

**REVEALING OF REPRESENTATIONS AND IMAGES AS CONCEPTUALIZATION
OF SEMANTIC EXPERIENCE**

**REVELAÇÃO DE REPRESENTAÇÕES E IMAGENS COMO CONCEPTUAL-
IZAÇÃO DE EXPERIÊNCIA SEMÂNTICA**

**REVELACIÓN DE REPRESENTACIONES E IMÁGENES COMO CONCEPTUAL-
IZACIÓN DE LA EXPERIENCIA SEMÁNTICA**

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ABSTRACT: An interest in linguistic imagery is determined by a new scientific paradigm established in linguistic knowledge, the center of which is a subject of language. Representation is understood as an imagery of things, restored from traces preserved in the brain with no these things and phenomena. To imagine means to think with complex series of thoughts, without introducing almost any of these complex series into consciousness. The image of representation serves as a heuristic way of acquiring of knowledge. The paper defines attributes of images and their characteristic. Words standing for objects of nature, artifacts, zoomorphisms, that is, a specific vocabulary that names the realities pertaining to the life of people, are more figurative. Generalization and abstractness of the image develop as a word is applied to new figurative metaphorical meanings, that is, in the process of comprehending a polysemious word.

Keywords: Image. Metaphor. Representation. Figurative meaning.

RESUMO: *El interés por las imágenes lingüísticas está determinado por un nuevo paradigma científico establecido en el conocimiento lingüístico, cuyo centro es un tema del lenguaje. La representación se entiende como una imaginaria de cosas, restaurada a partir de huellas conservadas en el cerebro sin estas cosas y fenómenos. Imaginar significa pensar con series complejas de pensamientos, sin introducir casi ninguna de estas series complejas*

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en la conciencia. La imagen de la representación sirve como una forma heurística de adquirir conocimiento. El artículo define los atributos de las imágenes y sus características. Las palabras que representan objetos de la naturaleza, artefactos, zoomorfismos, es decir, un vocabulario específico que nombra las realidades pertenecientes a la vida de las personas, son más figurativas. La generalización y abstracción de la imagen se desarrollan a medida que una palabra se aplica a nuevos significados metafóricos figurativos, es decir, en el proceso de comprensión de una palabra polisémica.

Palavras-chave: Imagem. Metáfora. Representação. Significado figurativo.

RESUMEN: O interesse pelas imagens linguísticas é determinado por um novo paradigma científico estabelecido no conhecimento linguístico, cujo centro é uma questão de linguagem. A representação é entendida como uma imagem das coisas, restaurada a partir de traços preservados no cérebro sem essas coisas e fenômenos. Imaginar significa pensar com séries complexas de pensamentos, sem introduzir quase nenhuma dessas séries complexas na consciência. A imagem de representação serve como forma heurística de aquisição de conhecimento. O artigo define os atributos das imagens e suas características. As palavras que representam objetos da natureza, artefatos, zoomorfismos, ou seja, um vocabulário específico que nomeia as realidades pertencentes à vida das pessoas, são mais figurativas. A generalização e abstração da imagem se desenvolvem à medida que uma palavra é aplicada a novos significados metafóricos figurativos, ou seja, no processo de compreensão de uma palavra polissêmica.

Palabras clave: Imagen. Metáfora. Representación. Significado figurativo.

Introduction

Representation is understood as a state of consciousness that reproduces a previously perceived or imagined object as if this object were present. Representations may reproduce the past in the present and construct an image of the future. They can be both sensorily concrete, replete with information material of various perceptual modalities, as well as very abstract, in which only geometric (circles, points, lines, polygons, etc.) or topological (spots, schemes, etc.) forms. Abstractness of perceptual generalization of representations can reach such an extent that, in the subjects represented, similarity with the sources is lost, and semantic content becomes implicit. Explication of abstract representations (for example, in painting) may require verbal support.

Representations are visual, they are sensory images of the reality. They are fragmentary, full of gaps, some of their parts and features are conveyed vividly, others are very vague, and still others are absent altogether. An equally important characteristic of representations is their instability and inconstancy, they are fluctuating and changeable. Representations are always, to a certain extent, generalized images, and their relatedness to concepts lies in generalization. Representation is above imagery, “if an image is an act of consciousness, then representation is cognition of this consciousness”, i.e. “A word can be a tool, on the one hand, of

decomposition, on the other, of condensation of thought, because it is not an image, but an image of the image, that is, a representation” (POTEBNYA 1989: 152–153).

Representation is a form of fixing collective experience in the content of culture. The universals of culture can be assessed precisely as a representation of the maximum degree of generalization, which sets the foundations of not only world outlook and world view, but also sensation, perception, experience. In each cultural tradition, a set of key ideas can be distinguished, a range of possible (semantically adaptive and admissible in the axiological coordinate system of a given culture) interpretations, which are set by the type of worldview that characterizes this culture (LOVEJOY, 1936).

Representation is the sphere of creation of mental images obtained on the basis of perception in the past. Compared to the representations of memory, the representations of imagination, formed on the basis of a creative processing of information obtained in the process of perception, are at a higher intellectual level. According to M. Heidegger’s formulation, to imagine means to place the present in front of oneself as something opposing, to correlate it with oneself, the imaging, and to compel one to enter into this relation to oneself as a defining area (HEIDEGGER, 1961). In this case, a person becomes a representative of things in the sense of the objective. Whatever abstraction and depth our thought reaches, it will not escape the need to return, as if to be refreshed, to its starting point, representation.

Imagination plays an essential role in the creation of unreal (for example, fairy-tale images or images of the sphinx type) and abstract images of representations. In turn, imagination connects us with an object not directly but only through the mediation of the image. An amazing phenomenon is revealed in the mythical creative imagination – images exist independently of subjective thought, mutually reflecting and interacting with each other according to their own laws. This world of “acting” images is the element and sphere of mythopoeia.

Image sensitivity is aimed at integrity, concretization and visualization. Words that stand for objects of nature (tree, mountain, orange), artifacts (house, book, table), zoomorphisms (pig, cat, dog), that is, a concrete vocabulary pertaining to people’s living, have sufficiently greater imagery. And nevertheless, imagining these objects in front the mind’s eye there is a picture, an appearance, representing a very generalized example of the corresponding class of objects.

As a result, some linguists and philosophers of language have arrived at the conclusion that the division of similar words into figurative and non-figurative for individual everyday consciousness is irrelevant (STERNIN, 2004).

In accordance with psycho-linguistic research, image that appears in short-term memory is called primary. However, it is not a unit of knowledge, despite the fact that it is a completion of perceptual process. Further information about the image will enter long-term memory. As a result, a secondary image is formed, characterized by integrity. The latter loses the detail, proper primary image, is schematized and typified. Secondary images stand as if “portraits” of the class, created on the basis of “portraits” of individuals.

Methods

Determination of the role of the system of cognitive images is carried out due to introspection as an intuitive reproduction of scenarios of the sender and receiver of a message. The structural-functional method allows to identify the structural elements of the objects under study and to determine the functions of each of them within the system, thereby revealing the essence of figurative responses and representations. The method of analytical reconstruction made it possible to give a systematic understanding of the conceptualization of semantic experience within the frame of fundamental ontology.

Images used in the research process make it possible to determine the specific image properties and characteristics. So, image has an undivided character: it is synthetic in that it unites different aspects of the object conveyed by our senses (integral appearance), and, with the need for it, includes content-related aspects derived from the form and associated with it. In addition, image is more closely associated with objects of validity than with categories of meaning; image can be present in consciousness only when the object is removed from the field of direct acceptance; images are spontaneously added in consciousness, in which they are relatively independent of the will of the individual, image is the model of a valid object, taken in its entirety, but it cannot be congruent with it.

(5) Figurative meaning has its specific properties: (1) figurativeness is a movable feature since it can be present in a meaning to a greater or lesser degree; (2) image can induce an active creative thinking; (3) figurative meaning has two planes: direct and transferred; the act of perceiving an image meaning has a mobile and, therefore, creative character; (4) image is often expressive and evaluative, it expresses the vision of the world by an individual, this is not an objective truth; (5) sensation, an appeal to sensory experience of an individual (the priority belongs to the visual analyzer, therefore, image is explicit).

Main Body

Visual thinking is representative in the sense that it is formed on the basis of sensorial perception. At the same time, it bears a constructive character: it keeps various characteristics being spontaneously or purposefully received from sensory organs and giving an image a sensuous content.

The very letters or individual words do not create a certain image: sentences constructed in a foreign language seem meaningless to someone who does not speak this language. However, letters and words are endowed with power, that is, meaning, as the reader extracts memorial content of these words. The conceptual system of a native or acquired language constitutes a semantic structure which allows identifying what is stored in our mind, and determining how the stored representations, ideas, concepts, the systems of images are interrelated (PESINA, 2015; PESINA, 2020).

The system of images is included in the individual world image, it is the person's mentality which lies at the heart of human ideas about the world and about their place in this world. Imagery is aimed at visualizing integrity and concretization. So, if in the process of communication someone mentions, for example, about animals (for example, about a cat), then we do not conceive of this as a combination of corresponding features (it is a small home animal, covered with hair, preys upon mice, likes milk). It is rather the images of these animals that will flutter across the mind since the concepts of animals are given, first of all, figuratively. If communication requires this, then these images can be drawn in detail, but, perhaps, the pronounced sound form will cause a certain reaction of the listener – understanding what it is about.

It is known that A. A. Potebnya came to the definition of image and representation by introducing the concept of internal form of the word which functions as the center of the image. The author introduced the concept of internal form in 1892, and called it, as is known, the closest etymological meaning created by the living word forming links of a derived word. The scholar distinguished between image and representation, showing that representation is an instinctive principle of human self-consciousness. At the same time, thoughts that do not need the help of language are flitting extremely quickly. If the circumstances require a momentary quick reaction, for example, in case of an unexpected question, an individual can do a great deal of thinking for a moment. In this case, language does not take away this ability but even strengthens it (POTEBNYA, 1989: 152-153).

As an ideal essence, the image of a class occupies an intermediate position between the specific concepts of the singular and the abstract concepts of the general. Arising on the

transition of reflection from the single to the general, from the specific to the abstract, from the final to the variable, the image of the class connects the concept with the reality and operationally provides two functions of the notion – to realize the conceptualization of things and to outline the identity of the class.

In the formation of a linguistic image, visual imagery has a decisive role. Reproduction is inherent in the visual imagery: pictures in imagination can be recreated again and again, at different times and for different reasons. In addition, it is possible to mention the multiplicity of the image response. So, the word *трава/ grass*, according to B. M. Gasparov, can conjure up not one but a whole gallery of imaginative pictures depending on different circumstances and, above all, on the context (GASPAROV, 1996: 252).

The next property is the plasticity of images, that is, their ability to various transformations. In addition, the linguistic image is distinguished by a variable focus, that is, the image can have a different degree of clearing – from very bright to elusive, as if through a dim glass. Since the author does not distinguish between language and speech, it is not entirely clear what verbal image is.

Images can be eclipsed or blurred, often “hard to recognize” (for example, images of a city, village, home in general). If the very object is unknown to us but its linguistic use is familiar, we put it into our own imaginative world, including in the composition of suitable situations, suggested by linguistic memory, even if it does not seem to be the case in such a way. For example, a city dweller fails to recognize a ling or a juniper as specific subjects, but “having met expressions such as *заросли прибрежной осоки / ling littoral vegetation, душистый можжевельник / fragrant juniper*, I recognize them as familiar to me” (Gasparov 1996: 25 256). The unshaped images, as it were, carry us away into the sphere of the unconscious.

A vivid and unexpected image helps to understand, memorize, it has a strong persuasive beginning. Expressive comparisons draw attention to detail, making it easier to see. Comparison, based on realities, is able to revive an erased image, to recreate the expressiveness.

Imagery is coined thanks to the interaction of a conceptual meaning in the semantic structure of word, which includes a certain set of integral and differential semes and associative figurative foundation – a component of meaning composed of semantic microcomponents that correspond to a conceptual content of motivating lexical units “enrooted” into a figurative word via its internal form.

Often, a new concept arises as an image and, being verbalized, as it is used in speech, can be coded as an abstraction or as a contour (for example, if it is included in the system of

many meanings). It is generally known that at the stage of acquiring abstractions it is better to give examples. It testifies the generic nature of most of the concepts. Imagery is the most optimal and economical means of reaching and actualizing of a meaning in the process of communication.

It is possible to distinguish between the linguistic form and the stylistic form of thinking, at the same time, with a stylistic approach in language, not only a logical but also an aesthetic form of thinking is realized, that is, such inadequate reflection of phenomena and objects in which such features are consciously selected and delivered through which it is possible to convey this concept in a concrete representational form. The lexical approach is focused on identifying the nature of imagery as a phenomenon inherent in the word, in particular, its ability to reflect a presentative vision of the fact of the reality. Describing an image, one cannot bypass such a stereotypical mechanism of thinking as schematization when abstract, non-objective phenomena are conceived by the image and likeness of the objective reality and embodied in image-vocabulary in a concrete aesthetic form.

It is possible to state that as a result of decoding the images that are the basis of figurative meanings of a multi-meaning word, the addressee receives new information about the reality, which is conducive to generating new meanings. A metaphorical meaning has the greatest imagery of all figurative meanings. The works use a number of definitions for this phenomenon: “combined vision of two pictures”, “double denotata”, “double vision of the phenomenon”, “double perception”, “semantic two-planed character”.

These points of view reflect the objective existence in the semantics of a figurative word of two planes – associated with nominative meaning and associative representation. In this case, there is an indication of the concept through another concept or representation of the object, or the transfer / isolation of a common feature. The content of an image can be regarded as a combination of two representations into one visual image based on the basis of an associative thinking (PESINA, 2015; PESINA, 2020). With the “double vision” of an object, the signified is associated with another object by similarity of a real or attributed (imagined) feature.

Summary

So, imagery can be considered as the ability of a word to evoke in each individual consciousness a certain sensory image, visual, auditory, tactile, motor and other representations of the signified. Visualization is the most important element of imagery. Visualization is a

certain sensory image of an object, fixed in the consciousness of native speakers, visual or auditory representation.

A distinctive feature of images of an isolated is the concreteness, they can be coined in the consciousness of an individual as a result of inclusion of the features of the conjectured. An image of the isolated can be varied in the consciousness of different people, but it is always isolated and specific in the consciousness of one person in a certain time interval. Images of classes have both specificity and generality. The specificity is due to the fact that this type of images arises on the basis of representations of one object or is created on the basis of the concept of an indefinite number of objects. The generality is that the class image has a more flexible range of included class distinctive features.

The above points of view make allowance for the conclusions about the fact that behind specific meanings there are more detailed, clear images, as opposed to general abstract meanings, the images of which are holistic and less clear. At the same time, the generality and abstractness of an image develop as the word is applied to all new subjects of a certain order, that is, in the process of comprehending the semantic structure of a polysemant (PESINA, 2019; PESINA, 2020). In addition, as a rule, abstract non-objective phenomena are conceived of in the image and in resemblance of the objective reality (anthropomorphism of imagery).

Conflict of Interests

The authors do not have any conflict of interests.

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