

MUNCH'S "SCREAM" AS A SENSE-GIVING OBJECT FOR THE CONCEPTUAL ENTITY

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A conceptual entity is a phenomenon that only exists in our thoughts as knowledge, linguistic, cultural, iconic, etc. All objects falling under this category are those that were created only by human intellect (power of reason or emotions). The article focuses on how a conceptual idea about the object chosen or given for in-depth discussion or study in an academic setting might be constructed and how the sense-giving potential of this object forms the conceptual entity. In this context, the object acts as a symbol for the idea and transforms into a sense-making tool that affects how linguistic or visual patterns manifest in the human mind. The article's goal is to illustrate the problem of the expansion of every field of knowledge through the development of new concepts. This goal involves visual art as a reference point, notably Edvard Munch's *Scream* series becoming an object for idea generation. Practically, conceptualization strategies can make teaching a foreign language easier. The use of visual art images as nonverbal communication tools gives teachers a chance to improve students' discourse skills. The cognitive approach to understanding the scream image in the artwork enables us to connect it to symbolic qualities that heighten its emotional resonance and give it fundamentally indivisible characteristics. This article takes a cognitive approach to communication. Hence, teaching it involves developing mental representations of the conversational subject and its linguistic realizations.

As the result, considering the object (image) as a conceptual phenomenon of visual culture gives the following sequence of causal modes of its cognition: stimulation – intentional stances and cognitive attitude – mentalization / presence of mental content – ideation / reasoning / presence of substantial content – conceptualization. All of these are either postures or processes in which a kind of object appears, depending on the psychodynamic or psychoemotional state of its meditator, more specifically: stimulus object – intentional object – mental object – ideative object – substantial object / semantic object – conceptual object. So, Munch's conception of the scream has

not assumed a stable character, we are not inclined to consider the scream as a concept and leave it to us to designate it as a conceptual sense-given object. Future studies might focus on creating conceptual frameworks for the language learning process.

Keywords: *concept, conceptual object, idea, sense-giving, teaching, visual language.*

Problem statement. Though theoretically sense-giving could be classified as a noosphere category, either acquired culturally or specifically defined like imagineering, it will always be a characteristic of humans as an ultra-cultural species that is evolving in convergence at the genetic, intellectual, and cultural levels. It imparts activities to consciousness to determine the absolute magnitude of external objects, events, and experiences to improve mindfulness. Its cognitive “savor” (or adaptation to a changing environment) supports labile readiness to discover changes inside the object without altering its shape, to recognize the significance of those changes, and to apply it in achieving cognitions, realms of sense, including conceptual processing. It implies that sense is intended to be a definite entity that is embodied in the object (if human-made) and given (if natural). In both cases, the object chosen to symbolize the idea will be a sense-generating object that influenced how language or visual patterns are formed in the human mind. The question of “How is an idea given sense, and why do we need to conceptualize words or images?” arises in this conceivable scenario.

The aim. This article’s specific goal is to illustrate the idea that every field of knowledge is expanded through the development of new concepts. The visual artwork, specifically Edvard Munch’s *Scream* type, served as the reference point for this objective. It finally went beyond artistic culture and negotiated change, questioning its position in popular culture, and it became an object for the concept of visual language. In practical terms, teaching and learning aspects of cultural communication can be simplified by using techniques of conceptualizing objects, particularly dialoguing that covers mental activities and language skills acquisition as in thinking imaginatively together with linguistic performance. Visual art images as nonverbal communicative means provide the teacher with a way to enhance students’ discourse skills. In this instance, communication can be considered a sequence of mental representations interacting with conceptual knowledge about an object, as well as their verbal

realizations, in the cognitive account. It is appropriate to use the cognitive method to interpret the semantic content of the concept. According to this method, an individual's representations of his or her cognitions in his or her experiences are linked to the developed idea and lead to its conceptualization in the identity and, presumably, in the community. Understanding of a conceptualization modifying principle is made possible by an investigation of the change from the individual's thought to the concept represented in a verbal or visual sign.

Analysis of current research. The author of the present article addresses one aspect of the learning potential of the named principle in his work on realizing the task of awakening in a student's mind, when breaking an artist's code, "the desire to think about an ideative or conceptual object that evokes categorical associations" [16: 70].

In distinguishing itself by the novelty of "fusing" natural human and visual languages based on a cognitive interpretation of the results of the analysis of the significant components of the "iconic" image of Munch's painting, the article only draws on relevant research in cognitive science and highlights actual positions in the parsing of this artifact.

Firstly, thinking on this topic is consistent with cognitive theories that reveal aids for comprehending objects, as follows: 1) the theory of intentionality by Daniel C. Dennett with its intentional stance from which the patterns in human behaviour are describable and predictive [3]; 2) cognitive poetics as part of cognitive linguistics by Mark Turner and Reuven Tsur: "it attempts to find out how poetic language and form, or the critic's decisions, are constrained and shaped by human information processing" [14: 2]; 3) cognitive representation (or conceptual system) developed by Leonard Talmy [13], where the user of a language uses linguistic tools customized to encode and extrinsically communicate his or her cognitive representation.

Secondly, Munch's diaries, the memoirs of boswells, and writings of venerators of his artistry are of great value in understanding his artistic consciousness [5; 9; 11; 2; 8]. This includes the novel of the same title as the painting by the Polish writer and Munch's promoter Stanisław Przybyszewski, which conveys the artist's rueful feelings, and, accordingly, scholarly interest in the interaction between the painter's brush and the word-painter's word, in particular the work of L. Głuchowska [7]. The number of interpretations of Munch's painting symbol can be boundless. Here are some of them, as found in Pridaux's book [11]: 1) the image on the reverse, 2) the dilemma

of modern man, a visualization of Nietzsche's cry, "God is dead, and we have nothing to replace him", 3) the panic-chaos for the creative inspiration, 4) a scream of fear before the storm and thunder when nature prepares to speak to creatures who imagine themselves to be gods, etc. All opinions must form the basis of the concept, and primarily the author's vision. Munch's words were: "... The Scream? I was being stretched to the limit – nature was screaming in my blood – I was at breaking point... I felt it all. After that, I gave up hope ever of being able to love again" [11: 168]. Moreover, he said: "We paint the souls" [11: 167].

Thirdly, there are the works of researchers who link the creation of visual art with the mental side of human life and existence in social space. So, A. Pitman as a specialist in Psychiatry acknowledges depicting "mental anguish" in the "dehumanized figure, into which viewers project their own neuroses" [10: 72]. A. Akhtar-Khavari concerns "cognitive and temporal dimensions of emotional experiences of fear" and considers art to "help us to think critically, creatively, ethically or politically about the concepts or ideologies within international environmental law" as well as "within the natural world" [1: 130].

Presentation of the main material. The interdependence between a concept and an idea is to be defined initially. They "are two terms relating to one and the same inner fact or psychological factor; the difference between them is that concept expresses the subjective aspect of this inner fact, and idea underlines the objective aspect" [12: 271]. The concept, then, appears to be a realistic idea taken from virtuality and adapted to human spirituality, mindset and self-expression, and culture in general.

Furnishing know-how of the object virtuality representation or the object conceptualization (the scream) in the visual language and simultaneously in natural language symbols (or vice versa) correlates with the dynamics with which the idea of the object emerges in the artist's mind.

Considering the object (image) as a conceptual phenomenon of visual culture gives the following chain of causal modes of its development, i.e., stimulation – intentional stances / transformations of intent / cognitive attitude (cognitive set) – mentalization / having mental content – ideation / sensing (reasoning) / having substantial content – conceptualization. All of these are either postures or processes in which a kind of object appears, depending on the

psychodynamic or psychoemotional state of its meditator, more specifically: stimulus object – intentional object – mental object – ideative object – substantial object / semantic object – conceptual object. Each of these should be explained.

Stimulus object: the object of affect (plaintive voice heard, shriek, scream) + the object of effect (cry sensed, cry or scream in reply).

Intentional object: the object to be set, willed, intent object.

Mental object: the object of thought.

Ideative object: the object of ideation.

Substantial object / semantic object: a substantial object is a realistic object and a semantic object is an object that is interpreted according to semantic relations in a new environment.

Conceptual object: the object identified and to be conceptualized (as a concept).

Munch's impulse to create a conceptual image was stimulated by particular and probably adverse circumstances. The external stimulus was either "nature screaming" that was heard or a thought that burst out of his mind, and the latter seems more plausible. The internal impetus for the screaming picture lurked in his previous psychological experience and was first reflected in his writing and then developed during his work on the painting and its later versions.

As he wrote in his sketchbooks, the first impression he had because of this excitement disappeared, and he could not write down what he saw either with painfully agitated feelings or in a joyful mood [8: 72]. In the attempt to recapture this first picture, i.e., the first impression, a new, altered image emerged in his mind, which was, hypothetically, in one way or another connected to the first image on the sensory level. The intentions changed and led to various transformations that are traced or can be visible, for example, in the autograph (the initial painting's title idea was *The Scream of Nature* [8: 72]), in the paint, and in the moving of the image from version to version. But cognitive attitude, in our view, remained the same.

Logically, a cognitive setting is sensitized when a perceived sound and, probably simultaneously or later, an object seen and associated with the sound (a mummy, in the case of Munch, by implication of [4: 8]) transform into a single visual-aural or "sounding" visual image. It should not go unspoken that cognitive set is defined as being "the predetermined way an individual construes a situation, which is based on a group of concepts, related to the self and other things, that

determines an individual's view of the world and influences his or her behavior" [15: 207]. The artist's cognitive set seems to be realized in the processes of mentalization and ideation of the image. Mentalization is thought as "the process by which we realize that having a mind mediates our experience of the world" [6: 3] and intrinsically constitutes "the ability to understand one's own and others' mental states, thereby comprehending one's own and others' intentions and affects" [15: 640]. During mentalization the inception object (here sound, loud vocalization) became, so to speak, "calibrated" and took on a familiar shape.

In the ideation process, the idea of the intended object itself is generated, and the substance of its concept is brought out by giving it essential features and framing it with additional strokes. In the latter case, the colour and the hues, which carry symbolic information, are significant: they help, as it were, to divine the image, and they participate in sensing the picture.

In Munch, the dark blue is the city with its world, nature, or draped over it like a veil, and partly the robe of the screaming man (combined with darker tones – black, lurid). This fact may mean that the image contains the soul, but the soul and the spiritual essence of the world are separated. And this separation is indicated by the red (safety railing), that is, the image of God for a wight. It is a relic soul. On Munch's canvas, the colour green is barely perceptible because of being lost in the blue, but the greenish cast in parts of the picture, most notably on the figure's face, speaks of a force that gives life, and faith. It is, however, a small force (the minute yellow strokes underline this), insufficient to overcome thoughts of the end (the bluish tint on the face and hands testify to this). We can assume, then, that in the cry, there is faith; though being weak, it has not abandoned the soul yet. The scream of the soul echoes an invocation, even if it seems to go nowhere. Therefore, the question remains whether there is salvation in Munch's scream. The external contrast of red with yellow (the sky at sunset) and sordid blue lines (the duster enveloping the earth on the other side of the road) lays stress on this conclusion. Yellow, a typically earthy colour, creates a sickly atmosphere, especially when intermixed with blue. When compared to the mental state of man, it is a colorful representation of madness. And this is exactly the impression one gets when he or she sees *The Scream*. On the contrary, red is reminiscent of a person who is convinced of his powers, and thus of extraordinary

health. Green is the colour of earthly, self-satisfied peace, one could also say, an earthly paradise. It affects people and causes boredom because it moves nowhere and has no echoes of joy, sadness, or passion; it demands nothing and calls nowhere. One might say that the colours represent the individual's cognitive dissonance, the clash of intellectual and emotional reactions in his mind.

Further to the above, in Munch's painting, the information carrier is, first, an image with mouth open (symbolizing a scream – even if it is not a resonant scream), hands covering ears (symbolizing detachment from the world), and eyes widened madly (symbolizing the horror of the unknown); second, the item's name *The Scream*.

Conclusion. Because Munch's conception of the scream has not assumed a stable character, we are not inclined to consider the scream as a concept and leave it to us to designate it as a conceptual object given sense.

The concept is a proffered identity for the object, authentic through the “interweaving” of its distinct values, creating a specific unit of knowledge components, including but not limited to linguistic, cultural, and iconic. This unit can be codified in a conceptual entity that has a certain link in the minds of the bearers of one culture with a single idea intelligible to all. In this case, it acquires a more generic designation. For example, we would call Munch's scream a concept if it referred to the conceptual entity “decomposition” or “dissolution” rather than to human anxiety or despair, loneliness, estrangement, pain, fear, dread, terror, etc. Decomposition means more. This is a decoupling of the intellect – rational and emotional – which manifests itself in the fact that man is aware of his emotions but, for reasons beyond his control, is mentally incapable of communicating his experiences to others, more generally, of communicating in a society. The willingness to do so is untenable. In fact, instead of screaming, this is blotting out the scream of reality. Scream as decomposition denotes the collapse after which life comes or death occurs, whether physically or spiritually. This categorial meaning establishes the datum point of the creator-owned design, the ultimate in the conceptualization of this object.

An object conceptualization scheme can be developed based on the process described regarding the conceptualization of the visual object *scream*. Such a scheme should reflect cases capturing the stages of learning to analyse an object in depth to recognize different levels

of meaning in it. The framework must fix the student's experiences that initiated the choice of the object and developed a belief in its significance: 1) factors influencing the attitude change toward some object; 2) external triggers (the environment); 3) internal triggers (emotions; images); 4) idea-generating patterns (the characteristic of the object in the system). Using findings to construct conceptualization schemes for educational purposes is a prospect for further research.

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«КРИК» МУНКА ЯК ОБ'ЄКТ, ЩО ПОРОДЖУЄ СЕНС КОНЦЕПТУАЛЬНОЇ СУТНОСТІ

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Концептуальна сутність – це явище, яке існує лише в наших думках як знаннєве, мовне, культурне, іконічне тощо. Всі об'єкти, що підпадають під цю категорію, створені лише людським інтелектом, силою розуму або емоцій. Автор зосереджується на тому, як може бути сконструйоване концептуальне уявлення про об'єкт, обраний або наданий для поглибленого обговорення чи дослідження в академічному середовищі, і як смислотворчий потенціал цього об'єкта формує концептуальну одиницю. У цьому контексті об'єкт виступає символом ідеї і перетворюється на інструмент смислотворення, що впливає на те, як лінгвістичні чи візуальні патерни проявляються у свідомості людини. Мета цієї статті – проілюструвати проблему розширення знаннєвого та комунікативного простору через розробку нових концептів. Автор розглядає візуальне мистецтво як джерело такого процесу, зокрема проаналізовано, як аналіз картини «Крик» Е. Мунка сприяє генерації ідей. Стратегії концептуалізації полегшують навчання міжкультурної

комунікації. Використання образів візуального мистецтва як інструментів невербальної комунікації дає поштовх до розвитку дискурсивних навичок студентів. Когнітивний підхід до осмислення образу крику в полотні Е. Мунка дозволяє виявити його символічні характеристики, які посилюють емоційний резонанс і надають принципово нового значення візуальному об'єкту. Навчання комунікації здійснюється як побудова ланцюжка ментальних репрезентацій, що взаємодіють із концептуальними знаннями про предметність, а також їх вербальними реалізаціями.

У результаті розгляд об'єкта як концептуального феномену візуальної культури дає таку послідовність причинно-наслідкових модусів його осмислення: стимуляція – інтенціональна установка і когнітивне спрямування – менталізація / наявність ментального змісту – ідеяція / осмислення / наявність предметного змісту – концептуалізація. Це процеси когнітивної трансформації певного об'єкта, які залежать від психодинамічного або психоемоційного стану медитатора, а саме: об'єкт – стимул – інтенційний об'єкт – ментальний об'єкт – ідеативний об'єкт – предметний об'єкт / семантичний об'єкт – концептуальний об'єкт. Уважаємо, що «крик» у Е. Мунка не набув сталого характеру концепта. Ми позначаємо його як концептуальний об'єкт. Майбутні дослідження доцільно зосередити на розробці схем концептуалізації у навчанні мов.

Ключові слова: візуальна мова, ідея, концепт, концептуальний об'єкт, навчання, смислоутворення.

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