

IMAGERY SPACE OF RUSSIAN POETRY: A COGNITIVE PERSPECTIVE

My research focuses on revealing the nature of verbal poetic images from a cognitive perspective and aims at building an original typology of images in contemporary Russian or any poetry. It highlights cognitive mechanisms that lead to the emergence of novel 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. It is hypothesised that a verse represents a *poetic imagery space* that can be regarded as the medium where everyday concepts undergo modifications and become poetic images. The image landscapes of poetic texts differ from each other in the way poetic images are interwoven in them.

The conceptual plane of the image is understood as a unity of the eidetic (holistic) and the logic (discrete). The idea of discreteness has been laid at the basis of conceptual analysis of verbal poetic images within the framework of idealized cognitive models or image-schemas (Lakoff 1987: 68-76).

A verbal poetic image is a multifaceted phenomenon, a verbalized knowledge in the text construed by preconceptual, conceptual and language domains. Preconceptual domain rooted in the cognitive unconscious (Lakoff 1999) is an implicative matrix of the «collective unconscious» (Jung 1991) which underlies each poetic image. It is an archetype revealed in human's mind through consciousness as archetypal image-schemas. An archetype is a gestalt structure, eidos of the image, its aura. It resides in the unconscious conceptual system and functions as «hidden hand» that shapes how the human being conceptualizes all aspects of his experience (Lakoff 1999: 13). Conscious thought is the tip of an enormous iceberg. Unconscious thought is 95 per cent of all thought and it shapes and structures all conscious thought (op. cit.: 13). The latter is structured by basic (archetypal in the context of this work) image-schemas (Johnson 1987:44). «Archetypal patterns (schemas) flourish on the fairy tale land of poetry» (Campbell 1989: 17). It means that archetypal image-schemas give rise to verbal poetic

images through cognitive operations of extension, elaboration and composition via conceptual metaphors and metonymies.

Conceptual structures of verbal poetic images serve as a parameter for their typological classification as far as they manifest the so called «space and time» aspects in the formation of conceptual configurations. Conceptual analysis of rich empirical data obtained from contemporary American poetry suggested figuring out two groups of poetic images: the old (archetypes and stereotypes) and new ones (idiotypes and kainotypes).

Conceptual analysis of the corpus data obtained from contemporary Russian poetry suggested figuring out two groups of verbal poetic images: the old (**archetypes** and **stereotypes**) and novel ones (**idiotypes** and **kainotypes**). *Archetypes* descend to archetypal image-schemas: “Господи, ты светишь таким светом /Что я не вижу тебя” (Аранзон) – GOD IS LIGHT. A poetic image acquires a status of *stereotype* due to the frequency of its use in a cultural community and the well-established identity of its authorship: *река жизни, море бед, очи ясные, лес дремучий, красна девица*. The cognitive operation of specification leads to deviation from the stereotype, to emergence of a new poetic image – *idiotype*. It is a complex image which reflects idiolect and idiostyle of the author, his/her peculiarities of world perception. *Kainotypes* like: “Изо – благо, Бремя – рай” (Королев), – are 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.

Archetypal verbal poetic images descend to archetypal image-schemas, the core of an archetypal image is a mythologeme.

According to their function in the image space of poetic text world archetypal poetic images are classified into: archetypal image-sujets, archetypal image-symbols and archetypal poetic image-motifs. Archetypal poetic images of sujet possess suggestive function. Because they are built on a familiar archetypal sujet they present no difficulty for their interpretation by an ideal reader. F.i., «*Elijah*

rode up into the sky in a chariot of fire» (Sandburg,431); «... when Charon quit poling his ferry and you got out on a smoking bank and stood watching the boat disappear on the black waters of Lethe...» (NA, 173); « ..before God took a hunk of mud and made Man...» (Sandburg, 431).

Archetypal symbolic images, such as: «*Life is just a bowl of cherries*» (Sandburg, 660); «...*Jacob's ladder...*» (Sandburg, 664) – require the knowledge of symbols which are entrenched in the consciousness of a certain cultural community.

Psychological archetypes underlie archetypal poetic images-motifs. Thus, in a poetic image: «*I know I came from salt-blue water-gates*» (Sandburg 100), – one can discern the archetype of WATER, and in a poetic image: « *The whistle of a boat | Calls and cries unendingly | Like some lost child| In tears and trouble | Hunting the harbor's breast | And harbor's eyes.*» (Sandburg, 5) – the archetype of MOTHER.

Archetypal poetic images play an important role in intertextual links, they unfold the frontiers of the texts establishing connections in space and time.

A stereotypical verbal poetic image is defined on the criteria of function and frequency of usage. A poetic image acquires a status of stereotype due to the frequency of its use in a cultural community and the well-established identity of its authorship. It must be entrenched into the community conscience through generalization as a cognitive procedure and stereotyped intertextually as a result of its frequent use by other poets. The stereotypical verbal image in the first group of images is « the river of life» as it has a definite author (Homer) and frequent citation by different poets through centuries. Besides it descends to an archetypal image «the river of Lethe».

The cognitive procedure of **specification** leads to deviation from the stereotype, to emergence of a new poetic image – idiotype. For instance, specification of the prototypical schema **HUMAN LIFE (whole) is MOTION (part)** results in the sub-schemas **HUMAN LIFE is AN INTENDED MOTION**. The sub-schema is

developed into the idiotypes: **HUMAN LIFE IS A RACE** (*and half his lifetime lapsed in the hot race*: Owen), **LIFE is A JOURNEY** (*two roads diverged in a wood, and I - I took the one less traveled by*: Frost). Frost's idiom is modified into the kaintype via cognitive procedure of **elaboration**: *but I have promises to keep and miles to go before I sleep*, where the image of **INTENDED MOVEMENT** overlaps with the image of **DUTY** to be carried out by humans.

Idiom is a prototype's modification preferred by a particular writer. It is a complex image which reflects idiolect and idiom of the author, his peculiarities of world perception. Among idioms there can be found *kaintypes*, or the concepts the novelty of which provide a breakthrough into a new conceptual domain. In certain cases a clash between the image space of the archetype and the image space of the idiom gives birth to a kaintype.

The analysis of the data confirms the hypothesis put forward in the paper. One of the most frequent archetypal concepts found in poetry is HUMAN LIFE. A prototypical incarnation of this concept is represented in the metaphorical image schema **HUMAN LIFE is like WATER**. Specification of this schema results in the sub-schema **HUMAN LIFE is like RUNNING WATER**. This sub-schema is developed into the idioms **HUMAN LIFE is like A RIVER** (*this river of young-woman life*: Sandburg) and **HUMAN LIFE is like A STREAM** (*life's clear stream*: Frost). The example of a kaintype is **HUMAN LIFE is like A SHOWER** (*in a shower of all my days*: Thomas), in which the image of RUNNING WATER is expanded via adding the concepts of **INTENSITY** and **ABLUTION**.

Within a poetic image space we observe the extension: archetype → prototypes → idioms → kaintypes. Conceptual metaphor serves as a cognitive mechanism to trigger this extension. Another mechanism which performs the same function is conceptual metonymy. This statement can be illustrated by the prototype **HUMAN LIFE (whole) is MOTION (part)**. Specification of this prototypical schema results in the sub-schemas **HUMAN LIFE is AN INTENDED MOTION**. The sub-schema is developed into the idioms: **HUMAN LIFE IS A RACE** (*and half*

his lifetime lapsed in the hot race: Owen), LIFE is A JOURNEY (two roads diverged in a wood, and I - I took the one less traveled by: Frost). Frost's idiom is modified into the koinon: but I have promises to keep and miles to go before I sleep, where the image of INTENDED MOVEMENT overlaps with the image of DUTY to be carried out by humans.

Image-schemas are viewed as cognitive units of storing and processing the information, knowledge of the image picture of the world. Image-schemas are the result of extension of eidetic (holistic, gestalt) archetypal image into logos (discrete) image structured by conceptual domains related to metaphoric or metonymic projection of the world. Image-schema reflects general capacity of a human being to conceptualization of reality by metaphorical mapping of one conceptual domain onto another. Thus, archetypal perception of DEATH as something awful, incomprehensible, dark is transformed into archetypal image-schema DEATH IS DARKNESS. Further extension of this schema via cognitive operations of specification and elaboration may lead to different configurations of image-schemas within verbal poetic image. For instance, R.Frost's poetic image «*I have been acquainted with night*» (Frost, CP, 46) contains several conceptual image-schemas: DEATH IS DARKNESS; NIGHT IS DARKNESS; NIGHT stands for DEATH (metonymy); DEATH IS A LIVING THING (one can be acquainted with it).

A verbal poetic image is structured by two domains: target and source. Each domain is structured by entities which are related to each other by various stylistic devices. At the conceptual level these entities are represented by concepts related via conceptual metaphors and metonymies. Conceptual plane of a poetic image is structured by mental spaces of the verbal image entities. Verbal poetic images differ from each other not only by their surface structure in the textual world, but also by the configurations of mental spaces in their conceptual structures.

A poetic image is a verbal embodiment of the configuration of various conceptual schemas (metaphoric, metonymic and oxymoronic). Similar to the types of conceptual metaphors [Lakoff, Johnson 1980] the paper suggests

classification of conceptual oxymora. 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.

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Following R.Gibbs we assume that besides conceptual metaphor and metonymy conceptual oxymora is another schema and model of figurative thought which explains paradoxical reasoning of the events and phenomena of human life and reflect poetic schemas for conceptualizing human experience and the external world, ability to conceive of ideas, objects, and events in oxymoronic way [Gibbs 1993: 395].

Conceptual oxymoron is the way of human paradoxical conceiving of the things, objects and phenomena of the real and imaginative world as a result of contrastive mappings of opposite entities in one and the same conceptual domains or different ones. The cognitive basis or conceptual ground for paradoxical thinking lies in ontologically existing binary opposition like death-life, sky-earth, up-down which are indispensable issues of human life. Sense relation of oppositeness (dark-light, long-short), contradiction (evil-virtue, beauty-ugliness, true-false), reversiveness (dress-undress, dead-alive, open-shut) and antinomy (man-woman) are entrenched in human conscience. It is a kind of built-in logical twoness [Werth 2002].

Similar to G.Lakoff's classification of conceptual metaphors into ontological, orientational, conduit and structural we elaborated the classification of conceptual oxymora. Semantic and conceptual analysis of poetic images formed on the basis of contrastive tropes (oxymoron, irony, antithesis) revealed differences in mechanisms of their formation. The ontological and epistemic correspondences underlying contrastive mapping are taken as the main principle of their differentiation. According to this principle we classify conceptual oxymora (CO) into two groups: ontological and epistemic. We define the first one as those which

reveal a paradoxical way of conceiving of things, objects, events, states and ideas as material entities or substances. **Ontological oxymora** are grounded in humans experience of manipulating with properties and attributes of things, objects or ideas in a paradoxical way, in humans capacity to cognitive operations of contrastive mapping resulting in cognitive procedures of overlaying, overlapping or clashing.

Epistemic oxymora reflect discrepancy, incompatibility or conflict, incongruity between reality and ones belief about it, between certain expectations and representation. They may challenge or change our understanding or views of things, events, or a phenomenon of life. The cognitive basis for epistemic oxymora lies in intellectual experience of humans, in their capacity to simulation with different types of knowledge about the things, objects and life situations or state of affairs in the world. The humans are apt to conceive of violation of systematic correlations in cultural experience, deviation from standard norms of organization of cultural experience, incongruity of one's expectations, violation of the Truthfulness maxims according to Grice. As a rule epistemic oxymoron underlies ironic expressions.

The further step in classification consists in working out the criteria for subcategorization. We assume that type of mappings as cognitive operations and procedures serve as a criterion for differentiation of the kind of conceptual oxymoron underlying a poetic image. Thus, contrastive mapping consisting in **overlaying** an ontologically correspondent attribute of one entity onto *opposite* member of the same domain is characteristic of ontological conceptual oxymoron like "*awfully beautiful*". To this group belong most stereotypical poetic images: *pretty awful, damn nice, perfect fool, terribly exciting, desperately happy, unbearable happiness, raging beauty*.

Ontological oxymoron helps to reveal new features and attributes of the things, to see the phenomenon in a new light or from other angle of view.

The cognitive operation that leads to **overlapping** of the entities that structure the conceptual domains of the *contradictory* objects, things or phenomena underlie poetic expressions which descend to *structural conceptual oxymoron*. "*Sweet*

pain”, “*My life has been a joke, a dance that’s walked, a song that spoke*” (Angelou) “*her eyes glared with cold fire*”(Wylie)

To epistemic CO we refer **orientational** CO which reveal the **clash** between the system of knowledge entrenched in human’s conscience and that one verbalized in a poetic expression. The cognitive ground for orientational CO lies in physical experience of space and time relations and cultural experience in moral imperatives.

The type of a conceptual oxymoron is also defined according to the kind of modality: alethic, deontic, epistemic, axiological [Dolezel 1998, p.113-128] – embodied in the verbal structure of a poetic image. Ontological conceptual oxymora POSSIBLE VS. IMPOSSIBLE, ALLOWANCE VS. NON-ALLOWANCE related to alethic and deontic modality underlie archetypal and stereotypical verbal poetic images like “*sinful pleasures*”, “*awfully beautiful*”, formed on the basis of cognitive operation of overlaying an entity of the source domain onto the opposite entity of target domain. Structural conceptual oxymora KNOWLEDGE VS. IGNORANCE reflecting epistemic modality and orientational: HERE VS. THERE, HERE/THERE VS. NOWHERE, PRESENT VS. PAST, PAST VS. FUTURE, FUTURE VS. PRESENT which show spatial and time relations, underlie idiotypes and kainotypes: “*Eternity – the Untold story*” (Dickinson), “*Progress is a comfortable disease*” (Cummings), “*The imperfect is our paradise*” (Stevence), “*You are my future of the past*” (Bly), “*leading up the stairs going down*” (Levertov) – formed as a result of clashing or overlapping entities of source and target domains. Axiological conceptual oxymoron POSITIVE VS. NEGATIVE, GOOD VS. BAD underlies each contrastive trope or figure (oxymoron, irony, antithesis) manifested in a verbal poetic image.

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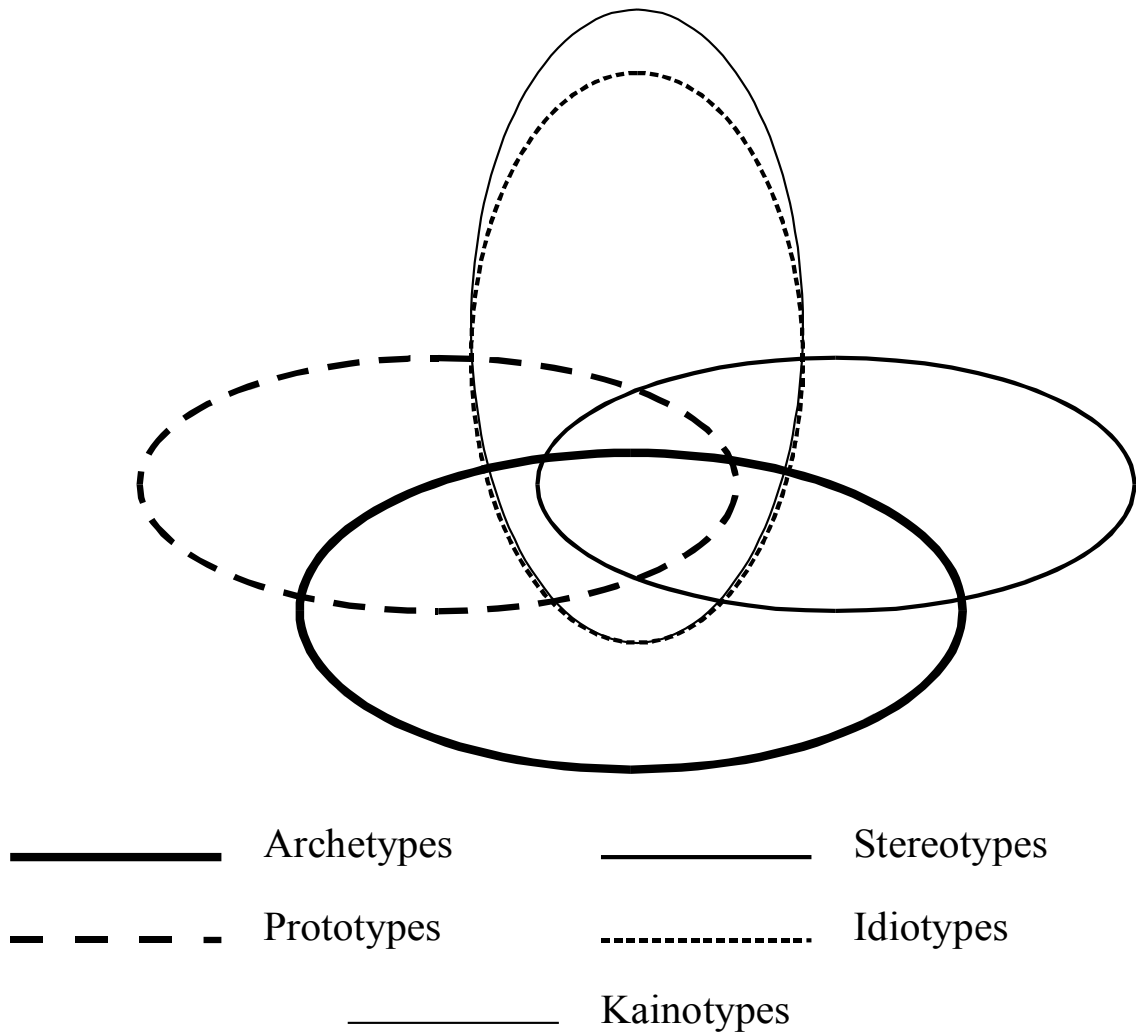
stereotypical verbal poetic images like “*sinful pleasures*”, “*awfully beautiful*”, formed on the basis of cognitive operation of overlaying an entity of the source domain onto the opposite entity of target domain. Structural conceptual oxymora KNOWLEDGE VS. IGNORANCE reflecting epistemic modality and orientational oxymora: HERE VS. THERE, HERE/THERE VS. NOWHERE, PRESENT VS. PAST, PAST VS. FUTURE, FUTURE VS. PRESENT which show spatial and time relations, underlie idiotypes and kainotypes: “*Eternity – the Untold story*” (Dickinson), “*Progress is a comfortable disease*” (Cummings), “*The imperfect is our paradise*” (Stevence), “*You are my future of the past*” (Bly), “*leading up the stairs going down*” (Levertov) – formed as a result of clashing or overlapping entities of source and target domains.

Structural conceptual oxymora KNOWLEDGE VS. IGNORANCE reflecting epistemic modality and *orientational* oxymora: HERE VS. THERE, HERE/THERE VS. NOWHERE, PAST VS. FUTURE, FUTURE VS. PRESENT which show spatial and time relations, underlie idiotypes and kainotypes: “*Ты – моё будущее прошедшего*” (Коцюба), “*вверх по лестнице, ведущей вниз*” (Горнон); “*Совершенство – скучно, совершенство – зло*” (Королев), – formed as a result of clashing or overlapping entities of source and target domains. They may be compared with similar verbal images from American poetry “*Progress is a comfortable disease*” (Cummings), “*The imperfect is our paradise*” (Stevence).

Contours of the imagery space in American poetry are revealed via the analysis of conceptual and functional properties that characterize different types of verbal poetic images. The integrative approach to the theory of imagery helped to update the techniques of conceptual analysis of verbal poetic images and to work out the integrative cognitive model of verbal poetic image and imagery space reconstruction.

Graphically the interweaving and blending of different image spaces is shown in figure 1.

Figure 1.



In any poetic text we can find typologically different verbal images. The way they are interwoven within each other form the ornament of the text, the original landscape of its image space. Stereotypical images constitute its profile. Their understanding leads to a central, prototypical reading of a text. Archetypal images are the depth of image space, while stereotypes are the width, they reflect cultural traditions of the people. Idiotypes are always highlighted in the text, they make certain meanings of the text more salient, providing its comprehension. Archetypes make dialogues with the past, kainotypes - with the future, stereotypes communicate with contemporaries and the eternity. Image space exploration is a cognitive track for insight text interpretation.

Analogical reasoning as a general principle of cognitive analysis serves the unfolding mechanism of image formation in the image space of a poetic text. This principle illuminates how the elements of one cognitive domain are mapped onto another, explicating the nature of linguistic phenomena occurring in the creation of images such as metaphor, metonymy, oxymoron and all types of repetitions.

It is claimed in this paper that besides analogical, counter and associative reasoning underlie all types of mappings. Mapping is universally recognized as a cognitive operation of drawing analogies using different skills of seeing similarity (Holyoak, Thagard 1995; Freeman 1997). Analogical mappings are viewed as higher level reasoning processing, not at the core of direct language interpretation (Fauconnier 1994: xxv). A variety of constructions involving analogy, metaphor, and hedges set up multispace configurations with source, target, generic and blended spaces that project onto each other in several directions.

The paper assumes that analogical and associative reasonings are central cognitive processes which govern human's conceptualization of reality. Analogical reasoning as a general process embraces various cognitive and linguistic operations and procedures of mapping the source and target domains of verbal poetic images. Analogical mapping underlies poetic images based on conceptual metaphor, while associative mapping underlies those based on conceptual metonymy.

Analogical mapping covers a set of attributive, situational and constructional cognitive operations within different domains of the image space. Constructional mapping as an operation is of cognitive and linguistic nature. It is traced at all linguistic levels: phonetic, morphological, lexical and syntactic.

An integrated model of processing the text has been worked out in this paper for the interpretation of poetic texts. This model is based on the possible-world theory, complemented by schema-theory and basic assumptions of the theory of cognitive metaphor and conceptual integration (blending). Image space exploration is regarded as a starting point in the interpretation of the poetic text world.

Poetic text world is viewed as a cognitive construal which arises as a result of interpretation between reader and the language of the text. More precisely, a text-world corresponds to the configuration of schemata that are instantiated by a reader during the processing of the text. It is assumed in the paper that possible-world models are rather limited in their treatment of figurative language. Their main contribution is to highlight the fact that literal and figurative language have opposite ontological implications. Possible-world theory allows the description and classification of the poetic text-worlds on the bases of accessibility relations that link them to the actual world, but it is generally insensitive to the linguistic make up of the texts in the projection of the text-worlds. Schema theory approach is systematically related to a linguistic analysis of the poetic texts. Linguistic data serve as triggers for selecting the necessary schemata.

Texts may challenge or confirm existing readers' beliefs and assumptions. A schema-theory approach helps to pin down the way in which the readers' background knowledge interacts with the language of the texts and show how the former is altered or reinforced.

Schema is a cluster of knowledge representing a particular generic procedure, object, percept, event, sequence of events, or social situation (Johnson 1987:19). It is a cognitive model of some aspect of the world that is used in comprehending human's experience and in reasoning about it (Lakoff, Turner 1989:65). Schema and schemata underlie metaphorical relationships, as well as describe the different ways in which such connections may be established (Semino 1997:210). In our view the use of schemata is motivated by the need to provide an answer how one domain of the image remind us of another. According to R. Shank, reminding is central to comprehension (Shank 1982:79) as it involves finding the correct memory structure to process the verbal poetic image. Stereotypes and archetypes correspond to memory structures in this work. The notion of prototypical image-schemas correspond to the notion of schemata reinforcement. Stereotypical and archetypal verbal poetic images trigger the readers' reinforcement schemata which helps to reconstruct the prototypical meaning of the poem. Idiotypical images

trigger refreshment schemata. The latter challenge and potentially refresh the readers' existing sets of beliefs and assumptions and contribute to the creation of a text-world that readers perceive as unconventional or novel. Idiotype's potential for schema refreshment can be explained by the cognitive mechanism of its formation in the text. Idiotypical verbal images are construed by relational and situational mapping, the aim of which is not the **perceiving** similarity between two domains as it takes place in the formation of stereotypes, but the **creation** of similarity, which leads to the attribution of new properties to the target (tenor) domain.

Kainotypes construed on complex mapping besides refreshment schema trigger revelation schemata, which lead to **construction** of a new reality or a new attitude to a world constructed in the textual world of a poem.

Thus, exploration of the image space of the poetic text is viewed in this paper as the first stage of the interpretation of the textual world. The second stage presupposes text-worlds exploration, which lies in analysis of text anomaly and its role in a new world creation, in establishing intertextual connections and appreciation of their impact on the interpretation of text message.

The function of text anomalies in a poetic text differs from its function in prose. Anomalies in a poetic text are always intended and found mainly on the compositional level.

To illustrate the way cognitive analysis works I suggest the poem of A. Lawrence "Peoplization of America":

I am part of that Power, not understood

Which always wills the Bad and always works the Good

New page was turned

When Twins were ruined.

Binladenism up-turned

Great Chain of Being

Manunkind new messia cured
And strong you-i peoplize the living.

The image space of the verse comprises various poetic images converged or diverged in it. The sense of kaintype “*common disaster consolidated citizens of the USA, cured them from the spirit of inhumanity and alienation, in the long run resulted in the American nation formation, turning the salad of American population into a nation*” is formed as a result of interrelation and interdependence of all images of this poetic text.

Image space of the verse is built via convergence and divergence of images embodied in various types and kinds of verbal poetic images, linked to each other in the text by juxtaposition. The latter is a means of divergence of images in a poetic text. Stereotypical image “*New page was turned*” results from convergence of conceptual metonymy – *a page of life* (PART) stands for *life* (WHOLE) – and conceptual metaphor LIFE IS A BOOK underlying archetypal image “*The Book of Life*” taken from the Bible “*Another book was opened, which is the Book of Life*” (Revelation 20:12). Located in a strong position of the text (at its beginning) this image serves as a vantage point in perspectivization of the kaintype and reconstruction of the image space [И.В.Арнольд, R. MacLaury].

Basic conceptual schemas LIFE IS MOTION, LIFE IS A CONTAINER (metaphoric) and TERRORISM stands for EVIL (metonymic) underly idiom “*Binladenism up-turned Great Chain of Being*” built on poetic metaphor and metonymy. On the text level metonymy *Binladenism* is created as a result of conceptual integration of metaphor-personification Bin Laden IS EVIL and metaphor-identification TERRORISM IS EVIL, embodied in the text via constructive mapping of language units *Benladen* and *terrorism*. Their compression generates neologism *Binladenism*. The phrase *Great Chain of Being* relates us to G.Lakoff's and M.Turner's book “*More than Cool Reason*” where this term means a cultural code model, a set of basic conceptual metaphors entrenched

in human conscience and by virtue of which we conceptualize and understand our Being [G.Lakoff, M.Turner 1989: 166-180]. Commonly, the Great Chain of Being is a universal cultural code which is taught as background to literature and the history of ideas, it concerns the relations of human beings to society, God, and the universe. It is extremely widespread and occurs not only in Western culture but throughout a wide range of the world's cultures. In the context of the verse due to the interaction of metonymy *Binladenism* with metaphor *up-turned Great Chain of Being* and associations called forth by the line *When Twins were ruined*, the analysed verbal image acquires the content “*September 11 has upturned the usual train of American life, has shaken trust of Americans in unbreakability of their civilizational values*”. The World Trade Center symbolized the faith of Americans into economic stability of the USA. When it crumbled and fell, the threat was more than to a building. It metaphorically raised the question of whether American power and society would last.

But the verse does not sound so pessimistically. This traumatic experience is emblematic of a cold shower to the ugly antiamerican sentiment. An optimistic tonality of the verse is created thanks to paradoxical reasoning of the dramatic experience. At this point it would seem advisable to examine oxymora or contrastive tropes in the verse. Epistemic conceptual oxymoron underlies contrastive trope “*Benladenism, new messia*” fraught with irony.

The divergence of images, which entails specific emotivity and suspense [О.П.Воробьева], is a result of the interaction of idiosyncratic image “*Benladenism, new messia*” with a koinotypical metaphorical image “*And strong you-i peoplize the living*”. The convergence of images is ensured by cognitive operation of intertextualization revealed in the use of E. Cumming's verbal images *Manunkind*, *you-i* and Goethe's “*I am part of that Power, not understood /Which always wills the Bad and always works the Good*” which echoes with oxymoronical image “*Binladenism, new messia, cured manunkind*”. Framed composition, created by placing similar images in strong positions (И.В.Арнольд) “*Peoplization of America*” and “*you -i peoplize the living*” also favours the convergence of image

space.

The formation of kainotype is a result of the author's and reader's collaboration, co-operative endeavour. Its content is enriched by new senses due to background knowledge of the reader. Schemas reinforcement and refreshment as structures of knowledge are activated while image space reconstruction of a poetic text (G.Cook, E.Semino). In the text under analysis stereotypes embodied in the verbal poetic images “*New page was turned*”, “*Great Chain of Being*”, and the proverb “*не было бы счастья, так несчастье помогло*” ensure schema reinforcement. Schema refreshment emerges due to the stylistic device of foregrounding actualized in A.Lawrence's neologisms *peoplization*, *Binladenism*, *peoplize* as well as in E.Cumming's *you-i*. Defamiliarization prolongs the reading of the text, increases the difficulty and length of perception. And as stated by V.Shklovsky [1965: 12] because the process of perception is an aesthetic end in itself and must be prolonged. Foregrounding causing defamiliarization creates high degree of emotivity elaborating the so called *emotive crescendo* [R.Tsur 1992 : 446]. The latter in its turn activates the revelation schema the structure of backstage knowledge, which helps to manipulate with linguistic signs on categorial and pre-categorial levels. (F.Bartlett). Revelation as a heuristic mechanism of new meaning creation is an automatic unconscious operation on pre-categorial level lying in mapping language meaning of suffixes *ization*, *ize* – onto the noun *people* – *люди, народ*.

Thus, kainotypes alter our views on the events in the world, help us to adjust in altered situations, activate schemas reinforcement and refreshment as structures of knowledge and ensures the formation of a new packet of knowledge.

Oxymoron is the show-off among figures of speech [Vendler 1988: 242], other contrastive tropes and figures, irony in particular are adaptive devices. They take our breath away by disrupting our common sensical way of thinking about the world. Mocking our plight in life, taking a cynical attitude toward many of the meaningless social routines we find ourselves engaged in, makes us less vulnerable

to the pressure of such situations. Paradoxical thinking is one of the reasonable way for us to conceive of the disparities in our experience of the world events.