

Convergence of Iconic-Conventional Signification in the Emblematic Patterns of Literature

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Abstract:

Convergence of iconic-conventional signification in the emblematic patterns of literature has been examined in the paper. The author emphasizes that the notions of 'emblem' and 'emblematicity' have been given an extensive treatment in the current studies. They are endowed with the functions of 'cultural universals' that regulate the mechanisms responsible for meaning making and preservation of senses in culture. Thus, the emblematic form is regarded as a phenomenon that generates and accumulates historical and artistic experience within a specific semiotic structure. Schematically, it is reduced to the interaction of iconic (visual) and conventional (verbal) signs of meaning expression; hermeneutically—as the relation between the text and the expounder, a peculiar version of 'translation' based on decoding, interpretation.

Key words: emblem, form, iconic, conventional, structure, signification, emblematic pattern.

The process of formation, interpretation and integration of specific epistemological categories' meanings is fluctuating and variable one. It demonstrates the way new semantic expressivenesses emerge during the process of gnoseological evolution for existentially important cognitive actions. A special place is occupied by phenomena related to visual perception and its nominative verbalization that somehow are always associated with syncretic interaction. A collision between 'visible' and 'spoken', imaginatively expressed and graphically marked, modification of visual and verbal signification has often accompanied evolutionary cultural displacements. Suffice to recall iconic and conventional transitivity of Christianity and heathenism or the Reformation iconoclasm. In these processes a particular significance is acquired by those form-building patterns, structures and mechanisms which despite ideological or philosophical transformations permanently regulate cognitive meaning making. It includes the notion of an 'emblem' as a multifunctional and polysemantic concept that is old-established and widely applied in literary studies, art criticism, religious studies, culturology, philosophy etc. Considering this, the meaning of the 'universal' is formed by interdisciplinary ideas; its ascertaining is modified by specific

sectorial discourse. In this paper we aim to outline the historical relevance paradigm of the emblematic principle transformation and manifestation in different hermeneutical systems.

The notions of 'emblem' and 'emblematicity' have been widely treated in the contemporary studies. Jelena Grigorjeva endows them with the functions of "the cultural universal"¹ which "adjust the mechanisms of meaning making and retain sense in culture"². Thus, the emblematic form is regarded as a phenomenon that generates and gathers historical and artistic experience within the particular semiotic structure. Schematically, it is contracted to the interrelation of iconic (visual) and conventional (verbal) signs of meaning expression; hermeneutically – as the relation between the text and the expounder, a peculiar version of "translation" process (Hans-Georg Gadamer)³ based on decoding, interpretation. The classical embodiment of it is considered to be the triad matrix which consists of an image (*pictura*), an inscription-headline (*inscriptio*) and an epigram-signature (*subscriptio*) as pictured in Andrea Alciati's *Emblematum libellus* (1531)⁴ or bipartite structures like the ones we spot in Daniel de la Feuille's *Devises et emblemes anciennes et modernes* (1691)⁵.

An important and essential issue in indispensable philological commentary is considered to be an emphasis on long-standing historical projection of this genre evolution. Its roots can be found in relations with hieroglyph, pictography. The priority in determining the notional coordinates of this concept is focused on the diachronic functioning of a particular model, a kind of semiotic mechanism that pulls verbal and visual imagery display into a single unit. Therefore, an emblematic form in literature and art is the result of relevance and effective accessibility of visual and verbal interaction in the meaning making process. In this manner, 'a method of an emblem' discovers its dormant manifestation in Sigmund Freud's psychoanalysis, Carl Jung's archetypes, structuralism and even post-structuralism. But that's the subject for another discussion.

¹ Grigorjeva, J., *Emblem: Essays on Theory and Pragmatics of Regular Mechanisms in Culture* [*Emblena: Oчерki po teorii i pragmatike reguliarnykh mekhanizmov kultury*], Vodoley Publishers, Moscow, 2005, p. 10.

² *Ivi*, p. 13.

³ H.-G. Gadamer, «Lesen ist wie Übersetzen», in H.-G. Gadamer, *Gesammelte Werke. Bd. 8. Ästhetik und Poetik*. – 1. Kunst als Aussage, Tübingen, J. C. B. Mohr (Paul Siebeck), 1993, pp. 279-285.

⁴ A. Alciati, *Emblemata cum commentariis Clavdii Minois...: & notis Lavrentii Pignorii Patavini: nouissima hac editione in continuam vnius commentarij seriem congestis, in certas quasdam quasi classes dispositis, & plusquam dimidia parte auctis*, Patauij, Petrum Paulum Tozzium, 1621, p. 1005.

⁵ D. de la Feuille, *Devises et emblemes anciennes et modernes*, Amsterdam, Augspurg, 1691, p. 51.

Essential findings of the emblematic forms' literary 'destiny' were already made in the 20th century, particularly by professor Peter Dale. The scholar emphasizes that the term 'emblem' requires to be repeatedly reviewed, coming up to its complete, "definite sense"⁶. Therefore, the historical context of the emblems' formation, the correlation to the similar representational art forms is extremely important for this. He attributes ideas and forms of Greek epigrams, classical mythology, Renaissance collections, Egyptian and Renaissance hieroglyphs, *impresa*, commemorative crests, medieval heraldry, and biblical exegesis to the emblem precursors⁷. Ernst Robert Curtius underscored the 'indivisibility' of the emblem and *impresa*, and remarked on the variable articulation of the genre: "Significant for us is the fact that in Spain the pictorial part of the *impresa* or emblem is called *cifra*, the explanatory motto *mote* or *letra*. For emblema in Spanish the word *ieroglifico* is also used"⁸. Such an expanded descriptive range inspires the universal presence of 'emblematic mechanism' in the artistic semiosis of different periods and narrative patterns. However, it underlines the functional and typological resemblance to the allegorical, symbolic, metaphorical, figurative metalanguage.

The peculiarity of emblematic semiosis is manifested in the fact that despite the heterogeneity of the components it has monosemantic closure. We consider the following comparison to be to the point: "An emblem presents an enhanced version of a set phrase where each individual element does not mean the same when combined"⁹. So, emblematic structure coherently adjusts the iconic elements creating a defined semantic space.

The rise of an emblem as a genre in the European literary studies is compared to the appearance of Andrea Alciato's *Emblematum libellus*. However, Erwin Panofsky believes it to be the result of transitional tradition¹⁰ as well as to be written under the influence of Horapollon's *Hieroglyphica* which in its turn underscored the emblematic expressiveness of the Egyptian semiotics.

In fact, emblematic templates had broad 'wayfaring' amplitude and iconic persuasions; besides they designated common ideological premises and cognitive schemes, sometimes with minor modi-

⁶ P. M. Daly, *Literature in the Light of the Emblem: Structural Parallels between the Emblem and Literature in the Sixteenth and Seventeenth Centuries*, Toronto, University of Toronto Press, 1998, p. 3.

⁷ *Ibidem*.

⁸ E. R. Curtius, William R. Trask, *European Literature and the Latin Middle Ages*, Princeton and Oxford, Princeton University Press, 2013, p. 346.

⁹ J. Grigorjeva, *op. cit.*, p. 47.

¹⁰ E. Panofsky, *Meaning in the Visual Arts: Papers in and on Art History*, Garden City, N. Y., Doubleday Anchor Books, 1955, pp. 158-159.

fications. Even in hieroglyphic script to describe divine power of Nile (River as Divine), its all-pervasive presence in the life of the ancient Egyptians have been used the images of amphora from which water flows in Fig. 1 in particular¹¹.

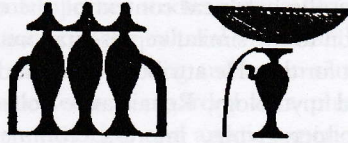


Figura 1

Much later in the book by Henricus Engelgrave *Lux evangelica...* (1655) with reference to the feeding of five thousand Israelite, the miracle performed by Christ, an image of the fountain¹² (Fig. 2), from which different vessels are being filled with, has been provided. An emblematic picture is prepositionally and postpositionally specified by Latin quotations and paraphrases from the Gospel according to St. John – *Quantum volebant* (“as much as they would”), obviously from Horace’s Ode 1.17 *Manabit ad plenum* (“flow to the full”) and books of the New Testament (Epistle of St. Apostle to the Corinthians). The whole structure is centralized by the maxim *Deus dat omnibus affluenter* (God richly endows all). A similar picture and semantic suggestion we find in the book *A Conversation Named Alphabet or A Primer of the World* (*Разговор, называемый алфавит, или буквар мира*, 1761) by the Ukrainian philosopher and writer of the late Baroque Hryhorii Skovoroda (Fig. 3). It displays a small fountain that pours



Figura 2

¹¹ A. Turner-Cory, *The Hieroglyphics of Horapollon Nilous*, London, William Pickering, 1840, p. 41.

¹² H. Engelgrave, *Lux evangelica sub velum sacrorum emblematum recondita in anni dominicas, selecta historia & morali doctrina varie adumbrata*, Coloniae, Prostant apud I. à Meurs, 1655, p. 296.

streams of water into the phials of various capacities. The author adds a subscription to the image – “Not equal to everyone equality”¹³ (*Ne rivna usim rivnist*) – implying the degree of God’s presence in



Figura 3

every human being determined by Himself. Skovoroda employs this emblematic construction as an additional iconic and conventional significatum to comprehend the doctrine of people’s happiness and congenial task (*srodnoe delo*). In all three emblematic presentations, regardless of time, ideological and religious, national contextuality, eidos of God is iconically reduced to a ‘stream’ (fountain, font) and conforms to a water sign that symbolically exhibits a series of semantic features – ‘alibility’ (of spiritual power), mobility, countless multiplicity, mutual transitivity, the ties between the human being and the Almighty etc. In such a form this iconic imaging indicates the God’s body fecundating life to the world through water. In each case, iconic image is adjusted by verbal clarifications that determine its semantic steadying. Without repudiating the compilation and intertextual constituents, it is fair to remark that all three of them represent a kindred cognitive algorithmicity in designing the idea of divine fullness of life both in pre-Christian and in Christian emblematic world-view.

In traditional popular science expression the term ‘emblem’ is associated with a form that is outlined in the literary tradition of the 16-17 centuries. However, such an interpretation reflects only partially the connotations invested in the concept of ‘emblematicity’ by the modern scholars. It defines a genre formed in the 16th century and obscures a semiotic principle of arrangement, over and above the historical functionality of visual and verbal ‘synergy’ in the meaning modeling processes. So, we may ascertain the effect of semiotic extension of the concept ‘emblem’. Jelena Grigorjeva claims: “This effect should be pronounced a universal one; it is not set in some definite historical boundaries. Hence, the notion of emblematic structure may be applicable to different periods of the culture development”¹⁴.

¹³ Гр. Сковорода, *Разговор, называемый алфавит, или букварь мира*, [у:] Полне зібрання творів у двох томах, К.: Наукова думка, 1973, Vol. 1, p. 435.

¹⁴ J. Grigorjeva, *op. cit.*, p. 54.

At the same time, it has to be ensued from the cognition peculiarities, to be attached to the cognitive theory. An emblem should be interpreted as a form and structure that appeases “cognitive hunger”¹⁵. On combining opposing cognitive principles that are mediated by word and image, an emblem conveys meanings through complementary cognitive conflict between the seen and the read or said. Ellen Spolsky argues convincingly that while

considering narratives in words or paint as sources of cognitive nourishment, and understanding individuals or groups as finding themselves in situations of greater or lesser cognitive hunger, we observe stories and pictures stepping up to the challenge, differently by means of different sets of genre conditions¹⁶.

Such a method of interpretation allows tracking the interaction of images and words as iconic and conventional elements in various manifestations. Particularly,

Conventional (or abstract) element of an emblem can be depicted as a position in a hierarchy, whereas an iconic (a concrete) one – as a subject’s appearance [...] Alternatively, an emblem can be assumed as the construction containing spatial and time elements or a combination of mutual and private (of a rule and of an example) etc.¹⁷.

These statements define the functionality of emblematic semi-osis not only in the cultural or literary plane, but also multidisciplinary, since an emblem is treated both like a mnemonic figure, and as an epistemological procedure. Image and word are two basic ways of designation / definition of the perceiving world, and moreover they replicate each other. Accordingly, an emblematic mechanism can be interpreted as a form of perception and storage / display of various types of ontological experience. Though, in some cases, one is able to observe the way it turns into the psycho-emotional method, allowing deciphering complex behavioral stereotypes of a concrete person through analysis of its neurovisualizations in the context of mythologemes and archetypes.

In the essay *A Mythological Parallel to a Visual Obsession* (1916) Sigmund Freud describes a case from his practice, showing iconic-conventional syncretic manifestations of unconscious mental activity, unity of sustainable neuroimage and word in stereotyped behavioral reactions and perceptions, their function in the simplest social identifications. One of his patients, a young 20-years

¹⁵ E. Spolsky, *The Contracts of Fiction: Cognition, Culture, Community*, Oxford, Oxford University Press, 2015, p. 86.

¹⁶ *Ibidem*, p. 86.

¹⁷ J. Grigorjeva, *op. cit.*, p. 55.

old fellow, has established a strong link between obsessive word and its compulsive figurative representation, when he was seeing his father: “The word was ‘*Vaterarsch*’ [‘father-arse’]; the accompanying image presented his father as the naked lower part of a body, provided with arms and legs, but without the head or upper part”¹⁸.

Freud speculates, that the word ‘*Vaterarsch*’ stands for ironic alteration of the honorary title ‘*Patriarch*’, whereas its rendering is a notorious and old-established grotesque scheme in which the image of a person is substituted for the image representation in the form of a body part or an organ with a view to humiliating, belittling the social status of the one. In this manner there were revealed the hidden emotional conflicts (visual ambivalences) between deference and hatred, fear and love within the young man. They have formed inner ironic substitutability for “head / buttock” (arse) that generally fit into the scheme of the ‘Oedipus complex’¹⁹. We should generally note that Freud is trying to diagnose obtrusive ideas of his patient by dint of creating an ‘emblem’ of inner psychological activities (image-presentation and word-signature) and its decoding, interpretation. In order to interpret it he resorts to the comparison of his patient’s visual-imaginative associations with similar graphic presentations in different cultural contexts. At first, he makes mention of the French caricatures and then – the Greek legend of Demeter, who while seeking her daughter, got to Disavla and his wife Baubo. The latter, willing to amuse the ill-starred Demeter, has suddenly lifted up her clothes and exposed her abdomen, which bears the contours resembling a human face. The explanation of this, according to Freud, ‘magic ceremonial’ is found in the work by the Jewish historian Salomon Reinach *Cultes, Mythes, et Religions* (1912). There is made reference in it to the discovery of Baubo’s terra-cotta images during the excavation at Priene of Asia Minor: “They show the body of a woman without a head or chest and with a face drawn on the abdomen: the lifted dress frames this face like a crown of hair”²⁰.

¹⁸ S. Freud, «A Mythological Parallel to a Visual Obsession», in S. Freud *Writing On Art And Literature*, Stanford, California, Stanford University Press, 1997, p. 180.

¹⁹ As the concept of psychoanalytic theory, the Oedipus complex generally manifests itself emblematically. Freud chooses a culminating mythological scene of patricide and marriage to the mother as the key visualization of iconic designation of this concept, ignoring other plot developments of the Theban cycle. Shifting the notional emphasis of the plot of the myth in favor of convenient visualization and granting it new connotations, he completes it in the ‘Electra complex’ nomination.

²⁰ S. Freud, *op. cit.*, p. 181.

The description is followed by the picture (*Fig. 4*). Freud considers the image to be a part of the 'magic' ceremony, but unfortunately he does not go on further with the analysis, as well as does not justify relationship to a similar image-bearing representation of his patient. He simply focuses on the single-type expressiveness of modern neurosis and ancient mytho-image²¹. Obviously, both metonymical constructions are an exhibition of sub-conscious transfer and manifestation of

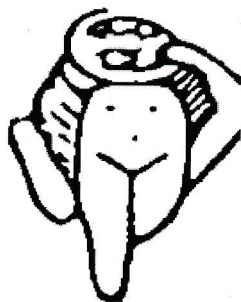


Figura 4

emotional experience in symbolic form, which displays emotional and mental notions and senses formed under the influence of specific situations. Since the language of unconscious has not got some definite verbal configuration, and functions as a complex system of syncretic visual and semiotic contractions of collective and individual memory, these similarities seem quite reasonable. It can be noted that Freud modifies the traditional understanding of art and literature to the focus of psychoanalytic theory of personality by considering personal experiences as emblematic forms read with the aid of various cultural similarities, contexts and mythical schemes. To explain the mental processes, he concentrates on the interpretation of symbolic associations, which allows him to create generalizations about certain banality and expressive uniformity of human emotions; moreover, emblematic structuring cuts a conspicuous figure here. Hence, comparison of emblematic books' graphic traditions and Freudian analogies is assignable, especially of mutilation as castration, and this is what Ellen Spolsky puts stress on²². Emblematic mechanisms are also tracked in dream interpretations.

A man in particular and culture in general are focused on finding visual delights and their verification. They are the part of visual communication that adapts externally visible and internally imaginary significata. When emphasizing on the popularity of

²¹ Presumably, it is Freud's incompleteness of conclusions and explanations that has led Larissa Bonfante to further explicate the issue in the article *Freud and The Psychoanalytical Meaning of The Baubo Gesture in Ancient Art*, where there is introduced a broader context of tracking psychoanalytic connotations of 'physical displacement (malformation)' and sexual nudity iconography – from early Near Eastern images of the goddess Ishtar to the Irish image of Sheilana-gig. (L. Bonfante, «Freud and The Psychoanalytical Meaning of The Baubo Gesture in Ancient Art», in *Notes in the History of Art*, Vol. 27, No. 2/3, Special Issue On Art And Pschoanalysis, (Winter/Spring 2008), pp. 2-9.

²² E. Spolsky, *op. cit.*, p. 219.

emblematics in Baroque times, which has determined its status as “mass literature”²³, Dmytro Chyzhevsky gives a special prominence to the efficiency of figurative and verbal presentations while recording ethical, philosophical, psychological axiology units. The sign of ‘generality’, ‘mass’ conveys the universal accessibility of semiotic model that is easy to be interpreted, enjoys an aesthetic delight from the process of meaning making. Its sources are ancient ones.

The Ukrainian philosopher and writer of the late Baroque Hryhorii Skovoroda correctly identified emblematic form with a special type of wisdom expression: “The ancient sages had their peculiar language; they depicted their ideas through images as if it were plain words [...] the image containing some arcanum was termed in Greek *ἔμβλημα*, *emblema*”²⁴.

Undoubtedly, the ancient philosophical rhetoric the formulas of which depicted the attempts to perceive the essence of things, to some extent, shows the conformity to the principle of ‘emblem’, first of all to the structure and logic of discourse judgments. A classic example is the ‘theory of ideas’ by Plato, which Bertrand Russell describes as “partly logical, partly metaphysical. The logical part has to do with the meaning of general words”²⁵. Contrariwise, it can be interpreted as a variant of the first ‘semiotic’ research, an original theory of the ‘sign and its functions’ in the language picture of the world. It is sufficient to recall Plato’s speculations on correspondence of definite objects and their geometric images when “they use visible forms and make their arguments about them, although they are not thinking about them, but about those other things that they are like”²⁶ or the ‘emblem’ of a cave. Plato underscores the metaphysical essence of a word constantly reverting to the function of different kinds of visualizations. His cogitative vector always returns to the determination of transition between concrete and abstract, which Ellen Spolsky believes to be a fundamental feature of artistic thinking: “One of an artist’s most valued skills is the facility to recognize the overarching abstraction in concrete details, and the reverse – giving powerful concrete form to abstractions”²⁷.

²³ Дм. ЧИЖЕВСЬКИЙ, *Український літературний барок: нариси*, Харків, Акта, 2003, р. 460.

²⁴ Гр. Сковорода, «Кольцо», in Гр. Сковорода, *Повне зібрання творів у двох томах*, К.: Наукова думка, 1973, р. 1, р. 378.

²⁵ B. Russel, *A History of Western Philosophy and Its Connection with Political and Social Circumstances from the Earliest Times to the Present Day*, London, George Allen & Unwin Ltd, 1947, р. 143.

²⁶ Plato, *Republic*, translated from the new standard Greek text, with introduction by C. D. C. Reeve, Indianapolis/Cambridge, Hackett Publishing Company, Inc., р. 206.

²⁷ E. Spolsky, *Word vs Image: Cognitive Hunger in Shakespeare’s England*, Houndsmills, Basingstoke, Hampshire, Palgrave MacMillan, 2007, р. 169.

This ability can be considered as a special form of emblematic reduction:

According to the metaphysical part of the doctrine, the word 'cat' means a certain ideal cat, 'the cat,' created by God, and unique. Particular cats partake of the nature of *the* cat, but more or less imperfectly; it is only owing to this imperfection that there can be many of them. *The* cat is real; particular cats are only *apparent*²⁸.

The perception of reality, according to Plato, thus amounts to cognitive emblematicity; visible are those items only of a 'shadow' and can be learned through decoding by way of identifying with an ideal expression.

Plato's theory became the ground for Aristotle's metaphysics. His comprehension of 'universals', the categories of 'substance' and 'form' is addressed to the correspondence of 'matter', 'nomination' and 'nature'. One may also trace here the beginnings of semiotics, 'linguistic philosophy', particularly in such works as *Categories*, *On Interpretation*²⁹. Considering the notions of 'nature', 'genus' and 'species', Aristotle does not betray the emblematic style of Plato, though his metaphysics builds a variant of the controversy with the doctrine of 'eidos'. For instance:

For since of a man both 'white' and 'a man' are true, so also is the whole compound; again, if 'white' then the whole compound-so that he will be a white white man, and so on indefinitely. Or, again, we shall have 'walking white musician', and then these compounded many times over. Further, if Socrates is a man and is Socrates he will be a man Socrates; and if two-footed and a man then a two-footed man³⁰.

Such forms of setting forth the judgments show that cognitive value is manifested in creating / nominating and schematic visualization of images, ideas, the interpretation of which, according to the ancient Greek philosopher, builds an objective reality. At this point, we observe how Aristotle's metaphysics turns into the theory of creativeness, and some of its principles outline the theory of symbolism.

Studying the role of 'art and imitation' in the Thracian philosopher's system, Hans-Georg Gadamer noted a singular importance of mimetic practices. The nature of imitation is that „daß man in dem Darstellenden das Dargestellte selbst sieht [...]

²⁸ B. Russel, *op. cit.*, p. 143.

²⁹ Aristotle & J. L. Ackrill, *Categories and De Interpretatione*, Oxford, Oxford University Press, 1975.

³⁰ *Ivi*, p. 58.

Wiedererkennen heißt vielmehr, etwas als das schon einmal Gesehene erkennen³¹. Thereafter, „Kunst, wie auch immer sie sei, das scheint die Aristotelische Lehre durchaus zutreffend zu sagen, ist eine Weise der Wiedererkennung, in der mit der Wiedererkennung die Selbsterkenntnis und damit die Vertrautheit mit der Welt tiefer wird“³². As a modification of such unifying tradition of identification-interpretation one may consider an emblematic form, which functions as a latent, internally organizing way of experience symbolic regulation. It spreads over the whole historical tradition of the ‘Western philosophy’, since Plato ‘revives’ in Aristotle the way Nietzsche does it in Heraclitus³³. A unifying doctrine here is the ‘principle’ of philosophical comprehension and meaning expression, interpretation method and model, where ‘the world’ (objective reality, existence, space, a human) incarnates the units of mnemonic language that arranges epistemological experience.

Immanuel Kant calls this universal quality *schematism* in *Critique of Pure Reason* (1781): “In fact it is not images of objects but schemata that ground our pure sensible concepts [...] this schematism of our understanding with regard to appearances and their mere form is a hidden art in the depths of the human soul”³⁴.

The functioning of consciousness Kant describes as interaction between phenomena and categories, sensory and intellectual relations within transcendental scheme, a synthetic unity of diversity. This mechanism resembles the emblematic shape in its structure; it is treated as the interaction of image and concept, visual and verbal. “The concept of a dog signifies a rule in accordance with which my imagination can specify the shape of a four-footed animal in general, without being restricted to any single particular shape that experience offers me or any possible image that I can exhibit *in concreto*”³⁵.

This in the manner of Plato version of the judgment highlights the importance and relevance of ‘emblematic scheme’ as a way to depict reality and metaphysical metalanguage. In different structures it appears both in classical philosophy, in scholasticism, in *Leviathan* (1651) by Thomas Hobbes, Leibniz’s *monadas*, Schopenhauer, Nietzsche and others. It is logical that the whole diachronic chain of the cultural history has been built as a network of

³¹ H.-G. Gadamer, «Kunst und Nachahmung», in H.-G. Gadamer, *Gesammelte Werke. Bd. 8. Ästhetik und Poetik*, cit., pp. 31-32.

³² *Ivi*, p. 32.

³³ А. Белый, *Символизм как миропонимание* / Сост., вступ. ст. и прим. Л. А. Сугай, М.: Республика, 1994, pp. 40-41.

³⁴ I. Kant, *Critique of Pure Reason* / edited [and translated] by Paul Guyer, Allen W Wood, Cambridge, Cambridge University Press, 1998, p. 273.

³⁵ *Ibidem*.

interdependencies, and its individualized authorial manifestations determine, according to Andrei Bely, whatever meaning derived from the form by the “emblematicity of meaning”³⁶.

Emblematic shape structurally and pragmatically inspires philosophizing. Reflections and judgments envisage a latent presence of specific interactions between images of the world and ideological noumena. Naturally, in some cases the emblematic poetry was treated as a philosophical one, and certain philosophical treatises were regarded as a collection of emblematic judgments.

Hans-Georg Gadamer has proved the proximity of philosophy and poetry, explication of the nature of philosophical thought. In the works *Philosophy and Poetry* (1977), *Philosophy and Literature* (1981) he focuses on the expressive originality of linguistic phenomena, emphasizing the importance of the method and form of verbal presentation: “It is the common presupposition of all philosophizing that philosophy as such does not possess a language that is adequate to the task assigned to it. Of course, in philosophy as in all speech, we cannot avoid the form of the proposition, the logical structure of predication in which a predicate is referred to”³⁷.

Phenomenological treatment of philosophy and literature in Gadamer is primarily a study of the interaction types of thought and language, receptive reality and hermeneutic abstraction. The similarity of philosophical and literary discourses is caused by an ‘emblematic principle’ of consciousness, which lies in the following phrase of the German scholar: “Self-bestowal and self-withdrawal – such a dialectic of uncovering and withdrawal seems to hold sway in the mystery of language, both for poets and for philosophers, from Plato to Heidegger”³⁸.

Perception, which is always tied to the pragmatic context of life, is perpetually seeing-something-as-something (*Etwas-als-etwas-Sehen ist*)³⁹. Some objects, phenomena, acts identified by the consciousness are the part of the structures that indirectly reveal the content of the others. Iconic and conventional aspects here are the components of semantic recognition and suggestibility.

However, the earliest manifestation of ‘emblematic form’ functionality as a birth method of both experience and culture is undoubtedly elementary thinking and original semiosis that

³⁶ А. Белый, *op. cit.*, p. 33.

³⁷ H.-G. Gadamer, «Philosophy and Poetry», in H.-G. Gadamer, *The Relevance of the Beautiful and Other Essays*; translated by Nicholas Walker, edited and with introduction by Robert Bernasconi, Cambridge, Cambridge University Press, 2002, p. 137.

³⁸ *Ibidem*, p. 139.

³⁹ H.-G. Gadamer, «Philosophie und Literatur», in H.-G. Gadamer, *Gesammelte Werke. Bd. 8. Ästhetik und Poetik*, cit., p. 240.

nurtured ritual, myth, cult, magic, religion, folklore in general. The emblematic principle is the basis for the rise of the language. Visual, visible background (bold spatial delineation, the form of plants, animals, natural processes) was being distinguished, verbally marked, gradually forming axiological dominants. Alexander Potebnia underscored the obvious link between the birth of word and myth: "There is every possibility that the simplest forms of a myth *may* coincide with a word and a myth as a whole *legend* may assume myth as a *word*"⁴⁰.

The figurativeness of primitive thinking has significantly affected the language formation. Primary verbal signs were attached to their visual referents both as particular objects and processes or phenomena. Hence, the word was a nominal expression of a definite visible. Through analogy and association the 'interpretive' practice – interpretation of 'the world' – defined the dominant collection of visual and verbal. The specific word designated the expressive quality observed that could be the subject of visual fixation and additional semantic attachment to it. For instance, the lexeme 'tree' (*derevo*)⁴¹ is etymologically allied with 'kin' (*rid*), 'family' (*rodyna*), 'to be born' (*rodytisia*) in the Slavic languages. Marking the nascence process (in later nominations the 'idea'), it became an integral part of the interpretative expression of the creation myth, the creation of man, derivatives rituals, rites, cults (birth, death, marriage, charms, etc.). Entering these cultural and mythological models of semiosis, the image of the 'tree' visually meant birth (life) in various versions. However, it is only a symbolic element of emblematic structure type, because its specific semantic variant was coordinated by additional content exponents to which originally appertained gestures, motions, dance, yell, and then word, formula.

An overview suggests that emblematic form was an intrinsically structured, creative principle of organization of the primary ideological (intellectual, moral, axiological) uniformity and typicality: "Everything is common to everyone. The movements are stereotyped; everyone executes the same ones in the same circumstances; and this conformity of conduct merely translates that of thought"⁴².

Emile Durkheim believed that in this way the individual type merges with the collective one. The emblematic principle can be considered a truly universal way of a combined concordance be-

⁴⁰ А. Потеня, *Теоретическая поэтика* / Сост., вступ. ст., коммент. А. Б. Муратова, М.: Высш.шк., 1990, р. 300.

⁴¹ М. Фасмер, *Этимологический словарь русского языка*. В 4 томах. Т. 1/ Пер. с нем. и доп. О.Н.Трубачева, М.: Прогресс, 1986, р. 502.

⁴² E. Durkheim, *The Elementary Forms of Religious Life*, translated and with an introduction by Karen E. Fields, New York, N. Y., The Free Press, 1995, p. 5.

tween individual and collective or vice versa. Representations and marking time and space are an illustrative evidence of that. Time is an abstraction, “like an endless canvas on which all duration is spread out before the mind’s eye and on which all possible events are located in relation to points of reference that are fixed and specified”⁴³. The division into days, weeks, years was reflected in visual and verbal designations of public ceremonies and recurrent rituals. The collective activity tempo, the calendar continuity, the fluctuation of time was assured by the obviousness of the subject (lunar phases, astral cycles, movement of shadows) and verbal nominativeness (the phonetic articulation of specific periods and cycles). The comprehension of space was being coordinated in a similar way. Its identification, direction view was determined by analogy to macrocosmic axiology (sunrise, sunset). The delineation of topos was implemented through its connectivity to specific objects or phenomena. The disposition of primitive settlements, heathen temples, altars, cult-ritual places and their architectonic was arranged as a reflection of the cosmic order conception and is an emblematic micromodel. The mythological axiom manifested in them states that “the part equals the whole”⁴⁴, and the hermeneutics principle of understanding ‘something as something’ (H.-G. Gadamer).

The continuous tradition of interaction between iconic and conventional representations was disclosed in the literary field. Despite the fact that in the 16-17 century this principle of meaning conveyance was reduced to the popular genre of an ‘emblem’, it still has a broad modified appliance. An emblem usually does not longer appear in literature, save for the European emblematic collections, where the emblem’s configuration is actually disclosed as a genre in its classical form (*pictura, inscriptio, subscriptio*). Even at the time of its ‘baroque’ prosperity it has undergone various modifications. For example, “Harsdörffer considers binomial structure of an emblem to be a regular one, and an epigrammatic signature is regarded as a completely unnecessary application”⁴⁵. Finally, the image does not have to rise in the form of engraving, etching; the visuality of a word allows replacing the picture with the short verbal description⁴⁶.

After all, the nature of iconic symbols, as stressed by Umberto Eco, does not reconstruct identity and properties of the reflected object. Instead it reconstitutes certain general cognitive condi-

⁴³ *Ivi*, p. 10.

⁴⁴ *Ivi*, p. 230.

⁴⁵ А. Михайлов, «Поэтика барокко: завершение риторической эпохи», in А. Михайлов, *Историческая поэтика. Литературные эпохи и типы художественного сознания*, М.: Наследие, 1994, p. 368.

⁴⁶ *Ivi*, p. 369.

tions on the basis of common codes of perception, repudiating some stimuli and selecting others, those that can form a separate structure of perception, which would be endowed with the same values as the object of iconic image⁴⁷. Therefore, the determining factor was focus not on the classical form, but on the exegetical integrity of meaning making principle where visual-verbal, iconic-conventional signification is interwoven and interacted.

This tendency is quite clearly represented in the Ukrainian art tradition. Ukrainian Baroque literature did not invent original classic emblem, but emblematic strategy was the predominant method of poetic semiosis. Hence, in his medieval history studies Dmytro Chyzhevsky defines the “emblematic poetry”⁴⁸, enlists Hryhorii Skovoroda to “the brightest representatives of the emblematic style in mystical literature of modern times”⁴⁹; Leonid Ushkalov employs the word combinations “emblematic poems”⁵⁰, “emblematic images”⁵¹. When defining the originality of heraldic poetry, Yuriy Mynenko classifies it as “emblematic in form and eulogistic in content”⁵². Anatoliy Makarov asserts that the grandiose idea of the world’s emblematic comprehension that was developed in the 17th century have triggered the emergence of the “emblematic language” in architecture, painting, graphics, emblematic poetry, philosophy, homiletic literature, dramaturgy⁵³. Similar statements indicate that there dominates not the concrete genre manifestation that of an emblem, but rather a semiotic principle, a pragmatic model in the Ukrainian literature of the 17-18 centuries. It may also be regarded as some meaning forging and mnemonic mechanism which one may treat as the emblematic form expression and its various types may be called emblematicity.

So, the notions of ‘emblematic form’, ‘emblematicity’ acquire a scientific validity as the categories with certain content and properties, and designate a special type of creative thinking and semiosis. Importance and feasibility of such a use of terminology adds to that the display of emblematic model is tracked by individual researchers in the ‘drama’ and ‘prose’ and in ‘nature’ and in the ‘image’, pro-

⁴⁷ У. Эко, «Иконический знак», in У. Эко, *Отсутствующая структура. Введение в семиологию* / Перевод книги А. Г. Погоняйло и В. Г. Резник, Москва, ТОО ТК «Петрополис», 1998, p. 126.

⁴⁸ Дм. Чижевський, *op. cit.*

⁴⁹ Дм. Чижевський, *Філософія Г. С. Сковороди*, Харків, Акта, 2003, p. 114.

⁵⁰ Л. Ушкалов, «Ідеї та форми української барокової поезії», in Л. Ушкалов, *Есеї про українське бароко*, К.: Факт-Наш час, 2006, p. 37.

⁵¹ *Ivi*, p. 39.

⁵² Ю. Миненко, *Геральдична поезія в українському бароко*, Острог, Видво НаУОА, 2013, p. 6.

⁵³ А. Макаров, *Світло українського бароко*, К.: Мистецтво, 1994, p. 92.

voking the rise of associations like 'emblematic drama', 'emblematic scene', 'emblematic episode', 'emblematic narrative structure'⁵⁴. One can state a kind of universal emblematic form's penetration that has been transformed from a genre type into a poetological principle. And at the same time it became a tool for phenomena nomination and description that have emerged long before the rise of the emblem as a genre, or after its decline. Here we notice something in common with the notion of 'iconotropism' as rendered by Ellen Spolsky.

In this paper we have briefly outlined the problem of convergence of iconic and conventional significations in the emblematic models of literature. A more detailed review of theurgical rituals, calendar and ceremonial performances, the mythological frames and modern literary narrative structures makes it possible to specify the postulated statements.

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⁵⁴ P. M. Daly, *op. cit.*, p. 283.

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