

CONCEPTUAL OXYMORON: CLASH OF FRAMES

The paper focuses on revealing cognitive mechanisms that lead to the emergence of novel verbal poetic images which cause a possible breakthrough in the conceptualization of the world. In the framework of cognitive linguistics a poetic image is viewed as a textual construal and a cognitive structure which has two planes – conceptual and verbal.

Conceptual analysis of rich empirical data obtained from contemporary American and Russian poetry suggested figuring out two groups of verbal poetic images: the old (archetypes and stereotypes) and novel ones (idiotypes and kainotypes).

A poetic image is a verbal embodiment of the configuration of various conceptual schemas (metaphoric, metonymic and oxymoronic). It is proved that the degree of novelty of verbal poetic images is predetermined by the type of conceptual oxymoron that underlies their verbal form. Conceptual oxymora reflect a paradoxical way of conceiving of attributes and properties of things, objects, or phenomena of life. Exploration of novel verbal images through the lens of G.Lakoff's theory of metaphor and Ch. Fillmore's frame semantics led to the conclusion that cognitive operations of overlaying, overlapping and clashing serve as a criterion for classification conceptual oxymora into ontological and epistemic (further subcategorized into structural and orientational). *Ontological* conceptual oxymora such as POSSIBLE VS. IMPOSSIBLE, ALLOWED VS. NON-ALLOWED, EVIL VS. VIRTUE, BEAUTIFUL VS. UGLY underlie archetypal and stereotypical verbal poetic images like “*sinful pleasures*”, “*awfully beautiful*”, “*unbearable happiness*”, “*a perfect fool*”, “*невыносимая радость*”, “*совершенный дурак*” – formed as a result of **overlaying** an ontologically correspondent attribute of one entity onto an opposite member of the same domain. The cognitive operation of **overlapping** the entities that structure the conceptual domains of contradictory objects, things or phenomena underlie idiotypal poetic images which descend to *structural* conceptual oxymoron: “*sweet pain*”, “*clinking silence*”, “*My life has been a joke, a dance that walked, a song that spoke*” (Angelow), “*her eyes glared with cold fire*” (Wylie), “*сладкая боль*”, “*звенящая тишина*”, “*светлая грусть*”. Epistemic *orientational* oxymoron HERE VS. THERE, HERE/THERE VS. NOWHERE, PRESENT VS. PAST, PAST VS. FUTURE, FUTURE VS. PRESENT, GOOD VS. BAD underlie kainotypes: “*Progress is a comfortable disease*” (Cummings), “*leading up the stairs going down*” (Levertov), “*The imperfect is our paradise*” (Stevence) “*Ты – моё будущее прошедшего*” (Коцюба), “*вверх по лестнице, ведущей вниз*” (Горнон); “*Совершенство – скучно, совершенство – зло*” (Королев), “*Иго – благо, Бремя – рай*” (Королев) – formed as a result of **clashing** the frames of knowledge entrenched in human's conscience and those verbalized in a poetic expression. Such poetic images challenge or change our understanding or views of things, events, or phenomena of life. The cognitive ground for epistemic oxymora lies in physical experience of space and time and cultural or intellectual experience in moral imperatives.

Key words: *conceptual oxymoron, ontological, epistemic, cognitive operations, overlaying, clashing, overlapping.*