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## COGNITIVE APPROACH TO ANIMAL IMAGERY VIA AUTOINTERTEXTUALITY (BASED ON IRWIN SHAW'S WRITING STYLE)

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The current article deals with the analysis of animal imagery in the novels by Irwin Shaw, putting forward the Conceptual Blending Theory (CBT) based on G. Fauconnier and M. Turner's theory of cognition. Incorporation of animal imagery in the novels in question provides a clue into the author's aforethought symbolism, revealing the writer's worldview and individual style. The subject matter of the article is the in-depth analysis of animal imagery employed by I. Shaw based on a conceptual blending mechanism and the survey of autointertextuality as a tool aimed to establish cohesive ties within the writing of the author. The topicality is determined by the ongoing tendency of cognitive linguistics to detect conceptual blending and autointertextuality as mechanisms that are interwoven in creative processes engendering new ideas and meanings as well as reflecting the dynamics of the main concepts in the author's world picture. Figurative usage of animal imagery challenges the reader to decode covert meanings as well as gain insight into characters' actions, motives, and perspectives. Moreover, Irwin Shaw exploits emotional affiliation with the natural world to evoke emotional empathy in readers.

**Keywords:** *conceptual blending, animal imagery, autointertextuality, coherence, individual style, mental space.*

### Introduction

The focus of our interest in this article is the study of animal imagery within the framework of conceptual blending, integrated into cognitive processes, which

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can serve as a valuable tool to examine the peculiarities of Irwin Shaw's idiosyncrasy. The aim of the current article is to disclose multiple implications of animal symbolism employed by the author via the application of the conceptual blending mechanism and the study of auto-intertextual references. To achieve our aim, we apply intertextual, cognitive, linguostylistic as well as contextual methods of analysis to literary text interpretation which allow us to identify intertextual references contributing to revealing the richness of Irwin Shaw's texts.

We refer to Gilles Fauconnier and Mark Turner's Conceptual Blending Theory (CBT) to reveal the way the author employs animal imagery by blending human and animal traits, behaviour, and characteristics to convey deeper and nuanced meanings. Thus, the novelty of the study of animal imagery in I. Shaw's works through the lens of conceptual blending mechanism lies in the opportunity to explore the techniques of the prolific author consistently employed in his works. I. Shaw imparts an exceptional prominence to gaining deeper disclosure of the human nature via resorting to animal imagery. From this perspective Shaw's novels *"The Young Lions"* (1949), *"Rich Man, Poor Man"* (1969), *"Bread Upon the Waters"* (2013) provide a very rich source for investigation as Shaw often assigned peculiar overtones and subtle symbolism to animals which can serve as a valuable area of study. The findings of the current research can contribute to further investigations devoted to the study of the author's individual style and conceptual worldview.

It stands to reason that cognitive linguistics investigates the relationship between language, meaning, and the human mind concentrating on how language reflects and structures human thought and cognition. One of the frameworks employed in cognitive linguistics was known first as conceptual integration which later developed into Conceptual Blending Theory. This framework was proposed by Gilles Fauconnier and Mark Turner (2002) and is related to the process of meaning construction.

Fauconnier and Turner's theory of cognition, outlined in their book *"The Way We Think: Conceptual Blending and the Mind's Hidden Complexities,"* (2002) mainly focuses on the phenomenon of conceptual blending. The latter is a cognitive process through which diverse mental spaces are combined and integrated aiming to create new meanings.

The basic concept of the theory is that of mental spaces, or "conceptual packets constructed as we think or talk, for the purposes of local understanding

and action” (Fauconnier & Turner, 2002, p. 40). In addition, Elena Semino claims that “mental spaces join to form complex networks during cognitive activities such as the production and comprehension of texts” (Semino, 2012, p. 117). Hence, various mental spaces engaging with different subjects can be blended or merged. When distinct mental spaces are blended together, units from each space are combined and reconstructed to generate a new coherent mental space.

It is noteworthy that the fundamental blending network, proposed by Fauconnier and Turner, is comprised of four mental spaces: two input spaces, one generic space, and the blended space. According to Fauconnier and Turner, *the two input* spaces go through cross-space mapping, through which the cognitive relationship between the counterpart elements of the two inputs can be reflected. Input spaces allude to conceptual domains that provide the source material for blending. *The generic space* is composed of whatever structure is known as common to both of the two input spaces. The latter is an intermediate mental space that unites general features from the input spaces, thus, providing a platform for combining the input spaces. *The blended space*, in its turn, provides a new space in which the elements from both the input spaces are joint together. The blend inherits partial structure from both the input spaces and the generic space, and composes integrated conceptualization of a specific notion from which a new incipient structure arises (Fauconnier & Turner, 2002).

Consequently, in the process of conceptual blending the elements from the input spaces are integrated into the generic space, and new ideas, concepts, associations, or connections are created in the blended space. Accordingly, conceptual blending is mainly concerned with the “dynamic aspects of meaning construction and its dependence upon mental spaces and mental space construction as part of its architecture” (Evans & Green, 2006, p. 400).

Moreover, Van Heerden states that “conceptual blending underpins intertextuality. Intertextuality is not merely reliant on the linguistic interpretation of texts but relies on cognitive processes, such as conceptual blending, which enable the interpretation (meaning-making process) of intertextual texts” (Van Heerden, 2008, p. 8). Thus, Van Heerden reinterprets intertextuality as an essential part of our conceptual structure. Furthermore, Van Heerden draws parallels between intertextuality and conceptual blending pointing out that “intertextuality and conceptual blending” show that constructing meaning is a dynamic process, rather than a fixed reality;

intertextuality and conceptual blending show that language and meaning are dialogic, i.e. the meaning-making process is layered and involves more than what is known since meaning does not only rely on texts, but also the physical and socio-cultural knowledge and experience of people” (Van Heerden, 2008, pp. 47-48).

Within the framework of intertextuality, autointertextuality, indeed, should be taken into consideration. It is common knowledge that autointertextuality refers to the correlation between the texts created by the same author. As N. A. Fateeva assumes, intertextuality is a way of “the genesis of one’s text and the postulation of one’s own author’s “I” through a complex system of relations of oppositions, identification, and disguise with the texts of other authors” (Fateeva, 2007, pp. 16-20). Similarly, in the case of autointertextuality, when a new text is generated, “this system of oppositions, identifications, and disguise already operates in the structure of the idiolect of a certain author, creating the multidimensionality of the author’s “I” (Fateeva, 2007, p. 118). Hence, conceptual blending in autointertextuality allows authors to encode their ideas and concepts within their own works, creating intricate webs of meaning through them, meanwhile, allowing the reader to decode the author’s intentions, perception of reality, and conceptual sphere.

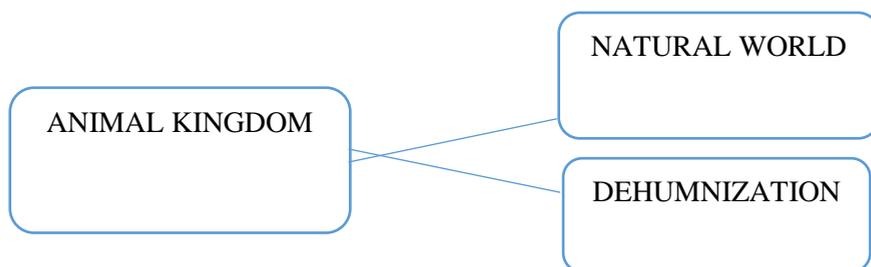
It is worth mentioning that the cognitive process of conceptual blending can also generate evoking imagery in literary texts, thus setting up the individual style of the author. Moreover, animal imagery allows authors to represent human characters, emotions, and traits by having the model of the animal image in their mind. From the standpoint of cognitive linguistics, imagery is considered as “cross-domain mapping” in which the *source domain* is the animals and the *target domain* is the humans, and cross-domain mapping means that some aspects of the similarities between animals and humans can be elaborated by the writer to get at a better and deeper disclosure of the human nature through his apparent and casual talk about the animals (Lacoff & Johnson, as cited in Sun, 2015).

### **Representation of animal imagery through the lens of intertextuality in Irwin Shaw’s novels**

The main purpose of the chapter is the investigation of the individual style of the American celebrated writer I. Shaw through the autointertextual technique applied in his renowned novels “*The Young Lions*”(1949), “*Rich Man, Poor*

*Man*”(1969) and “*Bread upon the Waters*”(2013). By using a plethora of stylistic devices I. Shaw successfully explores the themes of *war, morality and dehumanization*, evoking emotions which in turn enhance the depth and complexity of his texts.

In the novels under study, Shaw probes deep into the complexities of human nature, using conceptual blending to portray characters through animal imagery. The author exposes different implications of the stylistic device of the metaphor “*animal kingdom*” signifying animals’ close links with the *natural world* and *the creatures that inhabit the wildlife* versus *moral degradation of the characters*.



**Figure 1.** *Animal kingdom* as the animal-human interaction blend.

Figure 1 delineates both the ameliorative and pejorative connotations of the metaphorical expression “*animal kingdom*”.

It is worthwhile to note that in his famous novels “*The Young Lions*” and “*Rich Man, Poor Man*” I. Shaw exploits the metaphor “*animal kingdom*” to delve deeper into the theme of animal-human interaction, depicting the *animal world as an integral part of the natural world*.

<p><i>A squirrel scurried up to the top of a rock ten feet away, then sat up and stared with beady, forest eyes at the three men...The animal kingdom, curious for a moment about the war, then returning to its more important business.</i> (Shaw,1949, p. 150)</p>	<p><i>“Old boy,” Billy said, “old boy,” and patted the dog’s head and pulled his ears, at home in the animal kingdom.</i> (Shaw, 1969, p. 391)</p>
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Interestingly enough in “*The Young Lions*” I. Shaw leaves it up to the reader to explicate manifold inferences manifested in the term “*animal*

*kingdom*". The usage of the stylistic device of *juxtaposition* highlights the sharp contrast between the "human world and animal kingdom" with a view to illuminating natural laws versus absurd destructive consequences of waging war causing devastation and suffering not only to the soldiers but also to the civilians. The metaphor "***The animal kingdom, curious for a moment about the war, there returning to its more important business***" is indicative of the animals' essential necessities of life to provide means of sustenance which cannot be disturbed by humans regardless of looming threat during the war.

By the same token, the theme of animal-human interaction finds its reflection in "*Rich Man, Poor Man*" depicting Billy's warmhearted attitude toward the dog. The phrase "*Billy said, "old boy," and patted the dog's head and pulled his ears*" along with the metaphor "*at home in the animal kingdom*" mirrors Billy's affectionate closeness to the dog evoking the sense of harmony on the part of those who feel at ease in the presence of animals, regarding animal kingdom as an indispensable part of the natural world.

Conversely, in the novel "*The Young Lions*" I. Shaw explicates pejorative evaluation of the metaphor "*animal kingdom*" with the aim of alluding to the theme of *dehumanization*<sup>1</sup>, particularly *the moral degradation of the German army*.

*This time it is an assault of the animal world upon the house of the human being. I don't know what you saw in Africa and Italy, but I know what I saw in Russia and Poland. We made a cemetery a thousand miles long and a thousand miles wide. Men, women, children, Poles, Russians, Jews made no difference. It could not be compared to any human action. It could only be compared to a weasel in a hen-house... We have to show the world that there are still human beings in Germany, not only animals. (Shaw, 1949, p. 166)*

It is worth mentioning that in the given paragraph "*the animal world*" symbolizes the enemy, the German army, which is depicted in a clash with "*the house of human beings*" incorporating all the nations who had to fight against the Germans to defend their identity. The author employs the stylistic device of simile "*like a weasel in a hen-house*" to give the portrayal of the German army

as predators highlighting the resemblance of soulless, heartless people with the ferocity of the animals, while allied powers are represented as preys.

Moreover, the use of the metaphor “*we made a cemetery*” emphasizes the tremendous destruction and annihilation surpassing all the boundaries of human perception as well as the extermination of all moral values.

It is interesting to note that along with the technique of autointertextuality Shaw utilizes the technique of intratextuality providing cohesive ties that serves as an important tool to focus on the topic as well as to establish close links with the reader. In the novel “*Rich Man, Poor Man*” the author introduces the image of a “*cat*” to emphasize the relationship between the *human race and the animal world*. The below-given examples throw light on the intratextual links within different paragraphs of the same text.

... she sat down on a chair and said, “Here, pussy, pussy,” to the cat. **The cat backed away. The human race, the cat knew, was the enemy.** (Shaw, 1969, p. 54)

**The cat** stared at him from its corner, **malevolent and unblinking**. Its enemies were interchangeable. Whoever came down in the cellar each night, to work in the hammering heat, was regarded by the cat with the same hatred, **the same topaz lust for death** in his yellow eyes. He had tried to win the cat over with an extra bowl of milk, with caresses, with a “Nice kitty,” here and there, but **the cat knew** it wasn’t a nice kitty and lay there, its tail twisting, **contemplating murder**. (Shaw, 1969, p. 266)

Obviously, through the introduction of these paragraphs the author draws the attention of the reader to the cat’s apprehensive attitude towards the human race which is in conflict with the characters’ (both Gretchen’s and Rudolph’s) affectionate attempts to win the cat’s sympathy.

To emphasize the cat’s perception of the human race as a potential threat the author employs the stylistic device of emotional climax “*The human race, the cat knew, was the enemy*” to highlight the cohesive ties with the two paragraphs.

Besides, in the extract depicting animal-human interaction, the author utilizes epithets “*malevolent, cold stare*” along with the metaphorical expression “*topaz lust for death*” signifying the cat’s mistrustful dubious attitude towards humans. Furthermore, I. Shaw resorts to the stylistic device of

juxtaposition in both paragraphs touching upon the theme of animal-human interaction to spotlight the clash between the characters’ affectionate attempts to win the cat’s favour and the watchful perspective on the cat’s side.

It is noteworthy that alongside “*The Young Lions*” and “*Rich Man, Poor Man*” I. Shaw resorts to the abundant use of the metaphor “*wild animal*” in his renowned novel “*Bread upon the Waters*” to attribute animal characteristics to humans. In pursuit of providing the readers with immediate insight into the characters’ nature, the author resorts to the technique of *animal imagery*.

Young Lions	Rich Man, Poor Man	Bread upon the Waters
<p><i>They started out feeling sorry for you, but now, after all these goddamn fights, they’re beginning to think Jews are some kind of <b>wild animal</b>.</i> (Shaw, 1949, p. 138)</p> <p><i>If it turned out the man was a Jew it would mean concentration camp and eventual death.</i> (Shaw, 1949, p. 73)</p>	<p><i>Rudolph sniffed. “For Christ’s sake,” he said, “you smell like a <b>wild animal</b>”.</i></p> <p><i>One day, he Tom, was going to tell Rudolph everything and then watch the expression on his face. Wild animal. Well, if that’s what they thought of him, that’s what he was going to be – a <b>wild animal</b></i> (Shaw, 1969, p. 32)</p> <p><i>“I meant it, sir”, Scanlon said. “They’re just <b>wild animals</b>. With no more respect for the law than a <b>pack of hyenas</b></i> (Shaw, 1969, p. 731)</p>	<p><i>He isn’t like an athlete – he’s like some kind of <b>wild animal</b>. It’s like having a <b>crazy panther</b> on the squad.</i> (Shaw, 2013, p. 508).</p>

It is worth noting that in the paragraph introduced in “*The Young Lions*”, the author employs animal imagery to underscore the German’s ferocious actions against the Jews during the Second World War. The Jews were treated like targets for manipulation guided by the German’s personal gains. They were

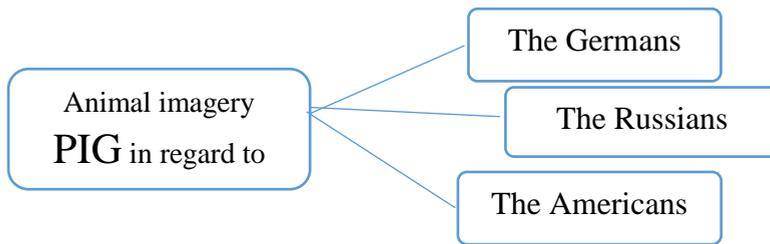
in danger of being engaged and were subjected to violent actions while being kept in concentration camps.

The passage illustrated in “*Rich Man, Poor Man*” is suggestive of Tom’s reaction to Rudolph’s disrespectful, offensive attitude toward his personality. The utilization of the stylistic device of simile “*you smell like a **wild animal***” implies Tom’s being uncultivated, uncultured as well as unrefined. The second part signifies Tom’s firm decision to challenge all the restrictions imposed by the society and establish the principles based on his own value system.

In addition, the image of the “*wild animal*” in “*Rich Man, Poor Man*” and “*Bread upon the Waters*” is employed by the author to convey the characteristics of a *hyena* and *panther*. By blending the image of a *pack of hyenas*, known for their habit of living in a clan or a group, the author implies some individuals’ behavior in a way that resembles the conduct of such predators as hyenas known for their disregard for the law or social norms. Besides, in “*Bread upon the Waters*” the metaphorical expression “*he’s like some kind of **wild animal**. It’s like having a crazy **panther** on the squad*” blends the agility and swiftness associated with a panther to depict the character in the novel as someone who moves with great speed resembling the wild animal taking advantage over the gigantic football players who are double his size.

Remarkably, the imagery of war finds its reflection, particularly in the popular and profound novel “*The Young Lions*”, where the author presents a detailed description of the Second World War. Since Shaw was a war correspondent during the Second World War, the author represents a realistic picture of the war. War, like no other phenomenon, affects not only the course of events in an individual’s life but also the existence of life. To illustrate the devastating force of the war Irwin Shaw introduces the destiny of the characters who experienced frustration, torture, persecution and became disillusioned due to their traumatic experiences. The latter engendered the all-embracing hatred and enmity towards different nations which is manifested via using offensive terms in reference to all the states involved in the war.

The utilization of the technique of conceptual blending allowed us to disclose the multiple implications of the animal imagery “*pig*” encoded in various contexts regarding different nations which provide interplay and interconnectedness between the parts of the same text via intratextuality.



**Figure 2.** Pig as the triple-scope blend of the derogatory attitude towards different nations.

To highlight the hostile attitude between the French and the Germans, the author introduces into the narration the extract demonstrating one of the characters, Dumoulin's, contemptuous attitude to the German soldier, advising the doctor not to waste his time on pigs and not to help a wounded German soldier.

*Don't waste any time on the pig.* (Shaw, 1949, p. 209)

In the same novel, the Polish Captain called the Russians along with their leader Stalin "**Bolshevik pigs**" and tore off the picture of Stalin, actualizing the negative overtones of the animal imagery "pig", exposing his anti-communist political principles.

*One of the Poles reached up and tore off the picture of Stalin. Then he ripped the pictures in quarters, swiftly, and threw it back into the room, in angular confetti. "**Bolshevik pigs!**" he shouted.* (Shaw, 1949, p. 158)

In the below-illustrated example, Shaw depicts different approaches to the value of human life. One of the characters, Houlihan, exhibits coldblooded, nonchalant, misanthropic philosophy of life as opposed to Michael's (American soldier's) compassionate humane and merciful attitude. Houlihan considers soldiers' casualties during the war as something natural, while Michael urged that unessential risks should be hampered unrequired.

Correspondingly, the application of the technique of conceptual blending makes it possible to highlight the negative implications of the metaphorical

expression “*fat pigs*” implying the good conditions the French soldiers were enjoying in the Service of Supply.<sup>2</sup>

*Houlihan never took his eyes off the opposite ridge. “You want to go yourself, is that it? You want to get killed this afternoon yourself out there, you want Ackerman to get killed, Crane, Pfeiffer, you’d rather have your friends get it than three **fat pigs** from the Service of Supply. They are too good to be killed, is that it?” (Shaw, 1949, p. 225)*

The author exhibits an ironical perspective towards the French soldiers “*You’d rather have your friends get it than three **fat pigs** from the Service of Supply*” utilizing scornful pejorative evaluation “*fat pigs*” signifying overweight, incompetent soldiers.

Furthermore, to reveal the contemptuous attitude towards the Americans the main character of the novel, Christian, utilizes the animal imagery “*swine*” implying the Lucky Fate the Americans were enjoying regardless of being at war. The author highlights the pejorative connotations of the metaphorical expression “*he’d hit one of the swine*” by employing the epithet “*that fat country, untouched, untouchable*” in regard to America.

*Well-fed Americans; young, too ...And after it was all over, going back to that fat country, loaded with souvenirs of the war ... That fat country, untouched, untouchable... He fired. He got off two shots. Then the gun jammed. He knew he’d hit one of the **swine** .... (Shaw, 1949, p. 232).*

To illuminate one of the underlying themes, that is the hatred between different nations I. Shaw exploits the animal imagery “*rabbit*” in his two novels “*The Young Lions*” and “*Rich Man, Poor Man*” to emphasize the Germans’ disdainful attitude towards the French.

*One shot and they (the French) are **running** through the woods like **rabbits**. (Shaw, 1949, p. 45)*

*And if I was French these days, what with **running** like **rabbits** the first shot the dirty Boche fired at them, I’d think twice about insulting anybody. (Shaw, 1969, p. 85)*

Apparently, the stylistic device of *simile* “run like a rabbit” in both novels blends the instinct of the animal *to run swiftly* from the potential threat with the description of the person’s behavior to escape from danger, particularly exposing the cowardice of the French being employed in regard to the French.

The attribution of animal characteristics to humans through the prism of animal imagery, such as “tiger-tigress”, “hawk”, “elephant” is revealed in the novels under study via autointertextuality to highlight the metaphorical overtones of the predators in question.

<p>“Nobody,” said Behr, “not the English, not the Russians, not the Americans, will sign a peace with Germany while Hitler and his people are still in power, because human beings do not sign armistices with <b>tigers</b> (Shaw, 1949, p. 166).</p>	<p><i>She’s a man-eater with everybody else in the office, including me. A <b>tigress</b> (Shaw, 2013, p. 592).</i></p>
<p><i>You have to watch every cleaning-woman like a <b>hawk</b> (Shaw, 1949, p. 164).</i></p>	<p><i>I promise to watch the pilot light like a <b>hawk</b> (Shaw, 2013, p. 492).</i></p>
<p><i>He lay down slowly, like an <b>elephant</b> in the circus (Shaw, 1949, p. 227).</i></p>	<p><i>“Not with people tramping up and down like <b>elephants</b> all over the house,” she said from the bed (Shaw, 2013, p. 520)</i></p>

By blending the image of *a tiger*, a powerful and fierce predator, I. Shaw in “*The Young Lions*” aims to depict the head members of the government of Germany during the Second World War as humans who are dominant, fierce, and aggressive. Meanwhile, in “*Bread upon the Waters*” the blending of the animal imagery *tigress* relates to Joan Dyer as a dangerous woman capable of violent actions.

The conceptual blending of the animal imagery “*hawk*” is observed both in “*The Young Lions*” and “*Bread upon the Waters*”. The animal hawk space comprises such characteristics peculiar to hawks as sharp vision and acute observation skills mapping the attributes of hawk to the characters in the novels underscoring their sharp mind, vigilance, and watchfulness.

In its turn, the animal imagery *elephant* is used by I. Shaw in “*The Young Lions*” and “*Rich Man, Poor Man*” to create a descriptive picture of the people who move with weighty footsteps peculiar to the *elephant*. It should be noted that the blending process includes merging the characteristics of the movements of an elephant with the motion of people tramping up and down or lying down slowly.

To pinpoint the metaphorical overtones of the animal imagery the author exploits the stylistic device of *emotional climax* inviting the reader to speculate on the layered meanings with multiple perspectives.

Of crucial significance is also the autointertextual usage of the literary device of *sarcasm with some elements of irony* in the novels under study. The harsh criticism of the Volkssturm along with the discrepancy between what is said and what is meant encoded in animal imagery by the author encourages the reader to uncover the intentions of the character as well as leaves room for interpretations.

To reveal the incompetence as well as the inefficacy of the Volkssturm<sup>3</sup>, I. Shaw resorts to *sarcasm* with the aim of exposing to ridicule the bravery of the Volkssturm who fought like “*raging lions*” against the invader.

*There was only one guard on the gate, a pudgy little man in his middle fifties, looking out of place and unhappy with his Volkssturm armband and his rifle. The Volkssturm, Christian thought contemptuously – that had been a marvelous idea. ... every man, of whatever age, fifteen or seventy, would, now that their very homes were threatened, fight like **raging lions** against the invader. The sedentary, hardened-arteried gentlemen of the Volkssturm had obviously not heard about their fighting **like lions** (Shaw, 1949, p. 226).*

Moreover, to shatter the myth of heroic fighters who fought like “*raging lions*” I. Shaw utilizes epithets “*sedentary, hardened-arteried*” to satirize the bravery of the Volkssturm as well as to expose the incompetence and ineffectiveness of Volkssturm. To put a finishing touch on subjecting to contemptuous ridicule “*the false courage*” of Volkssturm, Shaw employs the stylistic device of *irony* in the closing lines of the paragraph “*The sedentary,*

*hardened-arteried gentlemen of the Volkssturm had obviously not heard about their fighting like lions*” achieving the effect of emotional climax.

As can be inferred from the sentence illustrated below, I. Shaw employs sarcasm to criticize as well as ridicule the cowardice on the part of the soldiers highlighting the sharp contrast between the bravery displayed by Christian and his fellow soldiers facing danger in the battle and the German soldiers who lacked moral strength.

*“Come on, ladies,” he shouted, “there’s nothing to be afraid of. The mice have left the room* (Shaw, 1949, p. 43).

The metaphorical expression “*the mice have left the room*” is indicative of the situation suggesting the withdrawal of the soldiers having demonstrated cowardice and lack of moral strength in the battle. The utilization of the sentence “*Come on ladies*” addressing the soldiers in the approaching cars emphasizes Christian’s derogatory attitude towards the German soldiers evoking association with femininity.

The literary device of sarcasm is manifested also in I. Shaw’s outstanding novel “*Rich Man, Poor Man*”, serving as a tool for social critique.

*“Jesus, what a sight,” Claude said. “He’s built like a chicken. I guess if you’re rich you can be built like the Hunchback of Notre Dame and the broads still come running* (Shaw, 1969, p. 94).

Obviously, in the above-illustrated extract, Shaw touches upon the symbol of wealth exposing the snobbish attitude of the society to the issues of morality. The author gives the portrayal of the character of Claude who believes that the person’s wealth is a contributing factor to attract women regardless of being built like a chicken, implying a person’s skinny physical appearance. The author resorts to *sarcasm* and *allusion* “*Hunchback of Notre Dame*” to highlight the power of wealth.

### Conclusion

The investigation of animal imagery through the prism of autointertextuality contributed to revealing the process of conceptual blending which enabled us to

uncover hidden meanings as well as underscore the linking elements through closely knit ideas in the novels in question. I. Shaw successfully blended different textual references and themes across his novels, creating associations of ideas that bond the dominant motifs along with principle themes in his novels, thus inviting the readers to reflect upon multiple perspectives.

In the novels *“The Young Lions”*, *“Rich Man, Poor Man”*, and *“Bread Upon the Waters”* I. Shaw exploits the metaphor *“animal kingdom”* to zoom in the metaphorical implications of *the animal world versus the human race* bringing forth both the ameliorative evaluative connotation which explicates the animal world as an indispensable part of the natural world and the pejorative evaluation symbolizing the degradation of humanity.

To offer insight into the central issues in the novel *“The Young Lions”* I. Shaw exploits the animal imagery *“pig”* bearing pejorative evaluation to emphasize the cases of different nations’ contemptuous attitude towards each other during the Second World War.

Thus, it can be stated that the utilization of the technique of conceptual blending provided the coherence between the parts of the same text via autointertextuality as well as served as the basis for elucidating the author’s stance through the characters’ perspective.

It is worth mentioning that alongside *“The Young Lions”* and *“Rich Man, Poor Man”* I. Shaw employs the abundant use of the metaphor *“wild animal”* in *“Bread Upon the Waters”* to ascribe animal characteristics to humans. In the novel *“The Young Lions”* the author utilizes animal imagery *“wild animal”* to throw light on the Nazi persecution of the Jews during the Second World War. The multiple implications of the metaphorical usage of animal imagery of *“wild animal”* allowed us to decode layered nuances of meaning and carry out an in-depth analysis.

In the passage illustrated in *“Rich Man, Poor Man”* the metaphor *“wild animal”* discloses the character’s decision to confront all the restraints enforced by the society. Moreover, the image of the *“wild animal”* in *“Rich Man, Poor Man”* and *“Bread Upon the Waters”* epitomizes essential characteristics of some individuals’ behaviour that mirror the actions of the predators allowing the author to create indispensable webs of meaning within his writing.

As can be inferred from the analysis carried out in the current article cognitive processes involved in the technique of autointertextuality can find their reflection through the recurrent use of similar stylistic devices, particularly

*metaphor, simile, sarcasm, juxtaposition, and emotional climax* across the author's novels, ensuring cohesive links between the underlying themes.

### Notes

1. "To deprive someone of human qualities, personality, or dignity" (Dehumanization, (n.d.) *In Merriam-Webster Dictionary*. Retrieved August 01, 2023, <https://www.merriam-webster.com/dictionary/dehumanizing>).
2. "The Services of Supply" or "SOS" branch of the Army of the USA was created on 28 February 1942 by Executive Order Number 9082 "Reorganizing the Army and the War Department" and War Department Circular No. 59, dated 2 March 1942 (Service of Supply, (n.d.). *In Wikipedia, The Free Encyclopedia*. Retrieved August 06, 2023, [https://en.wikipedia.org/wiki/United\\_States\\_Army\\_Services\\_of\\_Supply](https://en.wikipedia.org/wiki/United_States_Army_Services_of_Supply))
3. "The Volkssturm", lit. "folk assault", but more figuratively "people's army" or "national militia" was a German national [militia](#) of the last months of [World War II](#). It was set up, not by the [traditional German Army](#), but by the [Nazi Party](#) on the orders of [Adolf Hitler](#) on October 18, 1944 (Volkssturm, (n.d.) *Military Wikipedia*, Retrieved August 11, 2023, <https://military-history.fandom.com/wiki/Volkssturm>).

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### ԶՈՈՆԻՄՆԵՐԻ ՊԱՏԿԵՐԱՍՏԵՂԾ ԳՈՐԾԱՌՈՒՅԹԸ ԻՆՔՆԱՄԻՋՏԵՔՍՍԱՅԻՆ ՏԻՐՈՒՅԹՈՒՄ. ՃԱՆԱԶՈՂԱԿԱՆ ՀԱՅԵՑԱԿԵՐՊ (ԻՐՎԻՆ ՇՈՈՒԻ ՍՏԵՂԾԱԳՈՐԾՈՒԹՅՈՒՆՆԵՐԻ ՀԻՄԱՆ ՎՐԱ)

Հասմիկ Քաջբերունի  
Անահիտ Մակարյան

Սույն հոդվածի նպատակն է Իրվին Շոուի ստեղծագործություններում դիտարկել գոնիմների պատկերաստեղծ գործառույթը՝ հիմնվելով հասկացութային միաձուլման տեսության վրա (Conceptual Blending Theory): Զոնիմների քննությունը միննույն հեղինակի տարբեր ստեղծագործություններում հնարավորություն է ընձեռում վերհանել հեղինակի անհատական ոճը, մտադրությունը, աշխարհի յուրովի ընկալումը, ինչպես նաև աշխարհի հեղինակային պատկերումը: Հոդվածի ուսումնասիրության առարկան հասկացութային միաձուլման միջոցով գոնիմների պատկերաստեղծ գործառույթի համակողմանի վերլուծությունն է, ինչպես նաև ինքնամիջտեքստայնության դիտարկումը՝ որպես հեղինակի տարբեր ստեղծագործությունների միջև համակցված կապերի ստեղծման գործիք: Ավելին, կենդանիների միջոցով փոխաբերական պատկերների կիրառումը թույլ է տալիս ընթերցողին ներթափանցել ինչպես հեղինակի, այնպես էլ նրա հերոսների ներաշխարհ՝ բացահայտելով վերջիններիս աշխարհընկալման յուրահատկությունները:

**Բանալի բառեր՝** *հասկացութային միաձուլում, գոնիմների պատկերաստեղծ գործառույթ, ինքնամիջտեքստայնություն, տեքստի կապակցվածություն, անհատական ոճ, մտավոր տարածք:*