the poem is the last sentence: "I made you to find me". In this way, Anne confesses that she needed her daughter only to reflect herself. But this did not bring any good, because history repeats itself. The mother doesn't understand her daughter and is moving away from her, and only weekends are the happy moments of life for the daughter and mother. That is why the author wanted to commit suicide. The location of the portraits in the north and south could be an attempt to erase the green evil from her inner "ugly angel" who was bothering her and telling her not to forgive her mother. Anne was also a daughter, like Joyce, so because she did not forgive her mother, Joyce would not be able to forgive her mother for distancing herself from her.

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