

The Artistic Text as an Object of Linguistic Inquiry

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The question of the meaning of a word is one of the key issues in lexical semantics, and the answer to it depends largely on the research paradigm adopted. Structural linguistics, begun in the 19th century by Ferdinand de Saussure, focuses on determining the meaning of a lexical unit within the linguistic system, and limits semantic inquiry to determining the set of features sufficient and necessary to identify the designator of a name. Newer methodological concepts, stemming from a cognitive approach to language as a “symbolic guide to culture”¹, on the other hand, emphasise the need to take into account context, extra-linguistic knowledge² and the links between language and culture in the broadest sense of the term in semantic research. In these concepts the research interest is focused on “linguistic ways of understanding and ordering the world by users of a given language”³. The meaning of a word is

¹ Edward Sapir, *Kultura, język, osobowość: wybrane eseje*, trans. Barbara Stanosz and Roman Zimand (Warszawa: Państwowy Instytut Wydawniczy, 1978), 89.

² The role of context and linguistic knowledge in constructing the meaning of a linguistic unit is exposed in the assumptions of Ronald Langacker’s cognitive grammar. Cf. Ronald W. Langacker, *Wykłady z gramatyki kognitywnej*, trans. Henryk Kardela (Lublin: Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej, 1995).

³ Anna Pajdzińska, Ryszard Tokarski, “Językowy obraz świata – konwencja i kreacja”, *Pamiętnik Literacki*, no. LXXXVII, vol. 4(1996): 143.

treated in this trend as what people understand, what they mean when they use it,⁴ and thus as a specific characteristic of it, taking into account both taxonomic elements and features ascribed to a given word conventionally, as well as information about possible semantic transformations that a given lexical unit may undergo⁵. An extension of the semantic research area to include non-specific components that cannot be reduced to a closed set of sufficient and necessary features that are nevertheless linguistically relevant, has prompted researchers to search for a new formula to describe meaning, enabling the definition of the aforementioned secondary, optional features, and complementing the image of the word with cultural components. One proposal to describe meaning understood in this way is the “open definition”⁶ developed on the basis of the Lublin semantic school, taking the form of an internally ordered microstructure, which “consists of both stable, textually invariant components, as well as facultative and contextually realised semantic connotations, including quite distinct, conventionalized connotations of general language as well as weak connotations, usually appearing in non-standard uses of the word”⁷

This change in the way of understanding the meaning of a lexical unit has also led to an expansion in the interests of semantics. The reconstruction of the semantic structure of a word, and from a broader perspective – of the linguistic image of the world⁸ – requires that analyses take into account not only dictionary data reflecting the “hard semantic core” (i.e. sufficient and necessary features), but also textual data illustrating the updating of the semantic potential of this unit, illustrating both its semantic connotations as its textual connotations. Ryszard Tokarski has written about the special role of linguistic creation in semantic investigations: “A poetic text may impoverish or even eliminate certain semantic components developed in everyday language. It may also enrich them, updating features that in everyday language have only potential value. In other words, creative language varieties may re-evaluate the overall conceptual model of a word: some conceptual profiles are exposed, others are pushed into the shadows. There may also be a creative transformation and development of those fragments of the conceptual structure which are hardly present in everyday consciousness, but the beginnings of which can be detected, sometimes predicted in standard language use”⁹. What further justifies the interest of contemporary lexical semantics in artistic texts is the dependence of any innovation on

⁴ Anna Wierzbicka puts it this way: “The meaning of a word is, roughly speaking, what people ‘understand’ or ‘mean’ when they use that word. Since what they ‘understand’ or ‘mean’ can vary somewhat from context to context and situation to situation, we should specify that ‘meaning’ is that which is fixed, not that which is variable, in aspects of word use.” See Anna Wierzbicka, “The meaning of color terms: semantics, culture, and cognition”, *Cognitive Linguistics (includes Cognitive Linguistic Bibliography)* 1, no. 1 (1990): 107.

⁵ Cf. Pajdzińska and Tokarski, “Językowy obraz świata – konwencja i kreacja”.

⁶ Among other proposals for a lexicographic description that takes into account cultural components and aims to answer the question of understanding/meaning, we should mention Jerzy Bartmiński’s cognitive definition (see Jerzy Bartmiński, “Definicja kognitywna jako narzędzie opisu konotacji”, in: *Konotacja*, ed. Jerzy Bartmiński [Lublin: Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej, 1988], 169–83) and Anna Wierzbicka’s universal explications (see Anna Wierzbicka, *Lexicography and Conceptual Analysis* [Tucson: Karoma], 1985).

⁷ Pajdzińska and Tokarski, “Językowy obraz świata – konwencja i kreacja”, 148.

⁸ I use the term “linguistic image of the world” as understood by Renata Grzegorzczkova, see Renata Grzegorzczkova, “Pojęcie językowego obrazu świata”, in: *Językowy obraz świata*, ed. Jerzy Bartmiński (Lublin: Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej, 1999), 39–46.

⁹ Ryszard Tokarski, “Typy racjonalności w językowym obrazie świata”, in: *Semantyka tekst artystycznego*, eds. by Anna Pajdzińska and Ryszard Tokarski (Lublin: Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej, 2001), 237–238.

conventional uses of language: every instance of linguistic creation grows out of convention and therefore can be described in its context. This dependence is particularly important in research devoted to the problem of the linguistic image of the world, since analyses of creative uses of lexical units can provide valuable information about it: “Artistic texts can bear witness to the linguistic image of the world because they somehow grow out of it: they overshadow certain elements, expose or expand others, but the semantic links between words in general language and in artistic language are never completely broken. For this reason, every context, even the most strange and unexpected, constituting a deep semantic or formal transformation, may be valuable for the study of the linguistic image of the world”¹⁰.

The above-mentioned reflections on linguistic creation and the research objectives adopted on the grounds of cognitive semantics, i.e. striving for a description of language as a culturally relative tool for understanding the surrounding world, has made artistic texts the subject of linguistic research. The use of linguistic research instruments to describe them¹¹ has not only allowed us to look at the phenomenon of language creation from a different perspective, but has also provided tools enabling us both to describe in detail the semantic effects achieved in a text and to explain in detail the mechanisms of their creation. The effectiveness of such use of linguistic methods of description is evidenced by numerous works devoted to linguistic analyses of poetry (among others by Jadwiga Puzynina, Anna Pajdzińska, Ewa Sławkowa, Dorota Piekarczyk, Dorota Filar and Aneta Wysocka).

This article aims to present the application of selected linguistic methodologies in the analysis of artistic texts. The analyses are focused on explaining the mechanisms of linguistic creation and on finding out how a given semantic effect of a text was achieved. Their aim is also to test specific tools for analysis and description in terms of their usefulness in relation to the phenomena of linguistic creation.

Among the more interesting semantic theories that provide effective tools for linguistic text analysis are the semantics of understanding proposed by Charles Fillmore¹² and the theory of conceptual integration proposed by Gilles Fauconnier and Mark Turner¹³. The former derives from the cognitive psychology of Federico Bartlett and the cognitive schema theory of David E. Rumelhart and Andrew Ortony, and thus has its origins in research devoted to theory of mind, i.e. focusing on mental ways of organizing, storing and reconstructing experience and

¹⁰ Pajdzińska and Tokarski, “Językowy obraz świata – konwencja i kreacja”, 158.

¹¹ See Ewa Sławkowa, “Instrumentarium badawcze współczesnego językoznawstwa w opisie semantyki tekstu artystycznego (wybór zagadnień)”, in: *Semantyka tekstu artystycznego*, eds. Anna Pajdzińska and Ryszard Tokarski (Lublin: Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej, 2001), 9–26.

¹² Cf. Charles Fillmore, “Frames and Semantics of Understanding”, *Quaderni di Semantica* VI, no. 2 (1985): 222–54; Charles Fillmore, “1982, Frame Semantics, [in:] *Linguistics in the Morning Calm, Selected Papers from SICOL-1981*, e” (Seoul, Korea: The Linguistics Society of Korea, Hanshin Publishing Company, 1982).

¹³ See. Gilles Fauconnier, Mark Turner, “Conceptual Integration Network”, *Cognitive Science* 22–1 (1998): 133–87; Gilles Fauconnier, Mark Turner, *The way we think: conceptual blending and the mind’s hidden complexities* (New York: Basic Books, 2002).

knowledge about the world. The initial assumption of Fillmore's proposal, also referred to as interpretive frame theory, is the existence of a relationship between a lexical unit (used in an oral or written text), the category to which it belongs, and the encyclopaedic knowledge and experience of the language user. Key concepts of the semantics of comprehension include the *interpretive frame* and the *scene*. Frame means "a system of concepts related to each other in such a way that the understanding of one of them is related to the understanding of the overall structure to which the conceptual component belongs"¹⁴. A *scene*, on the other hand, is considered to be a structured model, a schematic slice of knowledge and experience, activated at a given moment and evoked by the whole text or a lexical unit used in it. These concepts are interdependent, with *frame* being an umbrella term, encompassing all aspects of knowledge and experience relating to a given phenomenon or event. *Scene*, on the other hand, is a form of frame actualisation, resulting from the reconstruction of a frame for the purposes of a particular text. For example, the interpretative frame of the word BUY is both the language user's structured knowledge of a typical commercial event: its recurring components (e.g. buyer, seller, commodity, transaction, price, currency) and the typical course of the transaction, as well as knowledge of the relations between the elements mentioned above¹⁵. Knowledge of the components of an event is supplemented by individual experiences of buying different goods. The listed information forms an internally structured interpretative background, evoked in the text by lexical units belonging to a given frame. At the same time, the text usually contains only selected elements of it, constructing a particular scene. Let us take a look at the following sentences:

- a. *I bought the ball.*
- b. *The ball was bought for £10.*

Both evoke the frame of the commercial event, which is the reference point of these sentences' analysis and interpretation. At the same time, each updates the evoked frame differently, focusing attention on its other components: the scene created in the first sentence includes only the buyer and the goods; and in the second – the commodity, the transaction and its value.

According to the assumptions of the discussed methodology, each text consists of internally ordered, carefully composed scenes, constructed and specified according to the author's creative idea. The task of the interpreter is first to trace the lexical layer of the text and identify the scenes created in it, and then to situate them within the interpretative framework to which they refer. The final stage of analysis and interpretation is to trace the relations between the elements of the scene/s evoked in the text and to read the sense of the whole. In order to test the proposed method of analysis and interpretation, let us look at the following piece by Julian Tuwim:

¹⁴ Fillmore, "1982, Frame Semantics", [in:] *Linguistics in the Morning Calm, Selected Papers from SICOL-1981*, e", 111.

¹⁵ Fillmore described the principle of the mutual motivation of the elements that make up the frame as follows: *understanding the meaning of one element of a group depends to some extent on understanding all the other elements*. Fillmore, 54.

Lily

I parted the cupped petals of a lily
 and I showed her the embarrassing inside of the flower.
 – Stop that, Sir.
 Not yet knowing, but already visibly sensing,
 I suddenly laughed and suddenly broke off...
 – Because?...
 Her eyes, exciting and secret,
 muttered a hesitant reply...
 Then I opened wide on all four sides the white body of the lily
 and with moist lips I caressed the inside...
 And when I lifted my eyes – she was standing in poppies,
 with heaving breasts and glistening pupils.
 And smiling faintly (surely from my lips,
 dyed with yellow pollen) – in a peculiarly moved
 and trembling voice, she said:
 – Sir, you are so-phis-ti-cat-ed-ly indecent!...

The text selected for analysis does not pose any particular interpretative challenge, but at the same time, the way meanings are created in it draws our attention and makes it an interesting object for analysis. Tuwim's piece has the character of a short genre scene, an erotic poem which takes the form of an intimate flirt between the first-person lyrical subject and an unspecified woman. The lily of the title is a flower-recital by means of which the subject presents his desires to the interlocutor. The atmosphere of sexual tension prevailing in the piece is clearly perceptible, although it is based on understatements and allusions. The direct linguistic proof that this interpretation of the subject's behaviour is correct comes only in the last verse of the piece, in which the heroine describes her interlocutor as "sophisticatedly indecent".

What arouses our research interest is the semantic effect of the work, that is, the question of what makes a short and very general exchange of broken sentences, interrupted by an uncomplicated gesture, acquire the features of an eroticism that stimulates the senses? How is it that – although there is not a word about it in Tuwim's text – it is intuitively perceived as a sexual act? Help in finding an answer comes with the previously discussed concept of the interpretative framework, which allows you to trace the mechanisms used to create the meaning of the entire work, visualising the intuitively read semantic relationships that build the poetic image contained in the work.

The basis of such a framework analysis is a description of the lexical units used in the text, with particular emphasis on the thematic arrangements they create, leading to the establishment of the interpretative framework evoked by the text. The lexical resources of Tuwim's work allow for the establishment of three main frames, which is presented (together with the lexis belonging to each of them) in the table below:

SOCIAL FLIRTING	LILY BLOSSOM	SEXUAL ACT
<p>Evoked frame components</p>		
<p>Communication theory</p> <p>Dialogue properties:</p> <ul style="list-style-type: none"> - alternation transmitting and receiving roles - intentionality of speech - response-orientation - non-verbal means of conveying meaning <p>Genre conventions and socio-cultural behaviour</p> <p>Characteristics of social flirting:</p> <ul style="list-style-type: none"> - interactive genre - allusiveness, use of metaphor - lack of literalness and explicitness - erotic and love themes - emotional involvement - non-verbal means of conveying meaning 	<p>(a) Appearance and structure of the flower</p> <p>(b) Cultural symbolism of the lily</p>	<p>Physical components of the act</p> <ul style="list-style-type: none"> - interactivity - carnality <p>Erotic activities</p> <ul style="list-style-type: none"> - response-orientation - non-verbal means of conveying meaning - emotional involvement

Characters and objects involved		
lyrical subject (male) and a woman	lily flower woman	male (lyrical subject) and female
Lexical units evoking an interpretative frame		
<p>– <i>I showed her the embarrassing</i></p> <p>– <i>Stop that, sir</i></p> <p>– <i>Not yet knowing, but already visibly sensing [...]</i></p> <p><i>I suddenly laughed</i></p> <p><i>suddenly broke off...</i></p> <p>– <i>Because?...</i></p> <p><i>Her eyes, exciting and secret</i></p> <p><i>muttered a hesitant reply</i></p> <p><i>moist lips</i></p> <p><i>And when I lifted my eyes – she was standing in poppies</i></p> <p><i>With [...] glistening pupils</i></p> <p>– <i>smiling faintly</i></p> <p>– <i>in a peculiarly moved and trembling voice, she said</i></p> <p>– <i>You are a sophisticatedly indecent</i></p>	<p>– title</p> <p>– <i>cupped petals of a lily</i></p> <p>– <i>white body of the lily</i></p> <p>– <i>the inside</i> [of the flower]</p> <p>– <i>dyed with yellow pollen</i></p>	<p>– symbolism of the lily</p> <p><i>embarrassing</i></p> <p>– <i>Stop that, sir.</i></p> <p><i>sensing</i></p> <p><i>I laughed</i></p> <p><i>exciting eyes</i></p> <p><i>squinted eyes</i></p> <p><i>hesitant reply</i></p> <p><i>I opened wide</i></p> <p><i>white body</i></p> <p><i>moist lips</i></p> <p><i>with moist lips I caressed the inside</i></p> <p><i>with heaving breasts</i></p> <p><i>With [...] glistening pupils</i></p> <p>– <i>in a peculiarly moved and trembling voice</i></p> <p>– <i>indecent [...]</i></p>

The lyrical situation is most strongly profiled by the frame of social flirtation, which explains the adopted convention of interaction between the lyrical subject and his interlocutor and allows another interpretative frame to be anchored in the text: the sexual act. Its presence is motivated both by the convention of the social flirt¹⁶, i.e. its metaphorical ambiguity and its social and moral function, as well as by imagery using names of body parts conventionally associated with eroticism: eyes, lips, breasts. Punctuation, which conveys the emotional state of the protagonists, and the lily flower are also important elements anchoring the discussed frame in the semantic layer of the work. Its frame constitutes a kind of buckle connecting the space of flirtation – in which it is a prop, a decoration emphasising the innocence of the conversation in progress (but also the virginity, the purity of the interlocutor) – with the space of the sexual act, in which the flower becomes a metaphor for the female body and the act itself. Intuitive inquiries into the role and meaning of the lily in the text in question are confirmed by its symbolism preserved in culture: it is a flower commonly associated with innocence, chastity and shamefulness (such an interpretation of the lily's symbolism was adopted by Christianity), but also signifying lust, temptation, sin and – due to its structure – sex¹⁷. Although lexically this frame is the most modestly represented in the work, it seems crucial to Tuwim's poetic concept due to its double sense-making function, i.e. opening both an interpretative path for flirtation and the sexual act. This is evidenced by the fact that the name of the flower is included in the title of the work and – because of this – draws the attention of the interpreter to it and inclines them to a deeper reflection on the role of the lily in the text. The third interpretative frame is knowledge (including cultural knowledge) and experience in the field of eroticism and the sexual act. Motivated by the nature of flirtation, evoked by terms referring to actions or components of the act, as well as by conventional emotional and verbal reactions (of which punctuation is an important exponent) and by the symbolism of the lily – it constitutes an important interpretative context. Its indirect presence motivates the intuitive reading of the scene created by Tuwim as something other than a conventional conversation between two people.

An analysis of the lexis and delimiting the interpretative framework allow us to discover that – apart from the social flirtation that shapes the lyrical situation and the lily motif used in the text – another sense-making element of the text in question is physical love made allusive. At the same time, the framing description of the scene created by Tuwim leaves a certain feeling of academic insufficiency, as it does not allow for an explanation of the final semantic effect of the work, created by the network of relations that link the individual frames. At this stage of analysis, the second methodological proposal mentioned at the beginning of this article seems helpful, namely the theory of conceptual integration proposed by Gilles Fauconnier and Mark Turner. It was developed as an alternative to Georges Lakoff and Mark Johnson's concept of the cognitive metaphor, but in fact, it is not so much an innovative account of metaphorical

¹⁶ In her work on speech acts, Anna Wierzbicka describes flirtation as follows:

“FLIRT

I say: I want you to imagine that I am saying X

I think you understand that maybe I don't think that at all

I say this because I want you to imagine that I like you as a person of the opposite sex.”

Cf. Anna Wierzbicka, “Genry mowy”, in: *Tekst i zdanie. Zbiór studiów*, eds. Teresa Dobrzyńska and Elżbieta Janus (Wrocław: Ossolineum, 1983), 133.

¹⁷ Władysław Kopaliński and Oficyna Wydawnicza Rytm, *Słownik symboli* (Warszawa: Oficyna Wydawnicza Rytm, 2017), 197.

phenomena as an extension of Max Black's integrative metaphor¹⁸. Regardless of the assumptions of the theory's creators, the concept of conceptual integration is an operative tool for describing complex, multifaceted semantic constructions, and a particular advantage of it is that it can also be applied to analyses and descriptions of semantic non-metaphorical phenomena and multisentence constructions, including a whole text. The theory of conceptual amalgams assumes that the final effect of linguistic creation, i.e. a metaphor or another semantic construction contained in a text, is created as a result of the interpenetration (fusion) of several initial spaces. It is peculiar to the amalgam that the semantic construct resulting from this fusion is not available in its original shape in any of the mentioned input spaces, and constitutes a separate entity. Conceptual integration itself is conditioned by the possibility of establishing relations of broad similarity between the components co-creating the final amalgam, i.e. between the already mentioned output spaces. The correlations extracted between them form a so-called generic space and define the scope of possible integration, which takes place on the basis of composition, complementation and/or development¹⁹. The first of these processes consists of combining individual elements from different initial spaces, so that these elements begin to form a new, coherent whole. Complementation is an extension of the amalgam space by elements closely related to the initial spaces, while development is a property consisting in the possibility of creating new internal relations and interacting with other concepts and undergoing further semantic transformations, no longer dependent on the original initial spaces of the amalgam. As a result of a fusing of selected components of the initial spaces, a conceptual amalgam is created which is a new, internally coherent construct, unavailable in its current shape in any of the source spaces. The process of conceptual integration is illustrated by the diagram below:

In relation to an artistic text, the theory of conceptual amalgams makes it possible to reach non-obvious, unexpected semantic relations that occur between its elements and explain the often intuitively read sense of the whole. A thorough tracing of the integration process also provides an opportunity to verify interpretative hypotheses for the existence of linguistic attestations, which makes the analysis and interpretation more reliable and better embedded in the structure of the work described. Another important advantage of the analysis based on amalgam theory is the fact that – by illustrating the process of fusing the components of different initial spaces – it clearly shows the network of relations existing between language and culture in the broadest sense, which in turn proves the correctness of combining these research areas. The operability of the discussed method in relation to artistic texts has already been tested and presented in the works of Agnieszka Libura²⁰ and Katarzyna Sadowska-Dobrowolska²¹, among others.

¹⁸See. Max Black, "Metafora", *Pamiętnik Literacki*, no. LXII, vol. 3 (1971): 17–234; Max Black, "Jeszcze o metaforze", trans. Maria Bożenna Fedewicz, *Pamiętnik Literacki*, no. LXXIV, vol. 2 (n.d.): 255–81.

¹⁹In elaborating the concept of conceptual amalgams, Fauconnier and Turner distinguish fifteen essential conceptual relations on which the process of fusion may be based: CHANGE, SAMENESS, TIME, SPACE, CAUSE-EFFECT, PART-WHOLE, REPRESENTATION, ROLE-VALUE, ANALOGY, DISANALOGY, PROPERTY, SIMILARITY, CATEGORY, INTENTIONALITY, SINGULARITY. See Agnieszka Libura, *Amalgamaty kognitywne w sztuce* (Kraków: Towarzystwo Autorów i Wydawców Prac Naukowych UNIVERSITAS, 2007), 31.

²⁰Libura, *Amalgamaty kognitywne w sztuce*.

²¹Katarzyna Sadowska-Dobrowolska, "Poetycki świat Waława Mrozowskiego jako amalgamiczna przestrzeń nocy, snu i śmierci, [in:] *Nowe zjawiska w języku, tekście i komunikacji IV: Metafory i amalgamaty pojęciowe*, eds M. Cichmińska, I. Matusiak-Kempa", Olsztyn: UWM, 2012), 264–76.

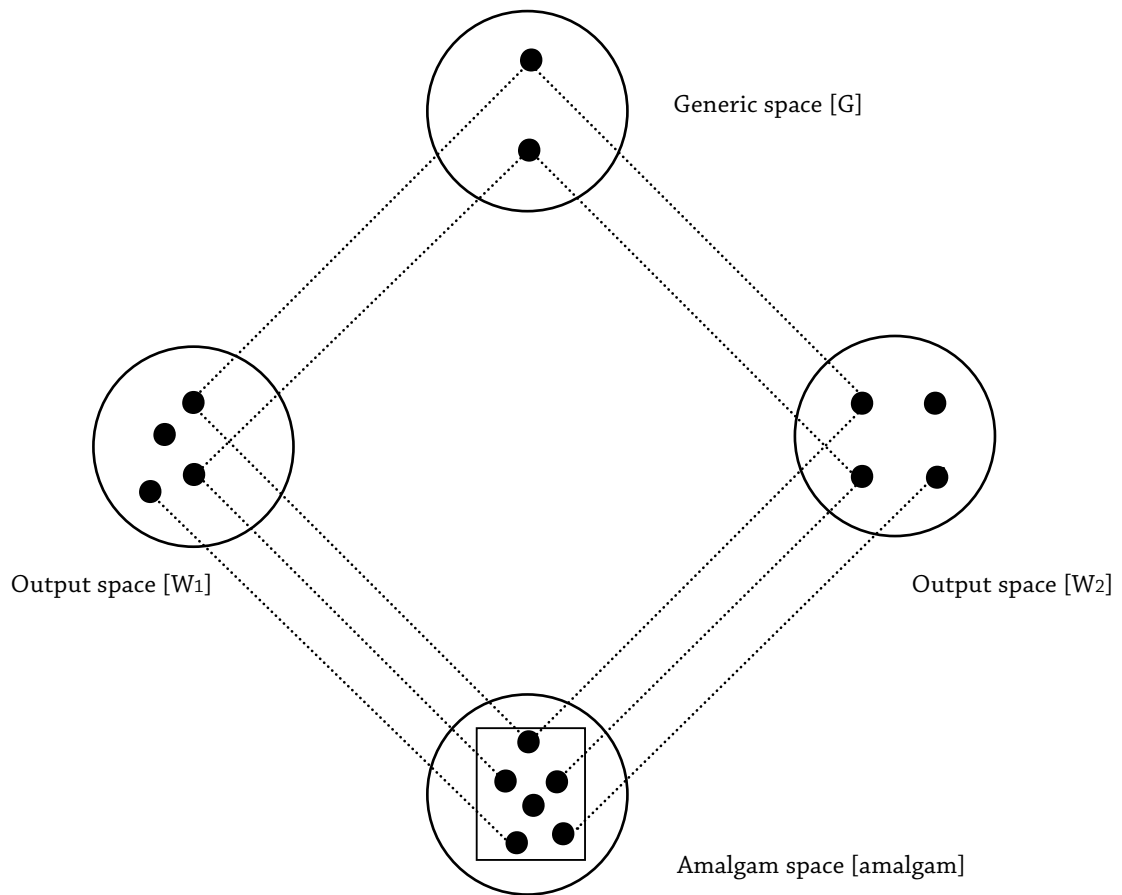


Figure 1: General diagram of conceptual integration [source: Fauconnier, Turner 1998, 143].

In the case of the Tuwim text in question, the use of tools developed on the grounds of conceptual integration theory makes it possible to complement the interpretative conclusions reached so far with a description of the semantic relations existing between the distinguished frames of flirt, flower and sexual act, which constitutes a key element of the analysis and explains the final semantic effect of the text. In other words, the concept of frames makes it possible to see the sources of imagery in Tuwim's text, thus facilitating the delineation of the initial spaces of the conceptual amalgam. The ordered components of the interpretative framework facilitate the establishment of "similarities" and analogies between key concepts in the text, which translates into a more precise delineation of the generic space of the amalgam, and, as a result, an understanding of both the mechanisms of poetic creation and its effect. Looking at the meaning of the analysed text from the perspective of conceptual integration, we are able to understand how the title lily is at the same time a personification of a girl, a symbol of innocence and virginity present in a social flirtation, as well as temptation, desire and sin unambiguously referring, in turn, to the frame of the sexual act. The diagram below illustrates the way in which the network of relations between the different initial spaces, delineated on the basis of the interpretative framework delineated earlier, is shaped:

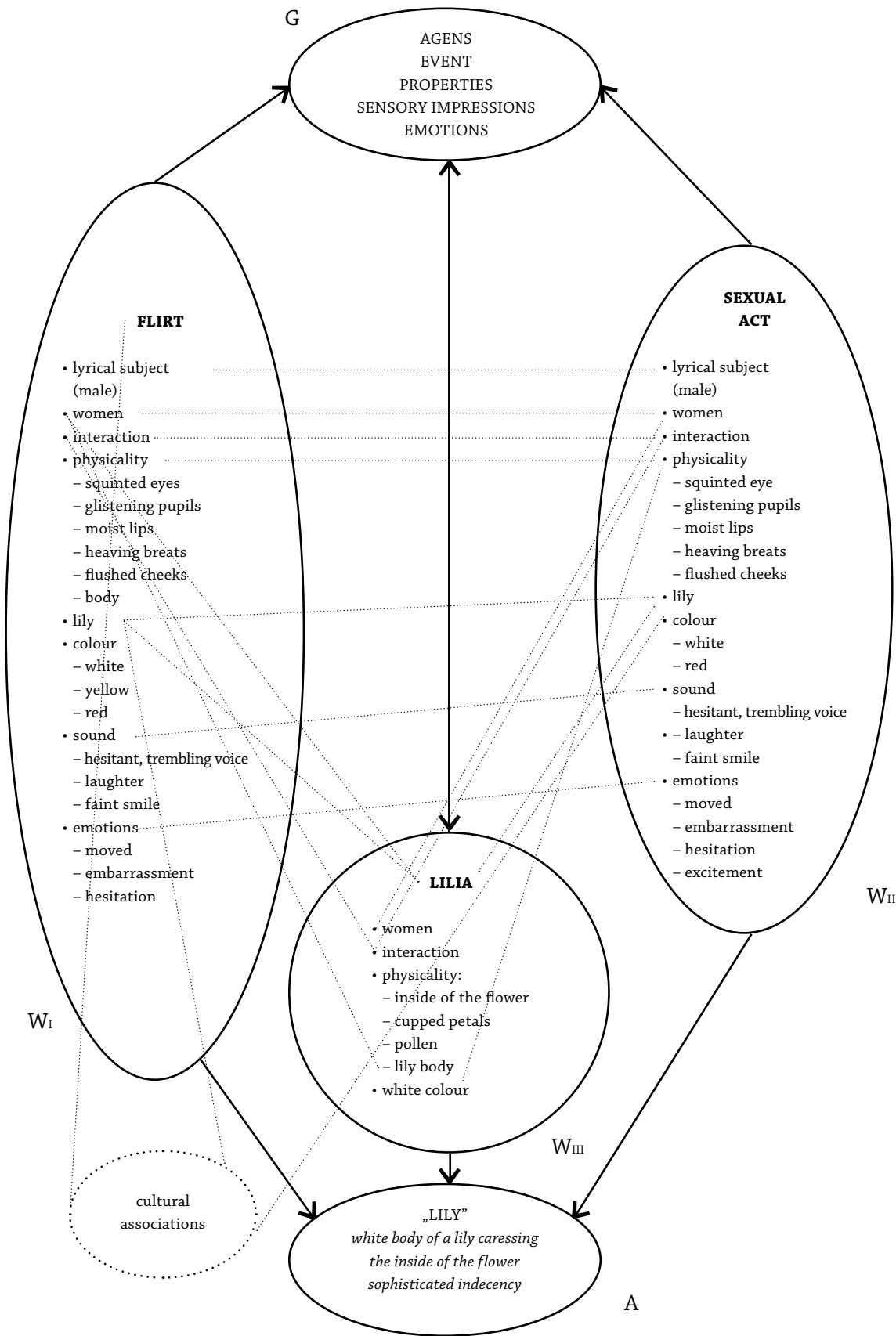


Fig. 2. Diagram of the conceptual integration taking place in Julian Tuwim's Lilly

Following the earlier application of framework analysis, each of the designated initial spaces (corresponding to the predetermined interpretative frameworks) contains components that are attested by the linguistic layer of the work, making it possible to avoid overinterpretation. A diagram of the conceptual integration of Tuwim's literary creation highlights, above all, the key function of the titular lily. Its significance is signalled by the title of the work, but only after tracing the arrangement of the analogies and supplements does it become clear that it is this initial space that binds the most important components of the text, conditioning the co-occurrence of the category of flirt and the directly absent sexual act. The delimitation of the generic space, encompassing in the analysed text both the participants (agents) and the event itself (integration), as well as the props (lily, eyes, lips, breasts), sensual impressions and emotions accompanying it highlights the multi-elemental correlation between the spaces, which both translates into the clarity of the intuitively read sense and guarantees the cohesion of the poetic image. The use of the theory of conceptual integration also makes it possible to establish that the mechanism anchoring the space of the sexual act in the semantic layer of the work is based on the use of parallelism and analogy: the elements of the space of flirtation that are directly available in the interpretation are duplicated in the allusively present space of carnal love. This mechanism makes use of both the cultural convention of social flirtation and the lily flower, with its characteristic appearance and rich symbolism.

The effect of the integration of the initial spaces is the creation of an amalgam – a text that builds a highly emotionally charged image of the desires and relations that exist between the lyrical subject and her interlocutor. The lexical exponents of the existing conceptual integration are above all the formulations: “the white body of the lily”, melding the image of a woman and a flower, “I caressed the inside of the flower” combining a woman, lily and the sexual act, and the character's comment concluding the whole: “You are so-phis-tic-at-ed-ly indecent”, clearly attesting to the need for a double reading of the meaning of the work as a whole.

The analyses of the poetic work presented in this article show that research tools developed in linguistics are also useful in the search for ways to organise the meaning layer of an artistic text. Thanks to the use of the theory of interpretative frames, it became possible to precisely determine the layout and content of the thematic lexical spaces of Tuwim's *Lily*. The semantics of understanding has thus provided effective tools for the description of individual components of the text, and has made it possible to break down the final semantic effect achieved in the text into its individual constituent units, and thus – to uncover the mechanisms used in its creation, and to reach the elements motivating the meaning of the text that are not obvious and not immediately perceived. The theory of conceptual integration, in turn, proved useful in describing multifaceted semantic constructions. It provides research tools for breaking down such complex wholes into their constituent parts and determining how meaning is constructed within them. Another great advantage of this methodology is the possibility of using it to discuss not only the phenomena of language creation. It can also be successfully applied to analyses of other (non-linguistic) cultural texts, such as works of art or multimodal artistic posters and media messages.

It is worth noting that the benefits of applying linguistic analytical methods to artistic texts appear to be mutual. Lexical semantics gains non-obvious linguistic data, complementing the semantic microstructures of words, which significantly enriches the knowledge of their meaning and constitutes an important contribution to the reconstruction of the linguistic image of the world. In turn, the sciences dealing with artistic texts receive effective tools for analysis that allow us to show the mechanisms used in the creation of the artistic vision and metaphorical meanings contained in it, and make it possible to trace the network of mutual connections that create the final semantic effect of the text. The use of linguistic tools of description thus makes it possible not only to read the meaning, but also to determine how it is anchored in the linguistic matter of the text. It is also worth noting that the adoption of a linguistic research perspective makes it possible to eliminate judgements that are not supported by the linguistic layer of the text, and thus – to limit its interpretation to linguistically relevant conclusions.

translated by Thomas Anessi

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KEYWORDS

conceptual amalgam

ARTISTIC TEXT

ABSTRACT:

The article is devoted to presenting the possibilities for using linguistic tools to describe semantic phenomena in the analysis and interpretation of an artistic text. The author begins by discussing changes in the concept of meaning resulting from developments in cognitive linguistics, and the consequences of these changes, i.e. the search for a new definition formula and interest in the phenomenon of language creation. She then discusses the relations between convention and creation, pointing out the role of the analysis of artistic texts in research devoted to the reconstruction of the linguistic image of the world. Next, he describes the benefits of including such analyses in linguistic works. He asks questions about the possibility of applying linguistic methodologies in the analysis of texts and puts forward a hypothesis on their usefulness in explaining the mechanisms of language creation and in determining how the final semantic effect in an analysed text was achieved. He then focuses on two selected linguistic theories, i.e. Charles Fillmore's theory of interpretative frames and Gilles Fouconnier and Mark Turner's theory of conceptual integration. Moving on to the analytical part of the paper, he discusses, in order, the theoretical assumptions of both research concepts and presents how, with their help, one can analyse and interpret a selected artistic text. The stages of the analysis are presented in the form of a table and a diagram of conceptual integration, which allows the reader to follow its course in more detail. The application of linguistic tools for the description of creative linguistic phenomena allows the author to establish the relations between the meaning-forming components of the text, to explain precisely the mechanisms of creation present in it, and to determine the final semantic effect contained in the work under discussion. The formulated conclusions support the accuracy of the including linguistic analysis used in the study of the text.

interpretive framework theory

semantics of understanding

conceptual integration theory

LEXICAL SEMANTICS

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