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# DOCTORAL THESIS

## LANGUAGE NETWORKS. ANDREI BODIU-EXISTENCE AS A POETIC MODALITY

Scientific coordinator:
**Conf. Univ. Dr. Radu Drăgulescu**

PhD candidate:
**Mariana Pantaleru (Pascaru)**

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# CONTENT

# SUMMARY

**Key words: linguistic sign, langue, parole, competence, performance, cognitive linguistic, conceptual structure, language networks, embodiment, mental spaces, image-schema theory, semantic frame, cognitive semantic, text linguistic, designation, linguistic creativity, blending theory, domain theory, conceptual metaphor, Andrei Bodiu, The Brașov Group, prosaic language, daily poetry, cognitive poetics, possible world theory, discourse world theory.**

"Language networks. Andrei Bodiu – Existence as a Poetic Modality" is a research theme regarding the means involved in creating a poetic vision by using a set of symptomatic features which shape a direct poetry. The complexity of this research concerns various aspects: the relatively recent and less familiar foreign bibliography, the minor use of the theoretical perspectives on poetic texts, the opportunity to engage into a new direction of study involving multiple analyse pattern originated from different disciplines, such as: linguistics, cognitive poetics, psychology, semantics, stylistics, anthropology, pragmatics and philosophy.

The main objective of the study is directly connected to the ascribing the value of existence "as a poetic modality"[1] in an applied manner related to the way it is built and it manifests a transparent poetic discourse. Literature is a specific form of our daily experience and cognition is responsible of what we make out of this experience in order to figure out the meaning of the world as we perceive it. Recent works certified by cognitive linguistics prove that meaning is more accessed by language than reflected by it given the fact that language is the product of global cognitive processes which allow humans to conceptualize their experiences. Linguistic theories become the support in literary studies for the literary works are the product of cognizing minds and its interpretations are equally anchored in social, physical and cultural contexts that generated them.

Secondary, we aim to connect the conclusions derived from cognitive and integral linguistic studies, especially regarding the creativity of metaphors as linguistic phenomena.

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[1]Andrei Terian , *Existența ca mod de poezie*, în Ziarul de Duminică, 26 ianuarie 2001 (n.n. Sintagma din titlul articolului este aplicată de criticul literar poeziei pe care Simona Popescu, membră a Grupului de la Brașov, o publică în volumul *Lucrări în verde* sau *Pledoaria mea pentru poezie*, editura Polirom, 2006 și caracterizează un unghi particular de concepție pe care se configurează poezia sa, anume realitatea vieții cotidiene.).

Cognitive poetics is a relatively recent field of research and a useful instrument for explaining reasoning, structure and content processes that underlie literary texts. Although it does not have a steady terminological apparatus and relies mostly on cognitive linguistic, cognitive semantics or cognitive stylistics, cognitive poetics deals with literature as a particular form of human experience, mainly of cognition, which allows us to make sense of the world we live in.

Conceptual metaphor theory integrates this semantic trope in the category of linguistic phenomena and opens various ways of analysing metaphoric creation, one of which it refers to its capacity to create novel cognitive contents or conceptual domains into mental spaces, independently and previously to language function. This consideration highlights the necessity of establishing common ground of the two scientific directions, so that integral linguistic studies can make the best use of image schema and conceptual metaphor theories.

Mapping contents across domains is also taken into consideration by integral research linguistics despite the fact they consider the contents to be of linguistic nature. We have considered more recent research in cognitive linguistics regarding basic metaphor as linguistic metaphor which proves that both theoretical domains are open to debate and critics.

Moreover, the novelty of our thesis consists in applying several cognitive linguistic theories to Andrei Bodiu's poetry as well as emphasizing ontological patterns underlying the poem construction, in the artistic work of the other three members of the Brașov Group. The necessity of this study is justified by a weak representation, if any at all, of a cognitive linguistic perspective on contemporary Romanian poetry dealing with themes such as biographic self, mundane and anthropocentricity. From a structural point of view, our research starts from theoretical considerations made by Andrei Bodiu and also by other important Romanian poets and literary critics, representing the '80es poetic direction: Gheorghe Crăciun, Alexandru Mușina, Ion Bogdan Lefter, Andrei Terian, Radu Vancu, Mircea Cărtărescu, Simona Popescu.

Our analytical notes will focus on the poetic strategies selected to depict and enhance all the possibilities relying in language and brought up to frame the thematic guidelines following the poet's relationship with the world, with himself and the Logos. This intention of ours will be materialized by having recourse to cognitive theories and principles belonging to George Lakoff, Gilles Fauconnier, Mark Johnson, Charles Fillmore, Leonard Talmy, Margaret Freeman, Peter Stockwell, Raymond Gibbs Jr., Gerard Steen, Joseph Grady, Marie-Laure Ryan, Joanna Gavins, Ernestine Lahey, Elena Semino. The baseline of this research is approaching the sign as conceptual entity which reflects reality.

We will rely on linguistic analysis to study the poem as an expression unit (from pragmatic, semiotic and grammatical perspective), and also to examine the context, the connotations implied by it, as well as the structural architecture shaped by figurative versus literal meaning, ambiguity, conceptual/linguistic metaphor, symbol and enunciation. From a dynamic point of view, subjectivity, intersubjectivity, conceptualizing experience and the linguistic sign are the piles that sustain defining linguistic resonance in poems.

Language is the most articulate instrument we use to express our conceptual system and this justifies the way we approach linguistics – the science of language – taking into consideration that language is one of the elements of our conceptual system along some other cognitive abilities such as: emotions, perceptions, abstraction processes, categorization and reasoning. This approach to language is known as cognitive linguistic[2] and it focuses on how human conceptual capacity is reflected by language.

The first chapter, "Language Theory", is an introduction to the basics of language and linguistics, starting from what is generally understood by sign. This is the main focus of semiotics, a discipline whose main concern is the communication systems, of any kind, specific both to people, as well as to animals. Even from Antiquity, the sign was represented as a triadic model. The first configuration belongs to Aristotle, for whom the sign, as a material object, is a symbolic substitute "of the affection of the soul"[3]. Invested with a spiritual nature by St. Augustine as well, the sign is related to the object it designs by the intuition left by the object in one's conscience. Moreover, the sign, as a thing, exceeds its own materiality by designing something else that is not a sign, but the immaterial form of the significance. Following this, Saussure introduces the terms signifier (which signifies) and signified (which is signified), which we will further refer to as sound-image or shape of the word and concept or meaning, respectively.

The synchronization between the signifier and signified develops the signification which represents the way the linguistic sign functions. Fundamentally, the linguistics sign reflects the objective reality in conscience, through conceptualization. The conceptualization process of this reality is taking shape through the way in which the signified comes into the relation. The signifier is the active component, essential in building the signification, not only through the baseline which is established with the signified in order to achieve the linguistics sign, but also through the continuous update of the signification, considering that this is a

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[2]René Dirven & Marjolijn Verspoor, *Cognitive Exploration of Language and Linguistics, Preface,* John Benjamins Publishing Company, Amsterdam/Philadelphia, 2004.
[3]Aristotel, *Categorii. Despre interpretare*, Ed. Humanitas, București, 2005, p.196.

material realization of a sound content, reflected in the plan of the conscience as abstraction and generalization. The sound-image associated with the signifier is its interior dimension, through which the linguistic sign is invested with the social nature and becomes a language. The exterior dimension of the signifier, which includes, by extending its meaning, parole (Saussure) and norm (Coșeriu) is particularized as speech. It is generated by the specific relation between the sound-image and the acoustic image: through the first one, it relates with the concept in the structure of the signifier, while through the second one, it implies the physical reality of the sound sequence.

On a different note, the signified is, before anything, the concept, meaning the result of the abstraction and generalization subscribed to the existential plan. It functions as a specific, individual representation when the linguistic sign refers to the experiential component of the speaker when generating or updating the reference. Therefore, the linguistic sign is a structure of a psychic nature, systematically related to the relation between the signified and the signifier, without which the signification could not exist. The language-speech dichotomy is generally attributed to Saussure and it's based on the distinction "between language – as a speech technique or linguistic competence, - and speech as realization of a linguistic technique or actual linguistic activity"[4]. Similarly, Noam Chomsky uses the terms competence and performance to draw a line between the ability to know the language by the speakers and the use of language in real situations. Even though Chomsky[5] admits that the terms competence and performance are related with Saussure's distinction "langue-parole", he warns that the competence is much closer related to the Humboldtian concept about language, considered to be a system of generative processes and not a systematic inventory of items, as Saussure considers the language.

Correlated, of course, with the fact that the speech uses the language in order to be understood and to produce effects, and that the language is established through speech, the two notions are delimited by the Genoese scholar using a dichotomic principle: social-individual. The language is a social product and a constitutive element of the collective language, while the speech is a specific, individual act through which the language is expressed as an activity.

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[4]Apud Radu Drăgulescu, *Lingvistica generală*, Ed. Universității „Lucian Blaga", Sibiu, 2015, p.47.
[5]Noam Chomsky, *Aspects of the Theory of Syntax*, The MIT Press, Massachusetts Institute of Technology, 1965, p.4.

For Coșeriu[6] "language" and "speech" are "simultaneous and inseparable" moments of a unique reality which we call language, therefore, the language is perceivable in speech as a property of it. At the same time, the linguist considers that the linguistic knowledge is implied by the linguistic competence while the performance implies the practical manifestation of this knowledge. The three specific competences which are mentioned – elocutional, idiomatic and expressive – are, in fact, levels of the language that refer to knowing how to speak (elocution), knowing a language (idiomatic) and knowing to speak in determined contexts (expressive).

Three semantic values are associated to these competences: designation – which is oriented towards the extralinguistics, signification and meaning. Through designation, we accede into a reality of things and we perceive it as such through the language. This phenomenon, which Saussure considers "the exercise of this faculty by each individual"[7], in its absolute stance, is equated by Coșeriu with art, specifically poetry, through its capacity to make objective the contents that the conscience knows intuitively.

On the other hand, the language represents "the ensemble of concordant shapes that this phenomenon has in a group of individuals and in a determined era."[8], while the language implies the interconnection between language and speech, even though the speech is, through its psychophysical nature, of secondary importance. Unlike Saussure, Coșeriu separates the speech and the language, because the latter has an intentional character, therefore being an activity motivated by goals, while the speech (as use of language) "can be true or false, precise or imprecise […]; but the language cannot be any of these […] it pictures itself completely undetermined."[9]

The language structure as a cognitive creationist activity is done together with the distinction operated by Aristotle between actions based on technique (non-creationist, which are based on dynamis/technique) and those characterized by energéia, creationist activity attributed to the individual which generates an original production, exceeding that that was learnt. Energéia is innovation, creation of new contents transformed into a potentiality, a dynamis. The fact that the linguistic act is not completely a new creation, but it is configured

[6]Eugeniu Coșeriu, *Omul și limbajul său*, Ed. Universității „Alexandru Ioan Cuza", Iași, 2009, p. 169.
[7]Ferdinand de Saussure, *Scrieri de lingvistică generală*, Ed. Polirom, 2003, traducere de Luminița Botoșineanu, p. 131.
[8]Ibidem
[9]Eugeniu Coșeriu, *Omul și limbajul său*, Ed. Universității „Alexandru Ioan Cuza", Iași, 2009, p. 158.

based on those who precede it, does not imply that the language does not have a creationist character, but rather that "not even re-creation is anything but a particular form of creation."[10]

It's a certainty that the human being makes contact with his/her own reality in a particular manner, that is why they transpose, design or classify in a symbolic manner. E. Cassirer's philosophy of symbolic forms defines the language as a symbolic activity on which, at a primary level, one's experience in and with the world is structured. As a cognitive activity, the language is realized through speech, especially when a symbolic sign is produced for the first time in history, because, otherwise, a specific class is individualized and differentiated by name. From a cognitive perspective, the speakers involved in this activity perform two distinct operations, but essential in communicating and understanding the concepts. On one other hand, the sender individualizes an object from a class, while on the other hand the receiver understands this object through the name of the designated class. This is the foundation of what we will expend in the following chapters, mainly the fact that the cognitive core of the language organically encompasses the creationist activity which it representatively expresses in the metaphorical creation.

The linguistic creativity is, from Chomsky's perspective, one of the fundamental particularities of the language, through which the individuality of the being is manifested, because people have unique ways to use the language to express themselves. From a stylistic perspective, we can notice the unique expression of writers, who use different styles when approaching the same theme. At the same time, the linguistic creativity demonstrates that the language is a product of our mental ability, which acts consistently with the grammatical rules. According to Chomsky, the universal grammar is constituted as a set of particular cognitive traits, characterized by referential parameters essential in understanding and producing the speech on a grammatical level.

Knowing that the existence of humankind is conditioned by living on the same planet, its evolution is built, inevitably, through interferences, for which reason the expression diversity is limited as far as the linguistic reflection of reality goes. The structural aspects that are common to existing languages are the linguistic universals, which can be grouped into two categories. The first one encompasses constitutive highlights which define the language, mainly arbitrariness, double articulation etc. The second one derives from the first and is concerned with the structural aspects that involve morphology, semantics, and syntax.

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[10]Apud Radu Drăgulescu, *Op.cit.*, Ed. Universității „Lucian Blaga", Sibiu, 2015, p.106.

As a complex cultural form, the language allows human beings to conceive a world of spiritual essence and, as creationist activity, it is not just a finite series of cultural activities, but an unlimited manifestation through which man enters the cultural horizon. Coșeriu considers that there are five universals, which he classifies as primary (semanticity, creativity and alterity) and secondary (historicity and materiality). It was already mentioned that the linguist borrows from Humboldt the concept of energéia to which we can assign the creativity, universal which characterizes each of the cultural manifestation forms. The creation of meaning from signs invested with significance belongs to what we call semanticity, while the alterity reflects the idea that signs "are always created for another"[11], previously belonging to this, exactly because the alterity implies living to another – to cohabit. The materiality results from semanticity and alterity, while the historicity is a result of creativity and alterity and it manifests as a system called language (langue): "what is created into the language is always created in a natural language"[12].

Saussure's binomial form-substance is also found in the perspective which Louis Hjelmslev has about language, which he structures from inside the self for the self.
He considers that, on the signified level, the linguistic sign is related to the substance of extralinguistic reality which he will express in the language. The substance of the sound acts in relation to the signifier and makes possible the expression of language. Regarding the form, the Danish linguist associates it to the language structure, which encompasses in itself a substance. On the signified level, the language systematizes the meanings and values, while on the signifier level, it offers the sounds through which the language is expressed.

In 1966, the work of Joseph Greenberg[13] puts together the grammatical universals, specifically the syntactic ones, having as generating mechanisms a matrix similar to that behind the prototypes. As it can be established for all categories, even for universals one can identify central prototypical members or peripheral/marginal members. Greenberg establishes a hierarchy of the possible word orders based on data from 30 languages and observes that SVO and SOV are the prototypical, central orders in most of them. From this we can deduce that there is a conceptual prominence (salience) when marking the relation between Agent and Patient or between Possessor and Experimenter and Patient. Continuing the tradition of W. von Humboldt regarding the relation between thought and its grammatical expression, cognitivists do not agree the generative linguistics regarding the identification of formal

[11]Eugeniu Coșeriu, *Op. cit.*, Ed. Universității „Alexandru Ioan Cuza", Iași, 2009, p. 158.
[12]Ibidem.
[13]Joseph H. Greenberg, *Some Universals of Grammar with Particular Reference to the Order of Meaningful Elements* în *Universals of Language*, Second Edition, The MIT Press, 1966, p. 73-104.

universals through which one can attest or identify a specific attitude of the language (Chomsky's competence). Cognitive researchers begin from the language structure to the ones of thought, while syntax, through its rules and categories, offers the most well-fixed specific structures, allowing the change of theoretical perspective towards the study of perceptual strategies, means thanks to which the speaker can gather and use hints with which they can establish syntactic relations.

Following the modern formal language, A. de Morgan "introduces the idea of *discourse universe* in the context of defining the relations between the Subject and the Predicate of an assertion"[14], this syntax referring to a universe limited to the subject(s) susceptible to receiving attributed belonging to the same type. However, Coșeriu's understanding of discourse universe is not related to the aforementioned mathematician's considerations, but to the use of the same notion by the American philosopher W.M. Urban, for which it is a context relevant to the real aspect of speech. The Romanian linguist appreciates that the discourse universe is, in itself, a world of empirical or non-empirical reference understood as a system of meanings.

The second chapter, "Cognitive Fundamentals of Language", sheds light on the way in which language, beyond representing a way of communication, reflects the conceptual universe of the human being. The linguistic categories do not represent only ways in which the communication is realized, but also ways in which the understanding that man has of the world. On a conceptual level, the constitutive categories of this world are much more diverse than the system of linguistic signs and they are the fundaments of linguistic categories. As a result, the cognitive linguistics studies the formal structures as relations of a general conceptual ensemble based on categorization principles and mechanisms of analysis or of influence exerted by the experience with the surroundings. The informational structures on a mental level are those that mediate our relation with the world, and this cognitive process is the object of study of cognitive linguistics, related to the language. As a result, the language encompasses the representations of the knowledge we have about the world, being constituted as a group of semantic categories thank to which we can acquire the previous knowledge or perceive new experiments.

Firstly, the cognitive linguistics is concerned with the study of the relation between language, cognition and socio-physical experience, following three directions of orientation, according to which the language is not an autonomous cognitive aptitude (principle which

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[14]Apud Radu Drăgulescu, *Op.cit.*, Ed. Universității „Lucian Blaga", Sibiu, 2015, p.187.

contravenes to the hypothesis advanced by the generative grammar, according to which the language is innate and represents an autonomous cognitive model); grammar means conceptualization – principle which is opposed to the vericonditional semantics – and knowing the language resides in its usage, hypothesis which contrasts both with the generative grammar as well as with the vericonditional semantics by that that is places "peripherally" many of the semantics and grammatical phenomena, rather focusing on the grammatical and semantic representations with an abstract and general character.

The idea that results from the second direction emphasizes the similarity between the recovery and organization of the linguistic knowledge and of the cognitive skills, given that skills such as language understanding and enunciation are not fundamentally distinct from the driving, visual or cognitive activities which the human mind operates. Thus, the language equally represents the real-time perception as well as the production of a new temporal sequence of symbolically-structured units, which gives uniqueness to the way in which these cognitive abilities are projects into the language. At the same time, this character does not entail the conclusion that language is not an innate human ability, but it only postulates that it is not an innate autonomous ability. Using the paradigms of cognitive psychology, especially those regarding memory, perception, attention and categorization, cognitive linguistics have generated patterns of linguistic organization in fields (Fillmore, Langacker), as well as structural networks of grammatical knowledge in constructions (Lakoff, Langacker).

The expression "grammar is conceptualization", belonging to Langacker, refers to the fact that the conceptual structure cannot be reduced to the vericonditional correspondence with the world, because an important particularity of the human cognitive ability is the conceptualization of experiences that are to be communicated. Specifically, the grammatical and inflectional structures have an important role in interpreting these expressible experiences in particular manners.

As for the third direction of the cognitive linguistic approaches, it supports that the interpretation of subtle fluctuations in the syntactic behaviour, as well as the semantic interpretation, generates a new grammatical pattern under which both the idiosyncratic as well as the general matrices of linguistic manifestations coexist. Fillmore's semantics is a model in which this acceptance regarding the meaning is manifested. The linguist proposes the theory of semantic frames, describing the frames as semantic models of the meaning, in contrast with the vericonditional semantics. He supports that understanding is the foundation of the analysis of linguistic meaning, while the judgements based on truth values or

assessments regarding the semantic relations, such as synonymy and inferences, have an induced theoretical character.

Further on, what Fillmore refers to as frame, specifically, any system of interconnected concepts so that, in order to understand one concept, one needs to understand the full structure to which the concept belongs too, Langacker and Lakoff calls a domain. The term domain is the equivalent of a base, meaning the conceptual structure presumed by the profiled concept, while profile refers to the concept represented by a given word. A conceptual profile is insufficient to define a concept word, because it also encompasses its base. The base can be a complex conceptual structure in which a myriad of conceptual profiles is encompassed. As a result, the base is not sufficient by itself when defining a linguistic concept, therefore, both the profile and the base need to be specified when referring to the meaning of a linguistic unit.

Last, but not least, the terms frame (Fillmore), base (Langacker) and domain (Fillmore, Lakoff, Langacker) seem to designate the same theoretical frame. Even though the terms frame and domain compete for the frequency of usage, in the present work they were used alternatively, in the same acceptance. These cognitive entities will allow us to explore based on dimensionality, configuration and location the representational mental spaces which the poetry of Andrei Bodiu configures, in an attempt of corporal-sensorial exploration of the reality. Embodied in the direct human experience, the basic domains are the central point in the hierarchical organization of the conceptual complexity on which a poetic experience, in which the ordinary, meaninglessness and redundancy are leitmotifs, is built. In literature, the construction of possible worlds, generally applied to epic constructions and narrative prose, is built on the vericonditional semantics. As far as we are concerned, we propose the theory of Fauconnier on mental spaces as a structuring modality of these possible worlds, substituting the notion of possible worlds identifiable on the level of cognitive structures.

In cognitive semantics, the referential structure is given by the mental spaces, while the conceptual structure is expressed by the Idealized Cognitive Models (ICM) or by frames, through which the mental spaces are structured. The frames, or the ICM-s, do not function as parts in the mental spaces, but rather they define the roles (entities) represented in these, by ensuring the relational structure that connects them. The possible worlds encompass all referents and their properties, being completely specified, non-linguistic and non-cognitive, according to the realist approaches on the notion. By contrast, the mental spaces are absolutely partial configurations of the models of discourse comprehension. They have a cognitive character, they allow progressive transformations, and they can be used as a way to

refer to the real worlds, and maybe even to the imaginary ones. Most importantly, they include roles that do not and cannot have a direct reference in the world. The construction of successive spaces is epistemic and conjectural – it is related to successive conceptions on the reality, form the speaker's perspective.

The third chapter, "Directions in Cognitive Semantics", is based on the presumption that the language emulates thinking patterns, which implies that its study involves the exploration of conceptual patterns regarding the nature, structure, and hierarchy of the man's thoughts and ideas. It is certain that the language encodes what we think and it does this by using symbols. These symbols represent the forms and meanings that are conventionally attributed to them.

The meanings associated to a linguistic symbol refer to a specific mental representation, mainly a concept. The concepts originate from percepts, information received by the human being through its senses and integrated in a unique mental image which produces them. One's own projected reality is a mental representation of the reality, in the way that human mind creates it in relation with the perceptual and conceptual systems.

The first two principles of cognitive semantics – the embodied character of the conceptual structure and the encyclopaedic representation of meaning – are developed in the theory of image schemas formulated by Mark Johnson, as well as in the way in which Talmy approaches the conceptual structuring system. Research on the image schemas, which is not performed only by Mark Johnson, but also other scholars in the field of linguistics or cognitive psychology (Joseph E. Grady, Raymond W. Gibbs Jr., George Lakoff, Jean M. Mandler, Leonard Talmy etc.) emphasize the idea that the conceptual structure has an embodied foundation, while the studies of Talmy show the directions in which it mirrors the embodied experience. The dynamic relation between the linguistic and the existential aspect is outlined, in Talmy's theory[15], through the notions of PROFILE and BASE. The dichotomy between the two is reflected in the levels of prominence which emerge in the syntactic organization of sentences, mainly the semantic focus centres which the sender operates when it structures its perception of reality in a linguistic communication.

In the theory of image schemas developed in 1987 by Lakoff and Johnson, we emphasize the following particularities of their non-objective, experiential conception on language. The image schemas are pre-conceptual structures which originate in the recurring

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[15]Leonard Talmy, *Toward a Cognitive Semantics. Typology and Process in Concept Structuring,* vol. II, Bradford Book, The MIT Press, Cambridge, Massachusetts, London, 2000, p.26. („The Figure is a moving or conceptually a movable object whose path or site is at issue. The Ground is a reference frame, or a reference object stationary within the reference frame, with respect to which the Figure's path or site is characterized."

movements that one makes, in their perceptual interactions or in the ways in which they come into contact with the material world. Later on, they are schematic configurations in which the forming lines of the motor-sensory experience are integrated and they manifest as continuous, analogous patterns under the action of the human conscience, independent from other concepts and preceding them. Last but not least, they are flexible entities, trait that is manifested in the different transformations it undergoes in a myriad of experiential contexts.

This approach of image schemas, belonging to the linguistic, philosophical and cognitive-psychological meaning, is emphasized by physical evidence of neurological nature, which places them between two levels: perceptual and conceptual. According to the consensual appreciation that the conception is embodied in perception, we focused our analysis guided by the hypothesis that both the imagination (creation of possible world) and the understanding (of language) are focused to some extend on the mental simulation of kinaesthetical and sensorial nature, whose outlines are found in the image schemas.

Following the third principle of cognitive semantics – the meaning has an encyclopaedic nature – we explored the theory of semantic frames proposed by Charles Fillmore and the theory of domains initiated by Ronald Langacker. Even though they have different starting points, both theories constitute the foundation of what it is referred to as encyclopaedic semantics, because the basic fields proposed by Langacker, knowledge patterns originated from the pre-conceptual and pre-sensorial experience, form the foundation to more complex and abstract fields, whose correspondent is found in the semantic frames from Fillmore's theory.

The next section of this chapter follows in more detail the implications that the fourth principle – the configuration of meaning involved conceptualization – has in theory, focusing on the theory of conceptual metaphor, as it was presented by Lakoff and Johnson, but also as it developed, by successive adjustments which caused the substantial emphasis of its conceptual frame. The regards of the two linguists about the metaphor as an essential instrument in organizing the human conceptual system creates a fundamental tear from the traditional vision on this semantic figure, regarded as an ornament or simply a fact of the language. The structure of the image schema motivates, by localizing in the long-term memory, the idea that the conceptual metaphor sheds light on the systems of conceptual representation. If we consider that the image schemas appear in our corporal experience, then we can define the conceptual metaphor in relation to its ability to represent detailed structures found in concrete domains, conceptual domains or abstract concepts. Through the conceptual metaphor, a unidirectional representation is realized, which projects the conceptual material

from the source domain to the target domain. The unidirectional aspect refers to the correlation between the specific elements found in the structures of the two domains and does not limit the possibility that the conceptual relation established between them not be reflected in later metaphoric expressions. The possibilities of the metaphor, its domain, are comprised from all of its possible target domains, to which one source concept (such as fire or war) can be applied. Therefore, the linguistic theory becomes the foundation of an adequate literary theory which follows the way in which the literary texts are the product of cognition, as well as their interpretation takes into account the contextualization of this knowledge in a physical, social and cultural environment in which they were created and are perceived. The access to the cognitive linguistic theories facilitates the transparency of cognitive processes and highlights the content and structure of literary texts, based on the analogy that activates at least three basic cognitive traits: similarity between objects, receptivity to the relation between these and, last but not least, the representation of the system, meaning the recognition of patterns created by the relations between objects, through generalization. For example, when creating and reading poetry, both the poet and the reader refer to the same cognitive principles of embodied knowledge, asserted by the conceptual metaphor.

In order to study the day-to-day life inspired poetry, whose defining trait is the prosaic language, we resorted to the re-evaluation of language from cognitive perspective, in order to discover the most adequate methods and instruments in order to interpret poetic texts. Stylistic devices such as metaphor, metonymy, or discourse strategies such as irony, allusion or sarcasm are fundamental schemas of representation through which the man gets aware of his movement in the everyday world. They are presents in everyday speech, because they involve the same figurative schemas on a cognition level, even though, in some situations, when they are used in a literary language, the creativity of associations is different and gradually applicable. There is no doubt however that a significant part of the everyday language reflects the human capacity to transgress the literal aspect of words into innovative ways to express a reality or an emotion.

The fourth chapter, "The Text Linguistics", follows the integralist direction of Eugeniu Coșeriu on this subject and begins with the seven textuality standards established by Beaugrande and Dressler[16], in order to establish a procedural approach in which the textual cohesion and coherence are the centrepiece. We aim to highlight the strategies, motivations, predilect spaces which words, sentences and phrases create in textual communication,

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[16]Robert-Alain de Beaugrande, Wolfgang Dressler, *Introduction to Text Linguistics.*, *XIV Congress of Linguists*, Berlin 1987, Original 1981, http://www.beaugrande.com/introduction_to_text_linguistics.html.

essential in rendering the mental events, as long as they are consciously accessible. Talking about meaning, the context expressed by or beyond the signified and designate, we itemized the fundamental traits of this content, based on what they correspond to in a text. In the language, the meaning exists only as a potentiality, while in a text or discourse it can materialize in ironic, contrasting, allegoric, or parodic subtleties and justifies the individual level of the language. As an autonomous field, textual linguistic is based on the study of this level. The validation of meaning is done in the discourse universe in which the reference worlds are found.

The textual meaning is based on the significations and designations and it is shaped as a particular act of speech, based on contents from the historical (idiomatic) and universal plans of the language. In integral linguistics an essential connection is established between poetry and language, justified by the idea that both are manifestations of intuitive knowledge, and the poetic language cannot be explained as a deviation from the usual meaning (as R. Jakobson shows in its theory), but rather as a plenitude of the language.

However, Jakobson senses that poetry is focused on the message for the sake of the message itself and the signs are not just instruments through which something else is designated, but they are essential representations of the world, created in the poetic act per se. This is one way by which its embodiment is emphasized and revealed through its immanent contents which generate, in the sign, ways of being, by integrating the things signified.

We considered mandatory to establish a synergistic connection between the aforementioned concepts and the evocative processes which structure the internal progression of the text, also following the cognitive-affective resorts which it "awakes" in the mind of the reader.

In order to illustrate it, we selected texts from the poets belonging to the Brașov Group: Andrei Bodiu, Simona Popescu, Caius Dobrescu and Marius Oprea, following, mainly based on two of the textuality standards (cohesion and coherence), how the textual representation is realized, based on what the reader interprets. Generally speaking, a trait of the natural language is that it does not directly transpose the communication intentions into linguistic expressions, but it does it through the conceptual level, that of textual representations. However, a chain of arbitrary enumerations does not suffice in order to structure the communication at this level, and a unifying trait, coherence, is mandatory in order to ensure the connections between the phrases both at a referential level and to a rational level. Especially in the case of poetic texts, the relational coherence is often implied or perhaps the connectors do not highlight this relation in the way the sender intended. In

such a case, we talk about relational sub-specification, a phenomenon directly connected to the amplification of a trait essential to poetry: ambiguity.

The poetic discourse is progressively created on a semantic-referential centre form which endophoric or exophoric networks branch, which aim to place the referents in semantic circles gradually differentiated, recurrent or elliptic, aiming at the same time as an overall effect, a mental representation or an imaginary/possible world which depends to some extent on the linguistic "hints" that the poetic text itself ensures, but which are equally anchored in the discursive context. As a result, the language ensures the directions which imagination activates, as well as a frame of textual stimuli which allow us to lift the diverse, ample and elaborate conceptual models of our own reality or of alternative realities.

The following chapter, "Poetry in the '80s. The Brașov Group", focuses on the change in perspective operated on a poetic language level by the representative poets of Brașov school, whose coagulation point was formed by Gheorghe Crăciun and Alexandru Mușina. "The descending of poetry in the streets", its feeding from the sometime toxic sap of everyday life could not be done anymore by the linguistic means of previous generations, through deviations from the usual enunciation, which conceptually records the meaning and embodies the direct experience with the world. The poems which faithfully record the experience of the life as it is felt, transcribe it as a direct, simultaneous and fast playback by evoking some mental images of it. It is what Margaret/Freeman[17] call "Mimesis, literary or so-called «exophoric» iconicity […] the principle of from miming meaning". At the same time, the poems are self-referential and equally manifest sequences of endophoric iconicity and the shape imitates the shape. The feelings, images and the sensorial-affective side created by the language are the effect of this poetic iconicity which activates the cognitive processes in the sense of their perception as a phenomenal reality. The poetry of the '80s is referential, transparent, direct, prosaic, and certainly not lacking a founding tension, represented by the hiatus which the rupture between the world and its mental projection creates. In cognitive theory, this discrepancy is due to the mental representations of reality, often incomplete and asymmetrical and it is caused, on a linguistic level, by underdetermination, a phenomenon which appears when the phonetic, syntactic or morphemic systems do not create the meaning by themselves, but rather they stimulate our creativity by complex thought processes in which even the emotional or ethical reactions which are caused by an existential context are trained.

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[17]Margaret Freeman, *The fall of the wall between literary studies and linguistics. Cognitive Poetics* în *Cognitive Linguistics: Current Applications and Future Perspectives*, edited by Gitte Kristiansen, Michael Achard, René Dirven, Francisco J. Ruiz de Mendoza Ibáñez, Mouton de Gruyter, Berlin, 2006, p.407. (trad. mea: Mimetică, literară sau așa-numita iconicitate exoforică […] principiul formei care imită înțelesul.)

Although educated in a school whose spiritual and artistic coordinates are common, the four poets who form the Brașov Group have cultivated their specific differences towards a direction which took upon itself an eclectic poetical architecture, seen on all levels of the language and configured by its openness to other genres or artistic effects. The lyric transgression towards the narrative or dramatic pattern, the usage of compositional techniques specific to cinematography (kinetic art, foreground, visual counterpoint, iconic insert), the intentional ambiguities of the referent, parody, irony, and illusion become structural elements of the individuality depersonalized by the context in which they were formed, that of the oppressive communism. Alexandru Mușina notices in "Eseu asupra poeziei moderne / Essay on Modern Poetry"[18] that the individual is overstimulated by the world they live in and a consequence of this is "the sensation of non-reality of the world" which cancels the individuality. This trauma of reification is surpassed in the real poetry by a pact of honesty and authenticity which the poet undertakes with the world, undertaking the reality as a direct communication. The 'mașscriismul'/would-write-myself-ism of the Brașov School is imposed as a lyric direction which will be cultivate by other poets as well, such as Dumitru Crudu, Romulus Bucur, Marius Ianuș.

The fundamental poetic lines of the '80s generation – textuality and reality – converge into biography, fragments of the real life which record the course of the human being through its day-to-day significant data. Of course, this change in perspective implies reviewing the poetic language, unchained by the classic rhetorical figures and oriented towards another type of literality in which the active decretory of communication is the emitting self, placed in the centre of its own reality, which he records fragmentarily and to which he assigns a profoundly humane coherence. Related to the embodiment of the existence, the centrality was noticed as part of the cognitivist theories, referring to the specific positioning of the individual which experiments the world. The prosaic language of Andrei Bodiu's poems, the poet upon which our theoretical application relies on, concerns the common level of the language and it seems to be lacking the artistic qualities, as long as it values the literal sense of the words, which determines us to extend the field of relations that define the notion of figurative by identifying sequences of mixing discursive situations, and highlighting the figurative use of grammatical constructions. The latter, like the words, are structured as networks of common meanings and around the same principle of relating the conventional and innovative meanings.

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[18]Alexandru Mușina, *Eseu asupra poeziei moderne. Teoria și practica literaturii*, Ed. Cartier, ediția a II-a, 2017, p.36-37.

In order to identify the cognitive patterns on which this poetic language is built, we will begin from Fauconnier's theory of mental spaces[19] and later developed, together with Turner[20], under the name of blending theory. Briefly, the mental spaces are cognitive structures determined by the language, while language and human cognition do not access any other dimension in order to transgress its experience or reasoning. Using these theories, one can explain the spontaneous techniques of generating the meaning and can obtain corresponding, precise semantic descriptions of the grammatical phenomena regarding the usage of pronouns, conditional clauses, causal or temporal clauses, or intersubjectivity.

The creative, innovative aspects of the construction of the poetic meaning can be explained based on this theory, especially in the case of metaphoric representations which cannot be decoded by using the theory of conceptual metaphor, nor the theory of mental spaces, regarded as individual theories. The emergent aspects of some meanings are based on the fact that some lexical structures generate a meaning that is not constituted as the sum of the individual meanings of its constituents. Here is where the blending theory intervenes to highlight the relations of conceptual integration on which the process of semantic construction is structured.

Fauconnier and Turner emphasize that the mental spaces, unlike domains, represent conceptual units more adequate to the relation of semantic integration, which we also find in the theory of conceptual metaphor and which is due to a content difference between the two. Therefore, while the knowledge domains are pre-existing structures which are rather stable, the mental spaces have a temporary character, being the result of a direct and simultaneous construction process of the meaning. The dynamic aspect of this process is borrowed from the theory of mental spaces and it is focused on the way in which the blending space encompasses a novel or emergent structure, mainly the information that is not found in any of the admission points. Following the way in which blending works, we understand that it ensures the global perception of the meaning, because it has an imaginative character and it allows the deduction or inference of a poetic idea through an innovative mean focused on the reduction of the complexity on the human experience level. The focus of the indispensable relations between the elements or properties corresponding to two spaces is configured as an interspatial relation inside a single mental space. For example, in many of Bodiu's poems the syncope (mainly temporal compression) is a phenomenon of temporal reduction of the

[19]Gilles Fauconnier, *Mental Spaces: Aspects of Meaning Construction in Natural Language*, Cambridge University Press, 1994.
[20]Gilles Fauconnier, Mark Turner, *The Way We Think, Conceptual Blending and Mind's Hidden Complexities*, Basic Books, 2002.

interior and exterior events:"(…) deasupra ușii într-o zi de iarnă scria /1954 sau 1955 un an înainte sau un an după/ când mama era studentă ușa/ era tot aici eu/ stau cu spatele pe ea cine/ vrea să intre nu are decât."[21](my translation: "Above the door in a winter day was written/1954 or 1955 one year before or one year after/when my mother was a student the door/was still here/I'm sitting with my back to the door who/wishes to come in can suit himself").

At this level, the conceptualization functions not only comprehensively in equating the vital relations of the phenomenal world (its time, space, change, cause and effects etc.), but it also disintegrates by untying the blended components into its retroactive parts, from the initial frames of projection. In this case, the deframing becomes a poetic technique through which one highlights the value of each existential cell, no matter how mundane, fragmented or dull. The lapidary incursions in the mundane are fragmentarily orchestrated in a conceptual order through which the coherence of the spirit recovered from the poem is oxymoronically established.

Connecting Kant's scheme to the image schemas, the sixth chapter, "Andrei Bodiu – existence as a way of poetry" aims to reveal the convergence points of the conceptual structures on which the poetic experience is organised, through metaphor and transformations of the image schemas, in the way that Lakoff[22] presents them.

The image schema structure is both for Lakoff[23] and for Turner[24] a "limitation" of the metaphoric representation regarding the information found in the source domain and in the content domain as idealized cognitive models. They both invoke the Principle of Cognitive Invariant as far as the theory of conceptual metaphor is concerned, understanding the metaphor as a process of conceptualizing some new cognitive contents on which a novel experience is structured. Through this principle, a constrain in the metaphor sphere is operated, mainly upon the image schema through which the images are organized in the representation of the source towards the target. Invoking the cognitive and creative aspect of the metaphor is restrained, Peter Stockwell[25] disproves this principle, considering that it does not explain the semantic transgression of this figure of style of the source and target domains. What the two linguists, founding fathers of this principle, aimed was to explain

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[21]Andrei Bodiu, *hardughia*, în vol. *Oameni obosiți*, Ed. Cartier, 2016, p. 52-57.
[22]G. Lakoff, *Women, fire, and dangerous things: What categories reveal about the mind*. Chicago: University of Chicago Press, 1987.
[23]G. Lakoff, *The invariance hypothesis: is abstract reason based on image schemas?,* în *Cognitive linguistics*, an I (1990), nr.1, p. 54.
[24]Mark Turner, *Language is a virus. Poetics today* 13:4,1992, p. 725-736.
[25]Peter Stockwell, *The inflexibility of invariance*, publicat pe saitul www.academia.edu.

which is the projected content from one domain to the other and which are the elements that won't be represented in the mapping between the domains. Stockwell however appreciates that through prominence one can observe the same thing, without needing the principle of cognitive invariance. Practically, the prominence is focused on the idea that the representations of the image schema structures are interactive, not unidirectional, which yields to the highlight of the dialectic and exponential component of meaning and to the interpretation of a poetic text.

Associating to the Stockwell's opinion regarding the principle of cognitive invariance, Joseph Grady[26] brings into discussion the metaphor as a mundane phenomenon, fundamental as a communication instrument. Whether the metaphor is used to express ideas which are hard to express literally or to encompass in an image of metaphoric nature a considerable amount of information, or whether the intensity of a subjective experience is transmitted, in Andrei Bodiu's poetry, the metaphor comes naturally and often inevitably as a consequence of the interaction between its physical or cognitive accumulations and its own experience in the world, for which it is not only an artistic instrument through which conceptualization is sophistically reflected, but rather it becomes "a way of poetry" which reports to the nature of conscience in the same way in which it does under the aspect of communication.

The way in which the relation between the conceptual correspondent and the linguistic expression of a metaphor is established when the linguistic form directly shows the source domain of the metaphoric representation, while the target domain is only found in the conceptual structure of the poem, is what conducts our analytic goal towards the method of the five steps proposed by Gerard Steen[27] as an analysis technique whose purpose is the identification of conceptual structures of the metaphor on discourse level. This proposition becomes a unifying procedure to determine what nature and content of a metaphorical representation between two conceptual domains present in the discourse mean.

The next section of this chapter was dedicated to the construction of possible worlds in the poems of the writers from the Brașov Group, as well as other poets, such as Daniel Bănulescu or Ioan Es. Pop, closely resembling their writing through authenticity and autobiographism. The exploring of these ontological alternatives was realized according to

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[26]Joseph Grady, *Foundations of Meaning: Primary Metaphors and Primary Scenes*, Doctoral Thesis, University of California, Berkley, 1997.
[27]Gerard Steen, *From linguistic form to conceptual structure in five steps: analyzing metaphor in poetry* în vol. *Cognitive poetic. Goals, Gains and Gaps*, editat de Geert Brône, Jeroen Vandaele, Mouton de Gruyter, Berlin, 2009.

the typology of fictional worlds elaborated by Marie-Laure Ryan[28] to discover the way in which the state of things in the real world is reflected in the poetic one, whose discursive context maintains open the dichotomy reality-fiction. There is no doubt that it is contextually important to the creation of these poems and that it becomes a connection point between the linguistic study of literature and the cultural, social or political background in which the poetic act was produced and received. This poetry of the real which is subjected to our investigation proved to have different degrees of compatibility with the real world, scales which did not allow us to configure an existential order with a different experience dimension, but at the same time familiar through its fundamental attributes: the recovery of the humane, the probing of the experiences of the being by internalizing exhausting, exasperating cognitive-sensorial and affective itineraries.

Bodiu's affinity for the plain reality of the street, for the physiological pulsation of the being and beings who populate it is found in alternative concatenated worlds, fulfilled in a destiny in which the world's reality was perfectly integrated to the one of the words. The semantic content of these experiences is accessible to us, the readers, through the mental representations or the textual worlds, highly dependent on the linguistic hints assured by the poetic lexicon. Unlike the theory of possible worlds, which narrows the analysis to ontological structures generated by language, the theory of textual worlds is socio-culturally anchored, in the sense that the language of textual decretors is considerably influenced by the experiences and knowledge that they share. In order to exemplify, we performed the representation of the textual world in the poem "Viața e vis / Life is dream" by Andrei Bodiu, built on a complex discourse which coexists with the textual world, interconnected based on an active transfer on metaphoric level, process which allows keeping both worlds (the modal one and the switched one) in the reader's attention.

From the beginning we aimed to explore the way natural language transcends its use in poems written by Andrei Bodiu and by several other poets of his generation, connecting mental projections to the world through a cognitive and linguistic network which generates sensations, feelings and images able to prompt reasoning as to consider it phenomenological real. Relating linguistic to literature benefits both domains, given the fact that their connection not only insures the cognitive theoretical basis for literary intuition, but also establishes the common reference points projected in literary works by cognitive processes performed by the human being.

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[28]Marie-Laure Ryan, *Possible Worlds, Artificial Intelligence and Narrative Theory*, Indiana, University Bloomington & Indianapolis Press, 1991.

Furthermore, we have engaged ourselves in a comparative endeavour of schema theory that highlighted both the fundamental aspects of conceptual metaphor, as well as its vulnerabilities which, in time, have been reassessed in the light of the new cognitive and integral studies. The poems we have chosen are representative for our intention to provide analytical alternatives, falling mainly under the incidence of possible world's theory and discourse world theory. Expanding the applicability of this theories to the poetic area, although well-received, does not implicate to have provided undeniable solutions, but it does establish a new course regarding interdisciplinary approaches in the study of day-to-day inspired poetry.

Conclusions and perspectives

Paraphrasing Fauconnier and Turner[29] conceptual integration networks set in the language are actually "the way we think", and this way of thinking reflected by the ordinary humans is not distinctly reflected by that of the poets. The reality pact made by Bodiu and other poets representing the daily poetry relies on authenticity, on confession and the assuming of direct, transparent communication involving techniques which amplify the ontological data embodied in the linguistic expression. Bonding with ordinary language and instrumental expression, his poetic language does not reduce itself to that, but it seeps to the world core, to its profoundly human nucleus through analogical processes organizing the concrete data of the existence based on knowledge patterns activated through inferences set between mental spaces – cognitive structures allowing projections of his being into large variations of existence capturing frames.

The coherence between natural and literary language is a basic principle of cognitive poetics for there is no literary lobe in the human brain responsible of activating itself when humans are involved in the act of literary creation. Conversely, what does happen during this process of creation relates to the craft underling the transformation of ordinary language into artistic creation.

The dominant directions traced in linguistics, in the 20th century, were structuralism and generativism, both of them relying on de-contextualisation as adjoining feature in the developing of grammatical theory. Cognitive linguistics stands in contrast with this position and re-centres meaning in the grammar field of research, circumventing the idea that meaning is just referential or truth-based conditioned. Linguistic structures reflect conceptualization which, most certainly, transgresses the reference and is experientially rooted.

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[29]Gilles Fauconnier, Mark Turner, *The Way We Think, Conceptual Blending and Mind's Hidden Complexities*, Basic Books, 2002.

Regarding the study of metaphor, we have tried to follow the main interpretative directions connecting both its literary and non-literary use. From a cognitive point of view, poetic meaning creation follows the same principle as that activated in daily basis construction of metaphors. For Lakoff and Turner[30] one common aspect of continuity between the two above-mentioned is the semantic extension applied to poetic metaphor beside conventional metaphor.

The theoretical and analytical approach we have adopted in the present study is oriented towards embracing the continuity between both kinds of metaphor with respect to creativity as a general feature pervasive in language, not only restricted to literary metaphoric use. Possible world creation is inherently inscribed in the poetic finality, because "poetry is always absolute and that is the reason it creates possible worlds"[31]. Considering this, we have established the denominator of cognitive and integral poetic orientations: the semantic process both take into consideration when evaluating poetic meaning creation as well as assuming that conventionalized structures are persistent in the language and in the human reasoning. In Andrei Bodiu's poems, the internal metaphoric structure is profiled onto the analogue image of the immediate reality which is physically and psychically investigated.

Next, the creation of the textual world comes as cognitive grammatical discourse within which enactors are instances of the discursive world. The different roles they play in the textual world – emitter or receiver – allow them to become creators of this dimension based on the common knowledge they share, in which they can integrate their own experiences or, by separation, they can dislocate switched sub-worlds, distinct from the world they embody. Many of Bodiu's poems have world switchers, among which we identified: dreaming, memories, beliefs, wishes, negation, metaphor or direct speech. We consider that to be the way existence becomes a poetic modality, by multiplying the ontological levels of the poetic being exploring reality and the limits of the language.

We have also discovered in his poems an exhausting reality hidden in plain sight, seeking for the tangible, an action specific for the man who is ontologically limited and determined to live it. By re-establishing the primacy of sensorial, kinetic and emotional experiences we find ourselves in the presence of something spiritual incorporating the very essence of the being: the redeemed humanity. The way this experience is reflected in the language is subject to image schema and metaphoric conceptualization, which make possible

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[30]George Lakoff, Mark Turner, *More Than Cool Reason: A Field Guide to Poetic Metaphor*, The University of Chicago Press, 1989, p.57-72.
[31]Eugeniu Coșeriu, *Omul și limbajul său*, Ed. Universității „Alexandru Ioan Cuza", Iași, 2009, p. 165.

the mapping of the experiential structure embodied in the above-mentioned experiences into non-imagistic, abstract captures.

At the same time, we have pointed out the vulnerability of the patterns involved in the possible worlds' theory, given that it had been primarily addressed to narrative fictional worlds, and it is based on abstract, rather inflexible phrasings considering the actual world a noncontroversial aspect. Or, in terms of poetic evaluation, this is arguable because of the blended nature of the projected events, which are far more diverse than the accessibility relations, especially the rules regarding the identity of properties and the compatibility of inventory. Nonetheless, the typological expansion of possible worlds theory towards the poetic field of research enhances poetic creation as a cultural phenomenon.

Concluding, we hope our research has proved the lucrative opportunities introduced by interdisciplinary approach on poems, exploring the connections between various fields: linguistics, psychology, cultural anthropology, pragmatics and others. We are confident that further researches on the subject will optimize the comprehension of poetic texts, from both points of view, integral and cognitive, considering that nowadays their specialists are frequently intersecting their theories. Furthermore, the junction between experience, cognition and language is differently approached by cognitivists and structuralists and this can raise new perspectives regarding textual or grammatical salience, set by the figure-ground dichotomy and established by the general perception principles.

Based on this it can be observed, in cognitive poetics studies, the way a scene-based perception is grammatically orchestrated. Grammatical constructions profile the salience degree of the composing sequences that make-up a scene and they switch the focus point on the most prominent details the poet captures. Consequently, metaphor, possible and textual worlds projections, blending and metal spaces are just a few of the most interesting aspects suggested by cognitive linguistics for the study of literature.

Ineluctable, our research is among the studies that profile a flexible conceptual frame, because cognitive linguistic is a relatively new scientific area and its theories are adjusted as well as completed along the development of its related sciences. Therewith, we are convinced that the present study will become a reference work for those willing to pursue any of the theories mentioned, is the scope of synchronizing the referred directions from linguistic and day-to-day inspired poetry.

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