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Magdalena Lata

Institute of Philosophy and Sociology

Institute of Cultural Sciences

Maria Curie-Skłodowska University

in Lublin

Summary of the doctoral dissertation *Visual metaphor in painting representations*, written under the supervision of prof. dr hab. Marek Hetmański and dr hab. Marta Kubiszyn, prof. UMCS

The submitted doctoral dissertation is the result of several years of research on the issue of visual metaphor in painting representations. The whole idea of research was initiated by regarding the possibility of using the research tools of cognitive linguistics to interpret Jacek Malczewski's work (*The Melancholy*), which resulted in an article published in 2017.

To interpret this particular painting I used tools coming from the theory of conceptual integration by Gilles Fauconnier and Mark Turner. While conducting research and exploring the literature of the subject, I observed many objections put forward by cognitive scientists regarding the possibility of analyzing representations in paintings. They were referring to the fact that these are monomodal messages, i.e. the ones that are not accompanied by any text.

Assuming that paintings are a type of monomodal messages, the content of which can be connected with a literary text or with the title of a work, but they nevertheless mainly impact on the visual level, the issue of analysis in terms of metaphoricality required going beyond the approaches proposed in cognitive linguistics. Therefore, I used tools derived from art history, semiotics and theory of poetics, applying an interdisciplinary approach.

The term "visual metaphor" itself also suggests the need to use an interdisciplinary approach combining in its very structure two separate research fields, i.e. literary studies and visual studies related to the issue of metaphor.

Discovering that researchers dealing with these issues in various disciplines present clearly different positions on defining visual metaphor and that there is no coherent terminological basis relating to this phenomenon, bore fruit as an additional motivation to continue my work. Therefore it became my goal to organize the existing approaches, put them in rational order and specify different ways of naming types of phenomena related to the subject.

In the first chapter of the dissertation, I present theoretical approaches to visual metaphor which are present in the literature on the subject. I also discuss scientific tools developed in various disciplines, to which I will refer to in analytical part of the work. I needed to expand my research methods, including those of art history, such as formal analysis and iconographic and iconological analysis and also Mieke Bal's focalization theory.

In this part of the work I consider also metaphorical tropes from the theory of poetics, in order to find those that retain structural similarity to the methods of picturing. In chapter one I also put particular attention to selected aspects of semiotic theory because semiotic approach explain the complex process of creating the metaphoricality. In the last part of the chapter I referred to selected theories of cognitive linguistics – the theory of conceptual metaphors, of the primary metaphors and models of visual metaphor identification and conceptual integration theory.

Basing on the experience coming from working on article about Malczewski's painting, I assumed that the research tools coming from cognitive linguistics theory will greatly enrich my work. The next three chapters are devoted to the analysis of painting representations using selected research tools. Bearing in mind the fact that traditionally the metaphor is considered a linguistic phenomenon and aiming for examining the relationship between linguistic and visual metaphor, I chose three types of painting representations, each of which is an example of a different type of connection between an image and a specific literary text.

In the second chapter, I analyze illustrations to the Little Red Riding Hood fairy tale, which come from a rich collection of images on Pinterest platform. The illustration is the type of image that has the closest connection to the plot of a given literary work. In this chapter I tried to show how painting representations can be described in order to extract the structures responsible for creating metaphorical meanings. In the third chapter I continue the analysis by referring to selected theater posters, opera and films by Andrzej Pałowski and Rafał Olbiński. In this

chapter, I continue to use the research tools from the previous part of the work in order to check whether the intended visual synthesis of the most important plot content contributes to the selection of different methods of imaging.

The function of a poster, closely related to the text of a drama or comedy, an opera libretto or film script, serves to indicate the most important threads of a given text.

The last chapter deals with the examples of symbolism painting - selected paintings by Jacek Malczewski and Ferdinand Hodler. This kind of pictorial representations, disconnected from any illustrative functions, inspired not by one piece, but many threads from literature, while maintaining the connection with the intertextual and interimaginary aspects, has a greater impact on the visual cognitive level. The selection of artistic means used is also different than in the case of illustrations and posters.

Radical cultural changes that we presently witness, a visible transfer of cultural content towards pictures, generates whole new needs and new contexts for the issue of visual metaphor.

An interdisciplinary approach to the problem shows new research perspectives that make fuller use of the possibilities of interpreting paintings. Only the use of research tools from various scientific disciplines and their comparative comparisons make it possible to conduct an in-depth analysis of visual structures that constitute the basis for finding and understanding metaphorical messages contained in painting representations, especially relevant in times of culture migrating towards imagery.