CATACHRESIS IN THE IMAGERY SPACE OF ENGLISH POETIC DRAMA: A COGNITIVE PERSPECTIVE

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This article focuses on revealing the nature of catachresis from a cognitive perspective in the imagery space of English poetic drama. The relevance of this article is determined by general tendency of modern linguistics on integration of traditional and novel approaches to analysis of semantics of literary texts in general and poetic drama in particular. The methodology of comprehensive analysis of the imagery space of English poetic drama is based on linguistic assumption of cognitive poetics. The application of such analysis made it possible to reveal genre properties and the specifics of the imagery space of English poetic drama. To formal properties of poetic drama we refer: special rhythmic-syntactic organization, enjambment, parallelism, specific compositional-graphic arrangement of a text (dialogue, monologue, polylogue, author's remarks, act division, action, scene etc.) and types of narration. We consider lyricism+dramatism, eventfulness, tendency to ambiguity of meaning, the specifics of image system as content properties of poetic drama. The specifics of the imagery space of English poetic drama are clarified via linguistic and cognitive analysis of the types of verbal poetic images: ambivalent, parabolic, paradoxical and symbolic. A paradoxical verbal poetic image is seen as a textual construal and a cognitive structure which has two planes – conceptual and verbal. It is a multifaceted phenomenon, a verbalized knowledge in the text construed by pre-conceptual, conceptual and language domains. In the context of our research we refer oxymoron, antithesis, paradox and catachresis to contrastive stylistic devices that create a paradoxical verbal poetic image. It is maintained that catachresis as a contrastive figure of speech is predominantly manifested in paradoxical verbal poetic images in the imagery space of English poetic drama. In paradoxical verbal poetic images various linguo-cognitive processes and operations of creating specifics are traced. The formation of paradoxical verbal poetic images is associated with linguo-cognitive processes of categorization and verbalization (mainly with linguo-cognitive operations of contrastive mapping). It has been proved that the formation of paradoxical verbal poetic images is predetermined by cognitive operations of attributive, situational and relational contrastive mappings.

Key words: *paradoxical verbal poetic image, attributive, situational and relational contrastive mappings, poetic drama.*

КАТАХРЕЗА В ОБРАЗНОМУ ПРОСТОРІ АНГЛОМОВНОЇ ПОЕТИЧНОЇ ДРАМИ: ЛІНГВОКОГНІТИВНИЙ АСПЕКТ

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Стаття присвячена дослідженню природи катахрези в образному просторі англомовної поетичної драми у лінгвокогнітивному аспекті. Актуальність статті визначається її відповідністю загальним спрямуванням сучасної лінгвістики на інтеграцію традиційних і новітніх підходів до аналізу семантики художніх текстів взагалі та поетичної драми зокрема. На основі теоретичних положень когнітивної поетики розроблено методику аналізу образного простору англомовної поетичної драми. Критичний аналіз наукових доробків з проблеми жанрових різновидів поетичних текстів уможливив виявити основні категоріальні ознаки поетичної драми, що відображають її форму і зміст. Так, до формальних ознак поетичної драми як такої ми відносимо, перш за все, віршовану форму мовлення, об'єм – середній обсяг тексту, анжамбеман, безперервний паралелізм, специфіку композиційно-графічного оформлення тексту (наявність діалогів, монологів, полілогів, авторських ремарок, членування тексту на акти, дії тощо) та композиційно-мовленнєві форми оповіді. Змістовими ознаками поетичної драми вважаємо ліризм + драматизм (ліро-драматизм), подієвість, прагнення до невизначеності смислу, своєрідність образної системи. Своєрідність образного простору поетичної драми полягає у тому, що він містить категоріальні ознаки різних літературних родів: епосу і лірики, в яких найбільшою мірою виявляються поетичність і драматичність. Поєднання ознак творів епічного літературного роду обумовлює наявність в образному

просторі поетичної драми персонажних образів і опису місця й часу подій. Крім того, як і в ліричному літератур-ному роді, образному простору поетичної драми притаманне зображення внутрішнього світу людини, її почуттів й переживань. Як і в поетичному тексті образний простір поетичної драми формується й вимірюється різними типами словесних поетичних образів: амбівалентних, параболічних, парадоксальних та символічних. Пара-доксальний словесний поетичний образ розглядається як лінгвокогнітивний конструкт, що інкорпорує в собі три іпостасі: передконцептуальну, концептуальну й вербальну. В контексті нашого дослідження ми відносимо оксиморон, антитезу, парадокс та катахрезу до контрастивних стилістичних засобів, що утворюють пара-доксальний словесний поетичний образ. З'ясовано, що катахреза як контрастивна стилістична фігура мовлення насамперед представлена в парадоксальних словесних поетичних образах в образному просторі англомовної поетичної драми. Утворення парадоксальних словесних поетичних образів асоціюється з лінгвокогнітивними процесами категоризації та вербалізації (переважно з когнітивними операціями контрактивного мапування). Було встановлено, що утворення парадоксальних словесних поетичних образів зумовлено когнітивними опера-ціями атрибутивного, ситуативного й релятивного контрастивного мапування.

Ключові слова: *парадоксальний словесний поетичний образ, атрибутивне, ситуативне й релятивне контрастивні мапування, поетична драма.*

Introduction. Analytical reviews of scientific improvements in drama theory testify that it was investigated in stylistic, compositional and cognitive aspects. Thus, within the framework of a functional-communicative approach ways of compositional organization of drama, types of narration and their functions (Ольховська, 2007), linguistic and stylistic means of formations of images in drama were revealed (Горюнова, 1996; Мостова, 2003). In the context of cognitive-discourse paradigm of linguistics conceptual space of tragic in W. Shakespeare's plays is clarified via poetic and cognitive analysis (Ніконова, 2007), the symbolic imagery space of modern French drama was reconstructed (Старовойтова, 2008), basic structural element of dramatic discourse of T. Williams was represented (Байоль, 2008). Despite the fact that, a Nobel Prize winner, T. S. Eliot, was a founder of English poetic drama, his poetry was thoroughly investigated in different aspects, English poetic drama was not widely covered in cognitive poetics.

This research focuses on revealing the nature of catachresis from a cognitive perspective and intends to demonstrate cognitive operations underlying the formation of paradoxical verbal poetic images.

Poetic drama is a kind of drama whose dialogue is calculatingly rhythmed – in rhythms that are often regularized into meters and that are usually presented as discreet lines on the page (Preminger, 1993: 304). Poetic drama is any drama written as verse to be spoken, that contains genre properties of different literary genres (the lyric, the narrative, and the dramatic). Genre properties of English poetic drama are defined according to the main categories of poetic and dramatic. Thus, poetic drama as a type of a poetic text is characterized by its genre specifics: formal and content properties.

To formal properties of poetic drama we refer: special rhythmic-syntactic organization, enjamb-ment, parallelism, specific compositional-graphic arrangement of a text (dialogue, monologue, poly-logue, author's remarks, act division, action, scene etc.) and types of narration. We consider lyricism +dramatism, eventfulness, tendency to ambi-guity of meaning, the specifics of image system as content properties of poetic drama.

Characteristics of lyricism as a content property of poetic drama are subjectivity, tendency to ambiguity of meaning and lyrical pathos. Characteristics of dramatism – conflict (dominant of a literary text), intrigue, objectivity and a mode of persuasion (heroic pathos, tragic pathos, dramatic pathos, symbolic pathos and pathos of absurd).

Therefore, poetic drama is a fusion of genre properties of poetic and dramatic, a mixture of subjective and objective perception of the world, a combination of lyricism and dramatism.

Basic Assumptions. We regard the imagery space as the dominant property of poetic drama in the context of our research. The specifics of the imagery space of English poetic drama consist in its constituents: character images and verbal poetic images. The imagery space of poetic drama is particularly associated with an expression of personal emotions and feelings of the lyric. As in any poetic text we can find typologically different verbal images, so the imagery space of English poetic drama is represented with different verbal images. The usage of ambivalent, parabolic, paradoxical and symbolic verbal poetic images is the characteristic of English poetic drama.

A paradoxical verbal poetic image is seen as a textual construal and a cognitive structure which has two planes – conceptual and verbal. It is a multifaceted phenomenon, a verbalized knowledge in the text construed by pre-conceptual, conceptual and language domains (Бєлєхова, 2002). In the context of our research we refer oxymoron, antithesis, paradox and catachresis

to contrastive stylistic devices that create a paradoxical verbal poetic image. A paradox is a figure of speech that seems to contradict itself, but which, upon further examination, contains some kernel of truth or reason (Маріна, 2004). In general, paradox may be either a situation or a statement. In paradoxical verbal poetic images various linguo-cognitive processes and operations of creating specifics are traced. The formation of paradoxical verbal poetic images is associated with linguo-cognitive processes of categorization and verbalization (mainly with linguo-cognitive operations of contrastive mapping).

Mappings between domains are at the heart of the unique human cognitive faculty of producing, transferring, and processing meaning (Fauconnier, 1997: 1). Projection mappings will project part of the structure of one domain onto another (Fauconnier, 1997: 9; Evans, 2006: 167). The general idea is that, in order to talk and think about some domains (target domains) we use the structure of the other domains (source domains) and the corresponding vocabulary (Fauconnier, 1997: 9). The mapping is a way of thinking about aspects of the target domain and of acting upon it. It is not directly a reflection of a preexisting objective structure of that domain (Fauconnier, 1997: 20; Evans, 2007: 130]. Thus, mapping is understood as the projection of knowledge structures from one conceptual sphere onto another, as an analogical mapping of attributes and properties of entities of a source domain onto ontologically related entities of a target domain (Fauconnier, 1997). In addition to analogical, we determine other types of mapping, distinguishing between conceptual (analogical, substitutional, contrastive, narrative) and linguistic (constructive) one. Each type of mapping embodies a particular type of poetic thinking. Paradoxical poetic thinking serves as the basis for contrastive mapping, as a result of which one structure of knowledge collides or clashes with the other (Маріна, 2004: 53).

A poetic image is a verbal embodiment of the configuration of various conceptual schemas (metaphoric, metonymic and oxymoronic) (Бєлєхова, 2002). Following R. Gibbs we assume that besides conceptual metaphor and metonymy conceptual oxymoron 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, 1999). Conceptual oxymoron underlies each contrastive trope or figure (oxymoron, irony, antithesis, and catachresis) manifested in a verbal poetic image (Бєлєхова, 2002).

In the framework of literary studies, catachresis is a paradoxical figure of speech in which writers use mixed metaphors in an inappropriate way, to create a rhetorical effect. Catachresis is considered as a mistake in language, as it may change the meaning of words. What is more, it is a combination of different types of figures of speech (Маріна, 2004).

In stylistics, catachresis is a combination of lexically incompatible words that from a unique and meaningful whole (compare with oxymoron, a combination of words with contrasting and opposite meanings, such as in "a living corpse"). There are two types of catachresis: (1) that which comes into being naturally, through the development of the nominative means of a language, and which may be perceived at first as incorrect word usage ("white brownstone"); and (2) that which is created deliberately, for an intended effect ("black gold"). Catachresis can be either in a verbal blunder ("let not the arms of the sharks of imperialism extend to us"), where the tropes are joined mechanically, or an illustration of great artistic skill (Bollobás, 2007).

From a cognitive linguistic perspective, it could be suggested that catachresis falls under the phenomenon of polysemy–a situation in which a term has several related meanings (senses). Using the terminology of cognitive linguistics, we can think of a linguistic expression as having a form (sound shape) (F) and meaning (M). In such F-M pairs, a meaning (M1) attaching to a form (F1) can be extended to another meaning (M2). What is of interest is the relationship between M1 and M2. Catachresis as a meta-figure is the ultimate trope of innovation because

it allows for a new idea or concept, one that did not exist before, to receive a place in language (Bollobás, 2007).

Catachresis – a figure of thought, a combination of logically incompatible notions (Маріна, 2004). In contrast to oxymoron, manifested in the structural models adjective + noun, adverb + adjective, catachresis embraces (comprises) the utterance, but sometimes a supraphrasal unity. In the context of our research, catachresis is formed on the basis of attributive and situational mappings with combination of contrastive mapping that differentiates it from metaphor.

Imagery Space Exploration. In English poetic drama catachresis is viewed as expressive means, the function of which is to fulfil verbal poetic images, in which literary, basic (universal) concepts are actualized.

For example, in the paradoxical verbal poetic image of T. S. Eliot – " MARY. *Pain in the opposite of joy / But joy is a kind of pain / I believe the moment of birth / Is when I have the knowledge of death / I believe the season of birth / Is the season of sacrifice*" (Eliot, 1939: 251–252) – catachresis is a result of a linguistic-cognitive procedure of clashing incompatibility with different types of knowledge, that verbalized in semantics of nominative units *pain, joy*, *the moment of birth*, *knowledge of death*, *the season of birth*, *the season of sacrifice*. Thus, conceptual oxymora PAIN vs. JOY, JOY vs. PAIN, BIRTH vs. DEATH, LIFE vs. DEATH underlie catachresis manifested in this paradoxical verbal poetic image. The cognitive operation of relational contrastive mapping is characteristic of ontological oxymoron. As a result of clashing we observe the shift of connotative meaning in words joy, birth from positive to negative. The function of catachresis is to demonstrate the inner conflict of a personality that lies in non-perception of happiness of life and positive emotions.

Catachresis may lead to the creation of dramatic pathos. For example: "Harry. *The sudden solitude in a crowded desert,/ In a thick smoke, many creatures moving / Without direction, for no direction / Leads anywhere but round and round in that vapour – /Without purpose, and without principle of conduct / In flickering intervals of light and darkness; / This is what matters, but it is unspeakable,/ Untranslatable: I talk in general terms/ Because the particular has no language. One thinks to escape/ By violence, but one is still alone / In an over-crowded desert, jostled by ghosts*". (Eliot, 1939: 235). In the given monologue of the main character of T. S. Eliot's

poetic drama "The Family Reunion" dramatic pathos is formed as a result of convergence of various stylistic devices. Firstly, framing of catachresis, its meaning – loneliness in a crowded desert, strengthens in a final utterance through periphrasis: "*the sudden solitude*" into "*but one is still alone*"; "*a crowded desert*" into "*an over-crowded desert*". Secondly, the combination of paradox and catachresis in one utterance ("*many creatures moving / Without direction, for no direction / Leads anywhere but round and round in that vapour*") intensifies the main character's dramatic feelings and emotions. Epithets, expressed with derivative adjectives with negative prefix "*unspeakable, untranslatable*", combined with the epigrammatic utterance "*the particular has no language*" show the character's state of mind. Furthermore, in the paradoxical verbal poetic images: "*a crowded desert*", "*an over-crowded desert*" – the image of a lonely desert is created by mapping the attributes of a crowd on the devastated, solitary desert. Thus, attributive contrastive mapping consisting in overlaying an ontologically correspondent attribute of one entity onto opposite member of the same domain is characteristic of conceptual oxymoron like POSSIBLE vs. IMPOSSIBLE. Oxymora "*a crowded desert*", "*an over-crowded desert*" are structured by the conceptosphere NATURE and two contrastive domains CROWD and DESERT.

In the following passage, the textual embodiment of a literary concept FAMILY BONDAGE is realized with the help of catachresis: "CHORUS. *Why should we stand here like guilty conspirators, waiting / for some revelation / When the hidden shall be exposed, and the newsboy shall shout / in the street? / When the private shall be made public, the common photographer / Flashlight for the picture papers: why do we huddle together / In a horrid amity of misfortune?*" (Eliot, 1939: 242). The members of a great family are associated with conspirators, waiting for some relevation; they huddle together in "*a horrid amity of misfortune*". The unity of such logically incompatible notions as horrid, amity and misfortune leads to creation of a given paradoxical verbal poetic image, based on conceptual oxymoron HORROR vs. AMITY. Catachresis "*a horrid amity of misfortune*" is a result of overlapping of two heterogeneous ontological features of the words that belong to different semantic fields HORROR and AMITY. Lingou-cognitive operation of attributive contrastive mapping consists in adding the notion of the amity a contrastive, non-characteristic feature of horror.

The actualization of a concept SHADOW lies in its ontologically existing binary opposition in the text passage: "AMY. …*A restless shivering painted shadow / In life, she is less than a shadow in death*" (Eliot, 1939: 230). Paradoxical utterance (that is catachresis on the semantic level) is formed on the basis of characteristic of a character image with the help of contradiction (*restless shivering painted shadow in life, a shadow in death*). Attributive contrastive mapping consisting in clashing concepts, as a result of which new meaning forms, helps to depict a picturesque paradoxical character image. Conceptual oxymoron LIFE vs. DEATH underlies catachresis manifested in a given paradoxical verbal image.

Conceptual oxymora LIFE vs. DEATH, EXHAUSTION vs. PEACE underlie the paradoxical verbal poetic image like "Sir Claude. *And I feel what the man must have felt when he made it. / But nothing I made ever gave me that contentment – / That state of utter exhaustion a peace / Which comes in dying to give something life…*" (Eliot, 1967: 47–48), formed on the basis of cognitive operation of clashing entities of source and target domains. In the above example, the character image (Sir Claude) describes a consuming passion to do something for which he lacks the capacity – to become a first-rate potter.

The following poetic passage of T. S. Eliot's poetic drama "The Confidential Clerk" serves an example of relational contrastive mapping that underlies the paradoxical verbal poetic image: "Colby. *If you are my mother – was a living fact. / Now, it is a dead fact, and out of dead facts / Nothing living can spring*" (Eliot, 1967: 98). The attitude to a beloved mother as a real person clashes with its direct opposite – a fiction. The main character, Colby, believes that Lady Elizabeth is his mother. However, the reality is quite different, it is only a fiction and a living fact becomes a dead fact. At the end, Colby and Lady Elizabeth redefine their relationships, which imply calling themselves by other names and so adopting new family identities. Conceptual oxymoron LIFE vs. DEATH is embodied in the verbal structure of this paradoxical verbal poetic image, formed on the basis of cognitive operation of clashing an entity of the source domain onto the opposite entity of target domain.

The following example of a simile which is half a catachresis: "Eggerson. *Well, not so many years – when you get to my age / The past and future both seem very brief – / But long enough ago for the question to be possible*" (Eliot, 1967: 129). The catachresis "*The past and future both seem very brief – but long enough*", manifested in a paradoxical verbal poetic image, is structured by the conceptosphere TIME and two different contrastive domains PAST and FUTURE. The second half of catachresis is structured by the conceptosphere SPACE, to which two contrastive domains BRIEF and LONG belong. The analyzed passage serves as an example of relational contrastive mapping that underlies the paradoxical verbal poetic image. Structural conceptual oxymoron PAST vs. FUTURE, which shows spatial and time relations, underlies this paradoxical verbal poetic image formed as a result of clashing. The past as a measurement of time clashes with the future. However, the space of both is rather contradictory, brief and long at the same time that leads to a violation of a causal link.

The paradoxical verbal poetic image "Colby. *If it was pure fiction – / One can live on a fiction – but not on such a mixture / Of fiction and fact*" (Eliot, 1967: 100) results from convergence of conceptual metaphor LIFE IS A CONTAINER and conceptual oxymoron FICTION vs. FACT. Thus, archetypal perception of LIFE as something vital, essential, life-supporting is transformed into archetypal image-schema LIFE IS A CONTAINER. Further extension of this schema via cognitive operations of specification and elaboration may lead to different configurations of image-schemas within this paradoxical verbal poetic image: LIFE IS A FICTION, LIFE IS A FACT, LIFE IS A MIXTURE OF FICTION AND FACT. Conceptual oxymoron FICTION vs. FACT underlies catachresis ("*a mixture of fiction and fact*") formed on the basis of cognitive operations of clashing or overlapping entities of source and target domains. The analyzed passage serves as an example of situational contrastive mapping.

Conclusions. Poetic drama as a genre variety of poetic texts is a synthesis of categorical properties that determine its form and content. The specifics of the imagery space as the content property of English poetic drama lie in its constituents (character images and verbal poetic images). Ambivalent, parabolic, paradoxical and symbolic verbal poetic images are predominated in the imagery space of English poetic drama. A paradoxical verbal poetic image as a textual construal and a cognitive structure is formed with different linguo-cognitive operations. Catachresis as a contrastive figure of speech, a combination of logically incompatible notions is considerably manifested in paradoxical verbal poetic images of English poetic drama. Conceptual oxymoron underlies each contrastive trope or figure, including catachresis. The

application of linguistic and cognitive analysis made it possible to reveal linguo-cognitive processes and operations (mainly attributive, situational and relational contrastive mappings) of formation catachresis.

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