



# Image Schemata in Allen Ginsberg's Poems: A Cognitive Stylistic Study

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This research aims to cognitively stylistically analyse the types of image schemata in one of American postmodern Beat poets, Allen Ginsberg's three different poems; with themes of sadness, madness, and death. It aims at finding out the most frequent type of image schemata that is used by Ginsberg, therefore classifying the poetic devices that are used. The researchers follow Johnson (1987), Pena (1999), and Croft and Cruse (2004) as models for analysis.

**Key words:** *Cognitive stylistic, image schemata, types of image schemata, Beat generation, Allen Ginsberg.*

## Introduction

### *Cognitive Stylistics*

It is a branch in stylistics which itself is a branch of cognitive linguistics that is related to cognitive poetics (West, 2013). It begins in the 1970s in apposition to earlier structural and generative approaches to language description (Ponterotto, 2014). Cognitive Stylistics deals with the cognitive theory of linguistics and cognitive psychology of reading. Stockwell (2002) asserts that cognitive stylistics looks at people as cognitive human beings who rely on their background knowledge and experience to understand literary texts. It offers a means for the reader to have a clear view of the text, context, circumstances, uses, knowledge, and beliefs.

### *Image Schemata*

It is a concept in cognitive stylistics which springs from psychology and artificial intelligence. It refers to cognitive structures which offers facts about our understanding of generic entities, events, and situations (Johnson, 1987). Image schemata are embodied and the pre-conceptual structures are found in human repeated bodily movements through space, perceptual interactions and ways of manipulating objects (Lakoff, 1993:202). Image schemata

are not understood as merely mental or bodily movements; they are body-mind links (Dewey, 1958).

### ***Types of Image Schemata***

#### ***Container Image Schema***

This type arises from physical experiences. For example, our bodies can be viewed either as: i) containers, where our bodies are viewed similar to three-dimensional containers where we can breathe air, eat food, and drink water; or, ii) objects in containers such as rooms, houses, or buildings (Johnson, 1987; Lakoff, 1987; and Krzeszowski 1993). Body parts are regarded as containers such as ***body, mind, and chest***. Johnson (ibid) and Lakoff (ibid) classify the container schema into three structural elements:

1. an interior which is the area within the boundary,
2. a boundary, and
3. an exterior, the area outside the boundary.

#### ***Path Image schema***

It is part of our daily experience of going along a path to reach a destination through passing a series of locations that will make up a path that we go through. Accordingly, the path image schema refers to the movement of an entity from one location to another and passing along a series of neighbouring locations (Johnson, 1987 and Lakoff, 1987). They also give the structure of path image schema, it consists of:

1. a source, i.e. starting point,
2. a destination, i.e. end point,
3. a path, i.e. a series of intermediate points, and
4. a direction, i.e. from starting to end point.

#### ***Force Image Schema***

Motion is an important notion when dealing with the PATH image-schema. 'If we want to move from a source to a goal, we will have to invest some time in the activity and any obstacle may prevent us from reaching our goal'. Motion is caused by some kind of force and, since the concept of motion cannot be understood without the notion of path, it may be postulated that the ***PATH*** and ***FORCE*** image-schemas are interrelated (Pena, 1999). There are many types of force image schema but the study is limited to two types only.

#### ***Compulsion Schema***

It comes from the experience of being forced to move by external forces like strong winds, earthquakes or concrete objects like people, bulldozers, etc. When you are pushed, you will feel that you are moving along a way where you do not intend to go if he cannot resist the force. Johnson (1987) states that compulsion image schema consists of elements: an entity, certain force, a path, and directionality.



### ***Blockage Schema***

Sometimes, even though there is some attempt, intent and control to move, there are some obstacles that prevent a moving entity from reaching a destination i.e. any entity or force on the way to a destination will be able to block the further progress of the moving entity (Pena, 1999).

### ***Link Schema***

The first impression and experience of the link expression is that 'we are biologically linked to our mothers by the umbilical cord before we were born'. Thus, the link image schema involves two or more entities which are connected with each other by means of a linking device (Johnson 1987; Lakoff 1987, and Peña 2003).

***Link schema*** comprises a number of subcategories as shown below:

1. Human Relations are Connections;
2. Temporal Relationships are Connections;
3. Similarities are Connections

### ***Part-Whole Schema***

The part-whole schema is derived from our experience that our bodies are regarded as wholes which consist of parts. Therefore, head, hand, and neck are parts of the body, and the body cannot be as a whole if it lacks a leg or an arm. Krzeszowski (1993) mentions that a human's hand can also be experienced as a whole, so fingers, thumbs, joints, and nails are considered as parts of the hand. According to Lakoff (1987), the structural elements of the part-whole image schema comprise 1. a whole, 2. parts, and 3. a configuration.

### ***Scale Schema***

It is a type of schema that relates to the quantitative and qualitative aspects of our experience. It deals with amount *More is Up*. We can experience it through manipulating objects or through intensity (Johnson, 1987).

### ***Cycle Schema***

We experience our world through cyclic processes such as day and night, birth and death. It begins at certain points, followed by connected events, and ends at the same point that begins. It has only one direction from the beginning to the end. Sometimes it is represented by rise, fall and climax (ibid).

### ***Beat Generation***

Beat is a word used to describe a group of people, mostly poets, who have in common a general rebellion against the restrictiveness and false sheen of post-World-War-II American society and also used to refer to things that have been done to death. While Beat movement



or Beat Generation is an American social and literary movement that originated in the 1950s and is centred in the bohemian artist's communities of San Francisco's North Beach, Los Angeles' Venice West, and New York City's Greenwich Village. Beat originally means 'weary' but later also connoting a musical sense as a 'beatific' spirituality and derisively called 'beatniks' because it expresses their alienation from conventional, or 'square', they are adopting uniform style of seedy dress, manners, and 'hip' since its vocabularies are borrowed from jazz musicians. It deals with political and social problems including drugs, jazz, sex, or the disciplines of Zen Buddhism. The most frequent artists of this period are: Lawrence Ferlinghetti, Jack Kerouac, William S. Burroughs, Gary Snyder, Allen Ginsberg, Diane di Prima, Gregory Corso, Gilbert Sorrentino, Bob Kaufman, and Philip Whalen (Web Source 1).

### ***Allen Ginsberg***

He is an American poet who was born in June 3, 1926 in *Newark, New Jersey*, U.S and died in April 5, 1997 in New York; whose epic poem *Howl* (1956) is regarded to be one of the most significant products of the *Beat movement*. He was a practicing Buddhist and a self-professed communist. This poet suffered because of his family, his father's death and his mother's mental illness, his brother and sister are also dead, he is alone, thus, the themes of death, loneliness, and sadness are heavily used in his poetry. He suffered from mental disorder disease thus, he entered a mental institution more than once. He also used vocabulary from jazz music because Beat poets are regarded as hipsters for jazz (Web Source2).

### **Data Collection**

The researchers choose three poems from *Allen Ginsberg* poetry (*Howl, Father's Death Blues, and My Sad Self*) as representative poems of analysis and the analysis follows the mentioned model.

### ***Data Analysis***

#### ***Howl***

##### *Containment: Container Image Schema*

Boxcars is a word that is repeated three times through the following line which represents a container for the best minds, this place is a suitable place for them to disappear from the sight of others. USA boxcars represent a common occurrence for hobos and drifters. Container image schema is represented by boxcars which is a place that contains the best minds, only the poet is regarding them as best minds because they are educated and well known but at the same time they have homosexual orientation, thus they are neglected by society as in:

who lit cigarettes in *boxcars boxcars boxcars* racketing through snow toward  
lonesome farms in grandfather night,



Another container is, pavement which is the other place or container for the minds and the souls of the best minds, their minds are emptied and the souls spilled out onto pavement. Metaphorically speaking, everything mentally spewed out for making meeting with Synagogue. Container image schema is represented in this poem by a place and the best minds are just like objects inside boxcar or on the pavement as in:

whole intellects disgorged in total recall for seven days and nights with brilliant eyes,  
meat for the *Synagogue* cast on the *pavement*,

#### *Locomotion - Path Image Schema*

The poet shows that Beats use path image schema heavily through this poem because they are making a lot of journeys across the world and they are not welcomed in any place.

#### **The First Path is:**

Semantically the use of the phrase *negro streets* refers to destination, they are out at the streets looking for drugs which is represented by *angry fix* to help them cope with the demands, here it is a second prove for their shock, the poet uses the adjective *negro* which is an allusion to an area in New York associated with African Americans, another cause is that it is dawn which is an early time in the day, it is the time that the workers go to their work, the majority of those workers are *Negros* as:

*dragging* themselves through the *negro streets* at *dawn* looking for an *angry fix*,

#### **The Second Path is**

The path here is different, the poet uses lexical items such as *angel* who is taking *hipsters*, who are the lovers of the hot Jazz music, from earth to the cosmos by mentioning *heavenly and starry*, metaphorically speaking this path is the path of their minds while they are listening to the jazz music. Their minds are beared to heaven. They are going to the jazz clubs at night. Here the reference to Jazz music is mentioned twice through this poem because they are the lovers of hot jazz as in:

*angel* headed *hipsters* burning for the ancient *heavenly* connection to the *starry dynamo* in the machinery of night,

#### **The Third Path is**

This path is represented by the movement from one place to another which is the subway line from *Battery to Bronx*. It is from south to north on a subway train, their movement is from



Battery Park, 25 acres, it is the trip of Manhattan Island to Bronx which is the home of the New York Yankees (Americans); which has lots of green area, the Zoo is mentioned and in this line, it is referred to as one of the most places that Beats can find joy there. This new path, from Manhattan to New York, is just to relax themselves but in their way they take drugs such as *Benzedrine* which is an amphetamine, using drugs indicates that they are depressed and in need for something making them losing their conscious as in:

who chained themselves to *subways* for the endless ride from *Battery* to holy *Bronx* on *Benzedrine* until the noise of wheels and children brought them down shuddering mouth-wracked and battered bleak of brain all drained of, brilliance in the drear light of *Zoo*

#### **The Fourth Path is**

The following path is the *railroad yard*. Beats are wandering here and there at midnight, they are astonished, talking so much, walking in weird places as the *railroad yard*. Only crazy men can go to such awful places which are dim but they are forced to go to such places because of their society. This path is experienced by the poet himself and this gives an indication that he is in his way of madness as in:

who wandered *around and around* at midnight in the *railroad yard wondering* where to *go*, and went, leaving no broken hearts,

#### **The Fifth Path is**

Those best minds are going to *Idaho streets* looking for native American visionaries, which is repeated twice which indicates his looking for native American visionaries as in *visionary indian angels who were visionary indian angels*. *Idaho* is the birth place of none other than Ezra Pound, whose innovative poetic rhythms inspired Allen Ginsberg. They are going to India. The poet mentions *indian angels* because the poet himself is Buddhist and believes in the Indian Lord Buddha. They begin their journey around the world.

#### **The Sixth Path is clear in**

This path is the sea path. The poet mentions generic characters in this line such as *brilliant Spaniard* who is someone whom he met in *Houston* and *William Burroughs* that the poet goes to his farm in Texas in August (1947) just to visit his friend Neal Cassady but Cassady is busy with his beloved, thus, the poet decides to return back to New York and he books a ticket but he changes his mind and his destination from *America to Africa*, he spends 20 days there, he is missing the start of his work at *Columbia University*. Ginsberg plays with time



and place when he changes his destination for the second time from *Africa to Mexico*. The changes in destinations mean that Ginsberg and the best minds as whole are not welcomed in any place, by traveling here and there Ginsberg wants to change the faces of the best minds that he sees them daily as:

who lunged hungry and lonesome through *Houston* seeking jazz or sex or soup, and followed the *brilliant Spaniard* to converse about America and Eternity, a hopeless task, and so *took ship to Africa*, who disappeared into the volcanoes of *Mexico* leaving behind nothing

### **The Seventh Path is in**

This path is different in its direction which is from the street to the house. The poet in this line mentions one of the Beats path, arriving at Ginsberg's door in a snowy morning, he is a thief and spends 10 days in street, and he is in a terrible state, with bloody feet, Ginsberg welcomes him and recovers him. Ginsberg is punished for doing so, they send him to Columbia psychiatric institution just to retrain as a normal member in the society, there, Ginsberg meets Carl Solmon who inspired him to write Howl. The East River is a salt tidal estuary in New York. Poverty is repeated twice through this poem indicating that the best minds are hungry and homeless as:

who *walked* all night with their shoes full of *blood* on the *snowbank* docks, waiting for a door in the *East River to open to a room* full of steam-heat and opium

### **The Eighth Path is**

This long line with commas to breathe indicates one of the Beats gang path who falls out of the subway train window and got killed. The poet uses verbs such as *jumped, leaped, cried, smashed, threw, and sang*, those verbs are all in all done in *drunken fuzzy time*, but while they are listening to German Jazz, everything is changed, Ginsberg hears about Nazi Germany which is in the period from 1933 to 1945, it is the dictatorship under the control of Adolf Hitler, Jews were suffering in dreadful camps. This jazz is a sad one because the mood of the best minds is changing from dancing and jumping to moaning as in:

who *sang* out of their *windows* in despair, *fell out of the subway window, jumped* in the filthy Passaic, *leaped* on negroes, *cried* all over the *street*, wineglasses barefoot *smashed* phonograph records of nostalgic European 1930s German *jazz* finished the whiskey and *threw* up groaning into the bloody toilet, *moans* in their, ears and the blast of colossal steam whistles



### The Ninth Path is

This path is a car path. Beats drive 72 hours, they are out of mind, who can endure nonstop driving 72 hours just to visit one of the best minds. Those different journeys by car, train, bus, and ship. All the Beats need from these journeys is a journey through the mind and soul, they are seeking *Eternity*. The noun *vision* is repeated three times in the following line because the best minds always imagine things that don't find in reality; they live their own world that is far from reality and this is because of drugs and alienation.

who *drove cross country seventy two hours* to find out if I had a *vision* or you had a *vision* or he had a *vision* to find out *Eternity*,

### The Tenth Path is

It is the final path that the Beats cannot go anywhere after it. Beats are in jail now because of their minds. This jail is in *Alcatraz*, which is the island prison in San Francisco Bay, it is not a well-known place at that time and no one could escape from it, so the best minds are in jail, they are waiting for golden headed criminals. The birds around this prison are suffering, in pain in their souls, and sweet voices because they are living in a miserable place as:

who *crashed through their minds in jail* waiting for *impossible criminals* with *golden heads* and the charm of reality in their hearts who sang sweet blues to *Alcatraz*

### *Force Image Schema-Compulsion*

The poet uses the first person pronoun *I* to refer to his experience with madness beside his friends' experience, *madness* represents an external force that destroyed the *best minds* of *beat generation* and changes their status from well-known poets and writers to hungry, abnormal and rejected hobos. This force, *madness*, changes their direction in life. The poet, in this line, sees their suffering and he also shares them because he is one of the Beat generation as,

*I* saw the *best minds* of my generation *destroyed* by *madness*, Another *force image schema* is in:

The first repeated relative *who* is used to link this line with the first one. The poet also uses long lines without commas so as to read it in one breath without stopping that indicates the long way of suffering and his mental illness. He intends the line to be read speedily in order not to forget his ideas, this is called the language of mind. The poet mentions the causes of madness that are represented as forces that lead those poets to be crazy. The first step in



madness is *poverty* and *tatters*. They are poor and lack the means of being alive. Those forces push them to do abnormal things like smoking in dark cold-water flats alone and meditating *jazz*. The first step of grieving is *Isolation*. Society rejects them so they isolate themselves and begin to do abnormal behaviours in darkness. The poet also uses the word *Jazz* that refers to the chosen music of the beats. The poets are going to the jazz club because it gives them inspiration, it is a place where new language and phrases are developed as in:

*who poverty* and *tatters* and *hollow-eyed* and high *sat up smoking* in the supernatural darkness of cold-water flats floating across the tops of cities, contemplating *jazz*

The poet also uses phonetic alliteration that gives musicality for the poem as in:

*hollow-eyed* and *high* and *flats floating*

Alliteration occurs by repeating the first consonant sound, this letter is stressed because of alliteration, the stressed sound needs more force while uttering it and those words represent forces, forces in their transcription and their function as type of image schema.

### ***Space- Verticality-Scale Image Schema***

Ginsberg meets a Jewish woman in the San Remo Bar, this woman is talking for 72 hours one time without stop and hastily. *Scale image schema* deals with the amount and in this line it is represented by the amount of speech and high range of the speed while speaking; it is something abnormal. Unfortunately, this woman ended up in *Bellevue* which is a mental hospital because she exceeds the limits of the time for speaking. The number 72 is repeated twice in this poem, first for driving and second for speaking, this number indicates the period of the poet in the psychiatric institution as in:

who talked *continuously seventy hours* from park to pad to bar to *Bellevue* to museum to the Brooklyn Bridge,

### ***Existence-Cycle Image Schema***

This image schema deals with events that starts and ends at the same point, this schema is repeated through this poem temporally by *day and night and morning and evening*. In this line, the use of *seven days and nights* means the whole week and every week, here, it represents the time that the minds are emptied and the souls spilled out onto pavement. They are out of mind all the week and every week; this means that they are crazy all the year as in:

whole intellects disgorged in total recall for *seven days and nights* with brilliant eyes,  
meat for the Synagogue cast on the pavement

It is also represented by a specific place. The word *round* represents *cyclic image schema* because its shape is just like a cycle that begins and ends at the same point, this word is used repeatedly *round and round*, it means that they go round the railroad yard and return to the same place, their movement is cyclic as in,

who wandered *around and around* at midnight in the railroad yard wondering where  
to *go*, and went, leaving no broken hearts,

To sum up the frequency of each image schema and its percentage in *Howl* poem, please check Table 1.

**Table 1:** Image Schemata In Howl

	<i>Type of image schema</i>	<i>The frequency</i>	<i>Percentage</i>
1	Containment-container	2	12%
2	Locomotion-path	10	58%
3	Force	2	12%
4	Space	0	0%
5	Scale	1	6%
6	Multiplicity	0	%
7	Existence-Cycle	2	12%
	Total	17	100%

### *Father's Death Blues*

#### *Containment-Container-in-out*

This *image schema* arises from the experience that regard our bodies as either containers or objects in a container. For example, our bodies contain our parts or the body as a whole is an object contained in a room as:

**Sobbing breasts**'ll ease your Deaths **Pain** is gone, **tears** take the rest **Breast** in the  
previous line is considered as a container of *pain*,

The poet uses the adjective *Sobbing* to indicate that his heart is full of pain because of the death of others (his family and friends).

There is another type of *container image schema* which is *in-out*. The use of the past participle *gone* indicates that the action is finished, but the result of that pain is represented



by tears which is represented as objects in eyes. *Pain* is represented as *out* image schema while *tears* are represented as *in* image schema. By the passing of time, pain is gone and tears dry up. The poet is emotionally hurt for the death of others as in:

***Pain is gone, tears take the rest.***

### ***Locomotion - Path***

One type of *locomotion image schema* is *Path*, which is related to our experience in going somewhere where there is a starting point and an end point and a series of points in between. In this line the use of relative *where* refers to a place and the use of the verb *going* in the continuous form which also indicates a movement from one place to another or a way or a path that the poet is going through. The poet assures his father by saying *know* that his path or his way that he follows in his life is a right one and by using present continuous tense which indicates future time *going*. The poet will continue going through his path. *Where I am going* is metaphorised as a real path to go through while the poet means his way in life as in:

Hey old daddy, I know **where I'm going**

### ***Force-Compulsion***

In this line and from the first stanza, there is a force which is the father's death that pushed the poet to fly home to attend his father's funeral. The use of the (-ing) form in the verb *flying* ensures that the poet is in his way to his father's home. *Compulsion image schema* is used when there is a force or an external force that is metaphorised as a physical force just like *father death* that pushed the poet to go to a place where he is not intended to go there as in:

***Hey Father Death, I'm flying home***

The poet uses *allusion* in this line when he says:

***I'm flying home'***

It is alluded to the idea that the poet himself is dying because he has felt each moment of dying of his family and especially his father's death, *flying* here means *dying*, it shows how the poet feels about himself dying. This type of *image schema* is repeated through the poem when the poet repeats what pushed him to come home which is his *father death* that represents an external force as in:

***'Hey Father Death, I'm coming home'***

For the third time this type of *image schema* is used and repeated. Metaphorically speaking the use of the non-finite verb *Suffering* in this line is represented as an external force that obliged the poet to accept the *Tearful truths* which are represented by *death* that means he cannot ignore this fact:

*Ignorance* made me forlorn

The poet here accepts the death of all of his family members. The poet goes through a process of grief after losing his family. Acceptance is the last stage of grief; it means that he is simply accepting it as a reality and something he cannot change. The poet is unable to forget the family he lost but he has learned to adjust, grow, and find a way to live without them as in:

*Suffering* is what was born *Ignorance* made me forlorn *Tearful truths* I cannot scorn

***Force – Blockage***

This type of *image schema* appears when there are obstacles that prevent someone from going forward. The poet's life is full of obstacles, from the beginning, he mentions his father's death and the other members' of his family, thus he is disappointed cause of the loss of others but in the last stanza the poet says that he is able to go through these obstacles as:

***Father Breath once more farewell***

The poet wishes to see his father again but this is something impossible when the poet finds it impossible, he tries to make something different which is going on and do his best by the *Birth* of the poet that is given by the father, the poet also rhyming this line by repeating the consonant *l* as in

**Birth** you gave was **nothing ill**  
**My heart** is **still**, as time will **tell**.

The poet is able to challenge all the difficulties of the life and he will be a good man in his society. Even his heart is full of pain but it is still and one day everyone will talk about him.

***Space-Up-Down–Control***

This *image schema* is used when there is a power that controls everything around it, in this poem the theme of *death* controls all the lives of the relatives and friends of the poet; semantically the noun *death* is repeated *seventeen* times through this poem indicates that the

poet loses seventeen people. *Death* has the ability to finish everything beautiful and because of *death*, the poet feels lonely and spends his life remembering his lovers who are dead, as:

Hey Father **Death**, I'm flying home  
Father **Death**, Don't cry any more  
Mama's there, **underneath** the floor  
Brother **Death**, please mind the store  
Old Aunty **Death** Don't hide your bones  
Old Uncle **Death** I hear your groans  
O Sister **Death** how sweet your moans  
O Children **Deaths** go breathe your breaths  
Sobbing breasts 'll ease your **Deaths**  
Genius **Death** your art is done  
Lover **Death** your body's gone  
Father **Death** I'm coming home  
Guru **Death** your words are true  
Teacher **Death** I do thank you for inspiring me to sing this Blues  
Buddha **Death**, I wake with you  
Dharma **Death**, your mind is new  
Sangha **Death**, we'll work it through

The poet mentions the death of his *teacher* and *Guru* Death does not to show their death but he gives *death* a personality, he learns from their death. All the lives are under *death's control*. Semantically, the poet has associated the phenomena of death with different words from Indian culture because *Buddha* refers to Indian God. This indicates that the poet is Buddhist. *Dharma* also an Indian word which means religion and *Sangha* is also Indian word means unity.

*Buddha* Death, I wake with you  
*Dharma* Death, your mind is new  
*Sangha* Death, we'll work it through

Death dose not only control the lives but also control the atmosphere of the poem and it is the main cause that makes the poet *writes* this poem as:

For **inspiring me** to sing this Blues

### ***Space -Centre-Periphery***

In this type of *image schema*, there is always something (event) that represents the core or the *centre* and other events that are considered periphery. In this poem, the death of the father is

considered as a centre because it is the main theme of the poem as a whole and it is mentioned more than one time as in:

Hey **Father Death**, I'm flying home  
 Hey **poor man**, you're all alone  
 Hey **old daddy**, I know where I'm going  
**Father Death**, Don't cry any more  
**Father Death** I'm coming home

The cause behind writing a poem is the death of his father which is coming after the death of other members of the family. When the father died, the poet feels that he is dying, father's death makes the poet remember the death of the other members of the family (his mother, brother, sister, aunt, uncle, children, and teacher). Their death is considered as *periphery image schema* as in:

**Mama's** there, underneath the floor  
**Brother Death**, please mind the store  
**Old Aunt Death** Don't hide your bones  
**Old Uncle Death** I hear your groans  
**O Sister Death** how sweet your moans  
**O Children Deaths** go breathe your breaths  
**Teacher Death** I do thank you

The death of the loved ones is difficult to handle, the poet alluded that all his family, children, and teacher had passed away. To sum up the types of image schemata in Father's Death Blues, see the following table (Table 2).

**Table 2:** Image Schemata In Father's Death Blues

	<i>Type of schema</i>	<i>Frequency</i>	<i>Percentage</i>
1	Containment-container	1	12.5%
2	Locomotion- path	1	12.5%
3	Force – compulsion	3	37.5%
4	Force – blockage	1	12.5%
5	Space –up-down	1	12.5%
6	Space–centre-periphery	1	12.5%
7	Multiplicity	0	0%
8	Existence	0	0%
9	Scale	0	0%
	Total	8	100%



### ***My Sad Self***

#### ***Containment-Container Image Schema-Body***

From the first line and at the first part, the poet refers to his depression by saying that his *eyes are red*. Metaphorically speaking, his *eyes* represent a container to the poet's depression by using the colour *red*. Red colour refers to anger inside the poet and this internal anger appears in the eyes of the poet. This feeling is because of his city, *New York* because the poet has a doubt about his identity as a New Yorker as in:

Sometimes when ***my eyes are red***

The second part of the poem also has a *container image schema*:

***my own face*** streaked with *tears* in the mirror of some window.

When the poet is astonished and feels despair; he is going down and his *face*, which is a *container* to the *eyes* that are, in return, a container to the *tears*. The sight of the city from the top of the building is painful, so he goes up with *depression* and goes down with *tears*. Depression is the fourth stage of grief before acceptance; when the poet goes up, he has a hope to find his city in a perfect way but he finds people as robots are walking down, lifeless life, thus he is depressed. While at the second part when he goes down and sees how his city is changed rapidly, he accepts his city as it is, so he no longer jumps to the last stage of grieving, he lost his city, he puts his previous New York life in the graveyard. He says:

**so painfully to this  
countryside, this graveyard**

The poet, in all the mentioned lines, uses *repetition* to indicate the poet's possession and experience such as *my eyes*, *my world*, and *my own face*, *my history*. The poet also mentions *own* referring that he is the owner of the face and the owner of the depression and sadness feelings.

#### ***Locomotion - Path Image Schema as in***

The poet mentions his first path by using prepositions such as: *up* and *top*, thus his first direction will be to a high place, he goes up to the highest floor *30 Rockefeller Plaza* and looking down, the highest floor indicates that the distance makes the pain or anger or depression looks a bit more bearable, a bit less real, and physically as a location it is high but with low emotions, he is sad and alone because he is at the age that he feels he has lost all of his past lovers as in:

***I go up on top*** of the RCA Building and gaze at *my world*,

The second path is when he is going down. The poet here is changing his location, instead of committing suicide, he goes down and walks at crowd and starts gazing at a cold world which makes him sad; he feels that he is no longer a part of it and he searches for unidentifiable quality in the faces of passers-by. He searches about his identity but he finds none. He feels incomplete identity and that is called *social invisibility* which creates a psychological illusion of being hidden while you are surrounded and at crowd because he no longer feels that he is belonging to this city as:

*I take the elevator and go down, pondering, and walk on the pavements  
staring into all man's*

The final path is the street where the poet wishes that his city must disappear. This path is the last path and the painful one, the poet refers to the emptiness of walking through the crowded streets, he describes the seemingly non-existence passing of time, the lifelessness, and the sadness that fills his days as:

*I walk in the timeless sadness of existence,*

### ***Force Image Schema- Compulsion***

The first force is represented by the amount of the depression inside the poet that makes him decide to go up the highest floor, the feeling of depression and anger what pushed the poet to go up the building and see his world New York from this point. Thus the phrase as a whole represents a *compulsion image schema* as a force that pushed the poet to go up to see how his city is as:

***Sometimes when my eyes are red I go up on top of the RCA Building and gaze at my world,***

A second force is the feeling of sadness. Semantically when he mentions the adjective *Sad*, he means that sadness of the looking from the top of the building represents a force that makes him changing his first path and goes down and walks in the streets, he realises that people are watching but they do not watch him. Depression and sadness represent metaphorical forces that pushed the poet to change his direction more than one time as:

***Sad, I take the elevator and go down, pondering, and walk on the pavements  
staring into all man's plateglass, faces,***

### ***Multiplicity-Part-Whole Image Schema***

The poet, here, mentions his city, *Manhattan*, as his all world *my world*. It represents a whole while he also mentions its parts such as buildings, streets, lofts, beds, cold water flats, cars, taxies, and men. The city as a whole and its parts makes the poet feels sad because this city means many because it is the city where he born, for the poet by the passing of the time he realizes that he can't stop the modernization or changes that hardly affects *Manhattan* as:

and gaze at *my world, Manhattan*—

*my buildings, streets* I've done feats in, *lofts, beds, coldwater flats* —on Fifth Ave  
below which I also bear in mind, *its ant cars, little yellow taxis, men*

### ***Multiplicity- Link Image Schema***

There is a temporal link, temporal relations, the poet seeks for a *moment* that is a part of *time*, the poet here is waiting for a moment that people will go to their houses and live their ordinary life but he finds none of them doing so because of the materialism that will increase his sadness by saying:

waiting for a *moment* when...

*Time* to go home & cook supper & listen to the romantic war news on the radio  
... all movement stops & I walk in the *timeless* sadness of existence,

The poet mention *moment, time, and timeless* in order to show the value of time because time haunts the poet's days and he is still alone, it is the same time that passed when the poet is happy, now also passed speedily and the poet is sad.

### ***Existence-Cycle Image Schema- Cyclic Climax***

Cycle image schema is represented by rise-fall action, this is what is called *cyclic-climax* because the poet stands down and then goes up (rise) and then takes elevator down(fall) and walks at street. All the mentioned paths symbolise the poet's life and how it evolved and decreased as he grows older. All the mentioned paths represent the life of the poet and the cycle of the death and birth once more. The first path is in the street and then go up, later he returns to street and this represents *Cyclic image schema* because he goes and returns to the same point which is in the street:

*I go up on top of the RCA Building  
I take the elevator and go down,  
I walk in the timeless sadness of existence*

To sum up the frequencies, see Table 3.

**Table 3:** Image Schemata In My Sad Self

	Type of schema	frequency	Percentage
1-	Containment -container	2	20%
2-	Locomotion-path	3	30%
3-	Force –compulsion	2	20%
4-	Multiplicity-part-whole	1	10%
5-	Multiplicity-link	1	10%
6-	Existence –cycle	1	10%
7-	Space	0	0%
	Total	10	100%

## Conclusion

Allen Ginsberg uses basic image schemata heavily in the selected three poems. The high percentage in *Howl* represents by path image schema (58%) and this type is suitable with the theme of the poem which is escaping from society. While *Father's Death Blues*, Force image schema appears (37.5%) and that fits the theme of the poem because of the death of his family, friends, relatives, and teachers. Death of them represents an external force. Finally, in *My Sad Self*, path image schema takes its role (30%) because the poet is depressed and he goes up and down.



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