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METAPHOR IN ART AS A FORM OF COGNITION AND REFLEXION OF REALITY

Metaphor is considered as a mechanism of image creation in different kinds of art and as a specific form of cognition and reflexion of reality. The focus is on the analysis of elements in metaphor creation and on meaning transformation processes in metaphor. Metaphor in art as a form of cognition and reflection of reality is viewed as an element of both artistic and rational knowledge that has an emotional influence primarily through colour, sound, form or motion. Forms of human reality cognition, the notions of symbol and signal are considered in the article as well as main features of art, denotations engaged in the metaphorical process and functions of metaphor in language and art. It is reported that in the metaphorical process causative-consequential, spatial-temporal connections, situations, concepts of part and the whole, concrete and abstract concepts and signs are actively involved, with the amplification, weakening, loss of meaning, as well as the change of the direction of the meaning transition.

Keywords: art, emotions, forms of reality cognition, meaning, metaphor, symbol, tropes.

Art is a specific artistic reality that accompanies each level of human evolution and reflects the changes which take place in the society. The main mechanism for creating image is metaphor.

The relevance of this topic is due to the lack of scientific material on generalized approach to metaphor from philosophical and anthropological angles despite of the fact that there is a large amount of scientific works on metaphor analysis in terms of linguistics.

The following scholars were engaged in analysing the mechanisms for creating images: V. Asmus, J. Piaget, F. Hirenok, A. Losev, S. Horuzhy, L. Meyer and others.

The goal of the article is to find out which forms of cognition are involved when we use metaphor in various forms of art, which elements are involved in metaphorization process, as well as which processes arise in the meaning in metaphor.

Since art is one of the forms of reality cognition, it is advisable to consider *other forms of human reality cognition* and identify the peculiarities of cognition process through art.

There are such levels of cognition: sensual (empirical), rational (theoretical), and intuition. We believe that there are *direct forms of sensual cognition* (sensation of softness, hardness, etc.) and *mediated forms*. To the latter we may refer, for example, music or poems that transmit certain emotions, and if as a result the listener who gets to know the reality through art is experiencing the same emotions as the author does, the creator of the work of art has transmitted his emotions, along with the conclusions after experiencing emotions, so-called moral with the help of *indirect transfer meaning (metaphor)* because the direct meaning had already been expressed through direct forms of sensual cognition. During the analysis of cognition forms the question arises why it is impossible to express everything the person wants to convey using the direct meaning. Forms of indirect transmission, besides the metaphor, in our opinion, can appear in such phenomena as lies and humour which differ in meaning depending on mentality. It is necessary to analyse in which cases and circumstances a person has to use a figurative meaning. It is also important to note that at the stage of emotion decoding for those who perceive art additional meanings are possible which the creator of an art product did not put into the metaphor or symbol. Thus, we can conclude that emotions can only be transmitted indirectly.

As for the metaphor, it must be emphasized that its peculiarity is in using both forms of sensual cognition (*image*) and rational (*inference through analogy*).

Rational cognition operates with signs in form of judgments, concepts, and conclusions. We consider that the sign is an integral part of the image. The peculiarity of rational cognition is in logical reflection of the properties of objects and phenomena of reality.

Intuition as a way of cognition is the ability, human capability to understand, to form and penetrate into the essence of events, situations, objects with the help of the insight, one-time subconscious conclusion

built on imagination, empathy and past experience. From our point of view, intuition can be understood as the implementation of the transition law of a quantitative indicator to a qualitative (according to G. Hegel). One of the main features of intuitive cognition is its unpredictability¹.

Artistic knowledge differs significantly from other types of cognition being *based on the image, and not on the concept* as for example rational knowledge. So, let's analyze the phenomena of *image* and *concept*. An *image* is a form of object representation², that is, the reproduction *through the sense organs* with possible changes in information due to certain factors which are capable of distorting the information. At the same time the object is replaced by "what it means" (*feature, signal, symbol and sign* according to J. Piaget³). According to J. Piaget, an attribute and a signal are designees (expressions) which incidentally differ from their significatum (content) at the level of sensomotor behaviour, and the sign (word) is the most compact form of designate. Symbol is a designate (expression) of a higher level but inconvenient for logical operations. According to F. Hyrenok, the peculiarity of the symbol is in pointing to the above-reality issues⁴, according to A. Losev, symbol contains image as well as certain content, thus the image and content are two essential elements of the symbol⁵. *The concept* is a reflection in mind essential properties unity, connections and relations of objects or phenomena, thoughts or a set of thoughts, which distinguishes or generalizes objects of a certain class on the basis of their general and specific *features*⁶. It should be noted that metaphor also highlights and generalizes certain features. Thus, the image and the concept have a common element – *a feature* – by means of which the connections in the image and the concept are constructed. *The sign* is included in the image but is a way of displaying the concept in the language in the form of word, also such elements as signal and symbol are present in the image and absent in the concept. That is why it is necessary to analyze these elements in more detail.

A *symbol* can be defined as a specific sensory image that is interpreted as a sign of an abstract concept⁷. There are two types of symbolization: explicit and implicit. The first one defines a subject image as a symbol of an abstract category («river of time»), the second type defines an abstract category in a subject image («time flows»). In many languages of the world the symbolism of colour is developed in detail, for example, in the Russian language there are examples of symbolism of colour: «black rose of sorrow», «red terror», «blue bird of happiness»; at the same time, in different languages the symbols of colour may not coincide (blue is a symbol of sadness in English). Unlike signs, symbols are not explained but interpreted, and the interpretation of the symbol is rather complicated⁸.

Symbols are divided into verbal and nonverbal. Verbal symbols appeal to sensory vocabulary, and this type of symbols can be named and depicted, and is a descriptive portrait of an abstract idea. As well as metaphor, symbol has a steady (linguistic) character and an individual or authorial (conversational) character («a rose of loyalty»).

The sources of verbal symbolization can be two types of association⁹: metonymic («Russia is the eagle» according to the metonymic formula "coat of arms – country") and metaphorical («blue bird of happiness» – happiness is compared with a bird). As for the connections between the designate and the significatum in symbol, we note that A. Losev believes in symbol these two concepts "meet", while they do not have anything in common with each other¹⁰. We can add that taxonomically these concepts are not connected but there is an associative relationship between them (metonymic or metaphorical). Difficulties in interpreting the notion of symbol arise for several reasons. Symbol is interpreted as any object perceived sensory, or as its image or verbal definition within the metaphysical theory of symbols. On the other hand a

¹ Асмус, В.Ф. (2004). *Проблема интуиции в философии и математике. Очерк истории: XVII – начало XX в.* Москва: Едиториал УРСС

² Философская Энциклопедия (1960—1970). *Академик*. <https://dic.academic.ru/dic.nsf/enc_philosophy/4605/ОБРАЗ> (2018, March, 04).

³ Пиаже, Ж., Пятигорский, А.М. (перев.) (2003). *Психология интеллекта*. Санкт-Петербург.

⁴ Гиренок, Ф.И. (2010). *Аутография языка и сознания*. Москва: МГИУ, 176.

⁵ Лосев, А.Ф. (1993). *Очерки античного символизма и мифологии*. Москва: Наука, 635.

⁶ Новейший философский словарь (1999). *Dianomica*. <<http://ru.dianomica.wikia.com/wiki/%D0%9F%D0>> (2018, January, 10).

⁷ Резчикова, И.В. (2004). Типы лекс.-семант. трансформации символа в поэтич. тексте. *Филол. науки, вып. 4*, 58.

⁸ Арутюнова, Н.Д. (1988). *Образ (Опыт концептуального анализа). Референция и проблемы текстообразования*. Москва, 129.

⁹ Москвин, В.П. (2012). *Русская метафора: Очерк семиотической теории*. Москва: Издательство ЛКИ, 147.

¹⁰ Лосев, А.Ф. (1991). *Философия. Мифология. Культура*. Москва, 266.

symbol that is understood metaphysically cannot be experienced and is semantically inexhaustible¹ because objects within human sign systems are desymbolized, converted into signs (for example language, speech). From metaphysical angle, symbol combines physical and spiritual, rejecting the division of reality into the sphere of sensual things and the sphere of spirit². We will add that, on our hypothesis, since a person differs from animals in ability to abstract thinking, perhaps metaphor participated in its formation. This can be confirmed by the fact that there are no metaphors of the transition from abstraction to other spheres (linguists allocate 7 spheres subject to metaphorization (among nouns): subject, animal, human being, physical world, psychic world and abstraction³). Religious and philosophical understanding of the symbol in the second half of the nineteenth century is borrowed by literary scholars who agree with the infinitude of the interpretation of the symbolic sign, and then by linguists who must operate only with the exact notions of the verbal symbol.

Signal is interpreted as a code (symbol, sign) that is created and transmitted into space (by means of communication channel) by one system or occurs in the process of interaction of many systems.

So, the *main types of art* include *literature, fine arts, graphics, sculpture, architecture, arts and crafts, music, theatre, ballet, dance, cinema, circus, art photography*.

Since art affects a person owing to feelings, it is advisable to distinguish the senses and arts which use these sensations. Sensory organs include sight, hearing, smell, touch, taste and work of the vestibular apparatus. Fine art, graphics, art photography affects the sense of a person through vision. Sculpture, architecture, arts and crafts influence both through vision and touch. Music affects a person by means of hearing; theatre, cinema – with the help of sight and hearing; ballet and dance – with the help of sight and touch; literature – using the vestibular apparatus and hearing. Thus, there are no kinds of arts that transmit feelings of a sense of smell and taste. Perhaps this is due to the fact that thanks to these organs of feelings, only pleasant smells and tastes are perceived positively, as well as the fact that these organs are not well developed in humans.

Art (artistic cognition) is primarily a creative activity, in the process of which artistic images that reflect reality and embody the aesthetic attitude of man to it are created. The most important feature of art lies in the fact that, unlike science, it reflects reality not in concepts but in a concrete form perceived sensually, a form of typical artistic images.

The main features of art are *metaphoricity, paradoxicality, subjectivity, uniqueness and multiple meanings*. It is advisable to consider art as a form of reality *cognition* (from the standpoint of the listener) and art as a form of *reflection* of reality (from the standpoint of the artist).

What new can a person get to know with the help of art? Art is a form of satisfaction of certain human needs, which he cannot satisfy in a rational way. If in everyday life people exchange information and certain emotions, with the help of art, compensation of emotions which a person lacks (both positive and negative emotions) is possible. From our point of view, art is the "*language of emotions*" which are transmitted and recorded via sound (music), colour (fine arts), form (sculpture), movement (dance) or several issues simultaneously (for example, movement, colour and sound in the ballet). Sound, colour, shape of the object or motion create an artistic image which places an idea. Thus, we can conclude that the idea can be expressed in terms of colour, sound, form or motion, while the medium of the idea transfer is emotions. Since the idea is information, it can be transmitted via emotions.

Let's consider *fine arts, literature and music* as the *most common* forms of cognition and reflection of reality. Since metaphor is a mechanism with the help of which artistic images are created, we will operate metaphor for the analysis of the main types of art.

In fine arts, an image can be created through visual perception in most cases, in music with the help of sound, in literature with the help of words.

When considering *music* as an art form, we will refer to the works of Leonard Meyer, musicologist and philosopher, who conducts an analysis of musical art. In his most influential work, "Emotions and Meaning in Music" (1956)⁴, he combines the Gestalt theory and pragmatist theory of Charles Peirce and John Dewey to explain the existence of emotions in music. L. Meyer uses this basis to form the theory of

¹ Лосев, А.Ф. (1993). *Бытие. Имя. Космос*. Москва, 695.

² Хоружий, С.С. (1994). *Философский символизм Флоренского и его жизненные истоки. После перерыва. Пути русской философии*. Санкт-Петербург, 100-130.

³ Складаревская, Г.Н., Шмелев, Д.Н. (отв. ред.) (1993). *Метафора в системе языка*. Санкт-Петербург: Наука.

⁴ Meyer, Leonard B. (1956). *Emotion and meaning in music*. The University of Chicago Press.

music, combining musical expectations in a specific cultural context without emotions or meaning. He highlights 3 types of meaning in music¹: "hypothetical values", "obvious values" and "certain values". In music there are moments where it is possible to predict the next musical element, because so many musical works contain elements of tonic-subdominant-dominant-tonic chain. We believe that certain objective laws in a musical work can be compared with the rhyme in the verse, which gives a certain structure.

In music, the *height* of the sound (note), the *pause* between the sounds (rhythm) and the *distance* between the sounds which look simultaneously (interval and chord) play the key role in the perception. The height of sounds often follows the sounds of nature or those sounds a person can hear in an artificial environment. Most often the movement of the melody to high notes reflects a positive emotion, and to the lowest negative.

Fine art operates colour to reflect emotions. In many cases, works of fine art are imitations of facts of life, copying of natural phenomena (landscapes, still life paintings, portraits) but since a photograph fulfils the function of reality displaying without distortion, it is possible to admit that fine arts will tend to reflect the subjective reality of an individual. Metaphor at this stage plays more significant role than that it played earlier. If by means of verbal metaphor one reality was compared to another, for example, "I feel like a bunch of screws", in fine art a picture with this metaphor will represent a person inside which there is a bunch of screws painted.

Literature works on more varieties of metaphors, among which an occasional metaphor stands out, because it is difficult to define its meaning. Here is an example of a metaphor "delay drinks quadruple". This metaphor and similar occasional metaphors are close to the phenomenon of absurd and are authorial, so subjective reflection of reality.

In the metaphorical process the following denotations (according to G. N. Sklyarevskaya) are engaged: person, subject, physical world, psychic world and abstraction. If we consider other types of tropes we can classify the processes and realities involved in metaphor. We will do this by analyzing the following tropes, figures and language phenomena: metonymy, metalepsis, synecdoche, intraclass transfer, epithet, periphrasis, comparison, graphic image, hyperbola, metaphor realization, absurdity, personification, concretization, symbol, sound symbolism, as well as such linguistic phenomena as synonymy and phraseology. *Causative-consequential*, as well as *spatial-temporal relations* are actively involved in the metaphorical process in metonymy. For example, when interpreting the metonymy "I listen to P. I. Tchaikovsky" it is necessary to construct a causal link "I listen to the works written by P. I. Tchaikovsky – I listen to P. I. Tchaikovsky". Thanks to metalepsis some *situations* are manifested through others connected with them: «to foam a glass = to drink», and a synecdoche operates the concepts of *part, whole*, singular and plural («to save a penny»). Also, the spheres of *concrete and abstract*, type or class of realities are activated. *Signs* can be used at the language level (cre\$u\$ – in this case, the word meaning is enhanced), and it should be noted that the auxiliary parts of speech are not under metaphorization in language, but can be metaphorically graphic (signs &, @). In cases of hyperbole and litotes, we consider it necessary to underline the process of *amplification or weakening of the meaning* («the sea of flowers»). The realization of metaphor is a process of transition of figurative meaning in direct meaning (for example, «a nose» in the work of N. Gogol comes to life, walks, etc.), thus, the *direction of transition meaning changes*. The stylistic means of absurdity is used in the works of various authors, and is rather often met in folk art («when the crawfish is whistling»). Due to the absurd, there is a certain emotional state thanks to humour or paradox; in this case, the unit of expression *loses its meaning*.

In symbol, the abstract meaning is often transferred to a concrete word, for example, the dove is a symbol of peace. Considering symbols on the graphic level, one can distinguish mathematical symbols, punctuation marks in language, there are also the emblem, the coat of arms on the visual level. We can thus assume that the abstract concept is embodied in the signs, obtaining a specific meaning. Considering sound symbolism, it must be emphasized that it is an ability to cause auditory, visual, tactile, gustatory, olfactory representations, as well as emotions (for example, according to L. Bonds and L. N. Kolesnikova² sound "r" expresses internal fluctuations, strong emotionality in Russian). We believe that it is necessary to divide the emotional influence through sound with the help of nonlinguistic metaphor (composers` works), where

¹ Meyer, Leonard B. (1956). *Emotion and meaning in music*. The University of Chicago Press, 37-38.

² Звуковой символизм. Цветовое настроение текста. *Весь мир узнает*. <http://www.vesmiruznaet.ru/virazitelnie_sredstva_jazika/zvukovoy_simvolizm_cvetovoe_nastroenie_teksta/> (2018, March, 04).

the sound affects the emotional state of a person by means of such sound characteristic as frequency. Language (phonetic) sounds affect emotions due to the main tone – the frequency modulation of the signal at which the frequency of the output signal changes in comparison with the frequency of the carrier signal.

In particular, it is necessary to consider the *functions of metaphor* in language and art. In language one can distinguish the following main functions of metaphor (according to V. Moskvín): nominative (metaphor in the names), evaluative, decorative, pictorial, and *explanatory*; in addition, the cognitive metaphor performs a heuristic function (a metaphor in discoveries) and a function of isomorphism (the author summarizes them in two main functions: nominative and expressive). To this classification we can add a humoristic function and the function of coding information (euphemism, taboo). In art metaphor performs functions of reality modification, self-reference and emotional influence.

It is important to emphasize that, on our observations, the metaphor in expressive function more often expresses *negative* emotions: aggression (through humour), fear, taboo.

It is also necessary to pay attention to the phenomenon of the dead metaphor and the cycle of metaphor in language. Dead metaphor occurs in language when a word that had some meaning in the past changes it to a new one by means of metaphor. The most commonly dead metaphors are used in such spheres as terminology, proverbs and sayings, idioms, synonyms and polysemantic words.

Thus, we can conclude that the metaphor in art as a form of cognition and reflection of reality is an element of both artistic and rational knowledge that has an emotional influence primarily through colour, sound, form or motion. In the metaphorical process causative-consequential, spatial-temporal connections, situations, concepts of part and the whole, concrete and abstract concepts and signs are actively involved, with the amplification, weakening, loss of meaning, as well as the change of the direction of the meaning transition.

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