

Lucyna Bagińska

The linguistic image of soul in the ekphrases of the late-19th and early-20th century as exemplified by selected poems by Zofia Gordziałkowska

Introduction

The aim of this article is to present the image¹ of soul in the Young Poland ekphrases by Zofia Gordziałkowska, and to confront it with the information contained in the general language of the turn of the 19th and 20th centuries. The image of soul, reconstructed on the basis of artistic texts and juxtaposed with meanings of lexical units naming the concept of *soul* (Pl: *dusza*) in the general language will enable us to discover new ways to recognise the phenomenon of the soul, embedded in the language. In other words, it will provide an answer to the question of how the lyrical subject of the analysed ekphrases understands the concept of the *soul*. The term *ekphrasis* will be used in relation to literary works inspired by art works (Głowiński, Kostkiewiczowa, Okopień-Sławińska & Sławiński, 1989)².

¹ The author applies the term *image* as it is defined within the conception of linguistic worldview by J. Bartmiński, R. Tokarski, R. Grzegorzczkova and other researchers. The essence of this term is the way of thinking and speaking about reality that surrounds people living in a particular geographical area in a given time and in a particular cultural circle, as it is preserved in words and expressions of a given language. The term *reality* is not limited to the physical sphere only, but it also concerns the material spheres – mental and psychological. Moreover, thinking processes and speaking processes are inevitably marked by evaluation, so this is also an important aspect of linguistic worldview.

² Ekphrasis (Greek) – a poetical work describing a work of painting, sculpture or a structure.

The ways the concept of *soul* is understood in creative texts will be analysed by means of open definition of meaning put forward by Jerzy Bartmiński (Bartmiński, 2007, p. 42). The open definition encompasses the context of the work and cultural connotations as well as the designation meaning. Anna Pajdzińska and Ryszard Tokarski understand the term *meaning* similarly to Bartmiński:

[The meaning consists of both stable components, which are textually invariable, as well as optional semantic connotations, actualised contextually. These in turn include both quite expressive and conventional connotations contained in the general language, and weak connotations occurring usually in non-standard uses of a word. The task of the researcher is a reconstruction of the semantic structure of a word in a way that takes into account not only the stable semantic root and a set of strong systemic connotations, but also as broad as possible set of textual, relatively repeatable connotations.]³

"Na znaczenie składają się zarówno komponenty stabilne, tekstowo inwariantne, jak też fakultatywne i realizowane kontekstowo konotacje semantyczne, obejmujące dość wyraziste, skonwencjonalizowane konotacje języka ogólnego oraz konotacje słabe pojawiające się zwykle w niestandardowych użyciach słowa. Zadaniem badacza jest takie odtworzenie struktury semantycznej słowa, by uwzględniła ona nie tylko stabilny rdzeń znaczeniowy i zestaw silnych konotacji systemowych, lecz również możliwie szeroki zestaw konotacji tekstowych, w miarę powtarzalnych" (Pajdzińska & Tokarski, 1996, p. 148).

While examining the language material containing the *duśza (soul)*, selected from 50 poems contained in the volume of poetry (Gordziałkowska, 1911)⁴, the author employs both the methodology of structuralism (the position of a lexeme in the semantic field – hyponyms, synonyms, antonyms) and cognitivism (profiling, conceptual metaphor, categorisation). The terms derived from the theory of cognitivism require clarification. Profiling in the view of Ronald Langacker (Langacker, 2009) is one of the basic mental processes appearing in the human mind when one perceives the objects of the surrounding world and determines their meanings. The experience and knowledge encoded in the mentality of a human being are reflected in the domains which make up a cognitive structure: the base. This basic structure, depending on the adopted point of view of a person formulating a message, is often used in different ways. Some components of this structure (concepts) are stressed in the specific situation of speaking, "highlighted", other remain in the back-

³ If not stated otherwise, all the translations in square brackets are done by the translator (Joanna Modzelewska-Jankowiak).

⁴ All the quotes in the paper come from this edition of the work.

ground. In other words, profiling brings out the specific elements of the basic conceptual structure of a notion. On the Polish ground, the theory of profiling was developed by Jerzy Bartmiński (Bartmiński, 2009), with reference to the semantic description method proposed by Anna Wierzbicka (Wierzbicka, 1985). The difference in the way of defining the term *profiling* by the above-mentioned authors consists in the fact, inter alia, that Langacker (Langacker, 2009) emphasises the process of forming a concept by a speaker using their experience and knowledge of the field of perception which is subject to profiling, while Bartmiński carries out the examination of the already highlighted, existing concepts (products), showing different aspects (facets) of the named object (phenomenon), which in turn may lead to the occurrence of new meanings or semantic variants (Grzegorzczkowska, 1998b). In the communicative situation characteristic of the poems written by Gordziałkowska a more adequate approach seems to be a reference to the understanding of *profiling* proposed by Langacker because reconstructing the semantic substructures of the concept of *soul* is of processual and dynamic nature. It is made by the lyrical subject in the creative text, realising the rules of the ekphrasis.

The essence of conceptual metaphor as a tool of reflection on the process of creating meaning according to George Lakoff and Mark Johnson (Lakoff & Johnson, 1988) lies in the fact that abstract concepts (target domain), difficult to understand, may be explained in terms of simple and concrete concepts, based on embodied experience and human corporeality (source domain). Thus in the structure of the conceptual metaphor the relationship: X is Y occurs. Lakoff and Johnson distinguish structural, ontological, and orientational metaphors).

In cognitive approach to language, categorisation is the tool conditioning how the human mind learns about the world. The notional (conceptual) structure embedded in language represents the reality as a system of interrelated domains. Its elements are not isolated, each is a part of the domain within which it is understood (Grzegorzczkowska, 1996). According to Eleanor Rosch (Rosch, 2005), categorisation consists in the interpretation of a given experience with regard to already existing structures of the concept. The information that we perceive are combined by us in correlations with different degree of probability of occurrence. The category in the natural language, also called the common category (different from classical categories, as defined by Aristotle), is created by a certain set of elements considered to be the same in some respect (and not based on sufficient and necessary conditions as it used to be in classical categorisation model). Concepts forming categories are similar to

a prototype as a central element of the set on a basis of the principle of family resemblance. The extent to which an object forms part of a category is gradable, elements of a category make a hierarchy ranging from the central to the peripheral ones (Rosch, 2005). The best example in the category, the best representative of its scope, is chosen as a prototype. It is characterised by a set of optimal features (Grzegorzczkova, 1998a).

It is worth noting that Gordziałkowska, who takes on the role of an interpreter of the world ("the subject of the language narrative") while writing ekphrases, presents a dynamic and coherent "story" about "how the matters proceed in us and around us." The "story" in this case is the report on watching the pieces of art, and even such watching which allows you to notice the souls of heroes of art works which are inspirations to write poems. The author of ekphrases creates a small and individual narrative about how the poet, using capacity, knowledge and experience, watches pictures and composes poems about them. This "story" is a part of the "great narrative of the language" concerning intersemiotic narratives (Filar, 2013).

An ekphrase as a literary genre

An ekphrase as a literary genre⁵ is realised, in contrast to a painting, on the time line and not in space (Lessing, 1962). The definition of this literary form gives the author the right not only to revive the scene of a painting, captured on the image and constituting the semantic centre of this painting, but also to place in a poem some events preceding the situation which is shown or the events taking place afterwards. Such parts of the work are suitable for the concept of *soul* to appear in the poems by Gordziałkowska. The designate of the soul usually cannot be seen in the paintings, however, there are such art works of Arnold Böcklin in which the souls are presented as real human figures or their silhouettes, and then, certainly, they are visible (*Charon, Isle of the Dead*).

In the works of painting, seen from the perspective of the lyrical subject of the poems, these are positions and gestures of arms (the position of arms and hands) which show the soul, its manner of existence in a person and its condition: [And hands that are folded, as the rite requires, on their chests, motionless, show that their souls are praying with remorse and lost

⁵ S. Wyśłouch thinks that in the literary theory reflection we should not create new beings and recognise the ekphrases as a literary genre, but we should continue to treat it as a subgenre (Wyśłouch, 1999).

in reflection] "I ręce, co splecione, jak obrządek każe, na piersiach, nieruchomo, świadczą, że już w skrusze i w zamyśleniu wielkim modlą się ich dusze" (*Święty gaj*), [And in the numb arms there is no strength of life, and hardly any soul] "A w bezwładnych ramionach niema życia siły, i duszy nie ma prawie" (*Odyseusz i Kalipso*) as well as their facial expressions, and particularly eyes: [In the face there is the peace and every ignorance of the aim (...) as the spirit (...) does not desire anything] "w twarzy spokój i wszelka nieświadomość celu (...) jak duch (...) niczego nie pragnie" (*Cisza leśna*), [The eyes seem to look and there is this prophetic spirit in them] "Zda się, że patrzą oczy iż w nich jeszcze tkwi ów duch proroczy" (*Żałość Magdaleny*).

Arnold Böcklin and his painting within the poetic worlds of Zofia Gordziałkowska

The ekphrases written by Z. Gordziałkowska analysed in the article were created as a result of her fascination for the paintings of Arnold Böcklin, a Swiss artist of the turn of the 19th and 20th centuries, popular and reputable in Europe, who acted in the current of symbolism (Głowiński et al., 1989, p. 502)⁶. Böcklin was also regarded a precursor of surrealism. He was the only painter who in Young Poland deserved the authorial volume of poetry (50 poems), inspired by his works. Kazimierz Przerwa-Tetmajer also wrote poems about these paintings, he compared the rank of the painter's achievements with the achievements of Shakespeare in literature: [What infinite imagination, like Shakespeare in fine arts] "Co za bezmiar fantazji, co za Szekspir w sztuce plastycznej" (Przerwa-Tetmajer, 1896 following Bajda, 2003). The poet admired the artist primarily for his imagination which enabled him to search for topics in the real world, in the past, in mythology and in fantasy (Bajda, 2003, p. 166). The poetry of Gordziałkowska – according to the opinion of those few who reached out to it (Bajda, 2010, pp. 89–107) – is not as known as the output of Tetmajer, but it certainly is noteworthy. The author, a great erudite person, travelled around Europe, visiting renowned museums in major cities: Munich, Rome, Basel. This collection of poems which is of interest to us was fruit of those journeys⁷.

⁶ The trend in art which consists in suggesting meanings. A symbol and an allegory differ from each other because a symbol has got many possible interpretations, and not the only one. Apart from symbolism, other trends in the modernism art are Impressionism, Expressionism, Art Nouveau.

⁷ We can find very little information on the life of the author of "Böcklin w poezji" [Böcklin in poetry]. In addition to this volume, in 1910 she wrote "W samotności" [In solitude] (with ekphrases: "Szał. Obraz Podkowińskiego" and "Obraz Chrystusa w kościółku w Bex"). It is known that she lived at the turn of the 19th and 20th centuries, there are no exact

The experts on Böcklin's painting also notice that he presented fantastic characters or other elements of imaginary reality in a realistic manner, using expressive and vivid colours and their contrasting combinations. The subjects of his canvases, at least those to which the Young Polish poet referred, were mostly related to the Greek and Roman mythology, and to a lesser extent to the Bible, and the topics were also the result of his fascination with nature, the creativity of a person and the destructive activities of people. Thus the paintings of the author are populated by Nereids⁸ (Grimal, 1990, p. 251)⁹, Fauns (Grimal, 1990, p. 98)¹⁰, Sirens, Tritons (Grimal, 1990, p. 354)¹¹, Centaurs (Grimal, 1990, p. 59)¹², and also the figures of the Mother of God, Magdalene, St. Anthony or the personifications of spring, poetry, war or murder. The artist's interest in ancient culture was born during several longer or shorter stays in Italy. The works of this subject matter brought great fame to him. In turn, the author's inclinations toward metaphysical issues are probably connected with his biography, affected by numerous premature deaths of his loved ones, starting from his twenty-two-year-old fiancée, through consecutive deaths of sons, and finishing on the premature death of his beloved daughter (Nowakowski, 1994, pp. 8–80).

In the poems by Gordziałkowska the conceptualisations of the notions of the *soul* are diverse, like the places of the soul's residence after leaving the body are different. It is influenced mainly by the diversity of philosophical trends from which the phenomenon of the analysed concept is derived – antiquity and Christianity. Regardless of the fact whether the art works inspiring the poet are filled with figures and scenes of mythical, biblical or even universal provenance, their symbolic significance expresses how the lyrical subject of the poems refers to the contemporary reality, namely to the problems of the turn of the 19th and 20th centuries, such as anxiety connected with a premonition of the approaching end of the world, which is typical of every close of a century, or decadent attitudes, the source of which was the philosophy of Nietzsche negating the existence of God.

dates. More information can be found about her son Henryk, born probably approximately in 1903, a medical doctor and anthropologist, who wrote "Czarna śmierć" in 1934 after his stay in Africa.

⁸ The following nouns which mean the names of mythological characters are started with capital letters because the poet treated them as proper names.

⁹ Nereids – "young women", nymphs of the calm sea, deities of a lower order in Greek mythology.

¹⁰ Faun (Greek Pan) – a Roman tutelary deity of shepherds and flocks.

¹¹ Triton – in the true sense the Greek god of the sea. In general the entire marine area was his seat. The upper part of his body is similar to the human body, the lower part has got the shape of the fish.

¹² Centaurs – half human, half horses; monsters (Greek mythology).

The etymology of the lexemes *dusza* (*soul*) and *duch* (*spirit*)

According to Aleksander Brückner (Brückner, 1985) the pre-word of *dusza* (En: soul) is *duch* (En: spirit, ghost). The *soul* derives from *dychanie* (*breathing*), like the Latin *anima* derives from *an-* 'dychać' (to breathe) and the Greek *psyche* derives from *psycho-* 'dmucham' (I blow). The lexeme has got the same stem as *dech* (*a breath*). It contains the same vowel as in the Lithuanian *dausos*¹³ in the meaning of 'kraj obłoczny' [country of clouds], 'kraj duchów' [country of ghosts, spirits]. In the Church Slavonic language the pre-word *duch* (*spirit*) means 'dech' (a breath), *duchati* – 'wiać' (to blow), and *woz duch* – 'powietrze' (air). In turn, in the Russian *vozduh*, *vozdushnyj* mean 'nadpowietrzny' (air, aerial). Brückner considers the combination of the Greek *theos* – god that is ' duch' (spirit, ghost) as doubtful yet interesting (Brückner, 1985). The *spirit* meant initially 'oddech, tchnienie' (a breath, a puff), i.e. the feature differentiating a living person from a dead one, as the etymology of the word and its equivalents indicate: Greek *pneuma*, Latin *spiritus*, English *spirit*, *ghost*, French *esprit*, German *Geist* (Kopaliński, 1985, p. 226).

Renata Grzegorzczkova indicates almost synonymous proximity of the words *duch* (a gust, a breath) and *dusza* (a breath, a puff), and provides etymological evidence for it (Grzegorzczkova, 1999, pp. 333–340). *Dusza* is derived from *duch*. A soul means 'breath, puff, anima', and a spirit – 'breath, puff, intangible force'. The tendency of a derivative to narrowing or broadening of its meaning, as the author notes, contributed with time to association of the word soul with a human being. This is consistent, in the researcher's opinion, with the theological and philosophical concept of the soul that becomes the individuality when it begins the relationship with matter. Therefore the soul contains a "portion" of the spirit that has settled in the soul. The soul is the spirit closed in a person.

Distinguishing of two notions, motivated by the image of a gust and a breath (a puff) – spirit and soul – is characteristic for the whole Judeo-Christian culture (*pneuma* – *psyche*, *spiritus* – *anima*, *esprit* – *âme*, *Geist* – *Seele*). But only in the Proto-Slavic language the names of these two terms are etymologically connected by the common idea of gusting and breathing. The proximity of the concepts of *dusza* (*soul*) and *duch* (*spirit*) causes that in certain contexts the words naming them can be used interchangeably (Pl: *myśleć*, *rozważać*,

¹³ Although Brückner talks about the vowel, it actually is diphthong.

modlić się w duchu/duszy – to think, to consider, to pray in the spirit/in the soul), however these concepts are clearly separate.

The semantic field of the concept of the soul in the general language and in the ekphrases

The lexeme *dusza* (En: *soul*) is a part of the semantic field of 'a human being, a person' (and certain animals) (Karłowicz, Kryński, & Niedźwiedzki, 1900, pp. 587–588)¹⁴. The hyperonym (superordinate) of the name of a person (a man, a human being – Pl: *człowiek*) is the expression *istoty żywe* (En: *living beings, living creatures*). The name of the *soul*, regardless of how the position of its designate would be treated – dualistically (in accordance with the Cartesian tradition and the Christian tradition: the soul and the body) or unidimensionally (the soul in the body) – will contain differential semantic properties [- materiality], [- visibility], [+ immortality].

The body and the soul are material and immaterial parts of a human being. The immaterial part is a transcendental element. According to A. Wierzbicka the soul is: „one of two parts of a person / one cannot see it / it is part of another world / good beings are part of that world / (...) / because of this part a person can be good person" (Wierzbicka, 1992, p. 37).

The following are synonyms of the lexeme *dusza* (En: *soul*): *duch* (En: *spirit*), *psyche*, *osobowość* (En: *personality*), *jaźń* (En: *ego*). Although in certain contexts the lexemes *duch* (En: *spirit*) and *dusza* (En: *soul*) may be used interchangeably (Grzegorzczkowska, 1999, p. 339), there are substantial differences in their meanings: a spirit is infinite, unlimited, similar to air and it penetrates everything, and a soul is a spirit closed in a human being. The spirit refers to the sphere of religion.

The same occurs in the ekphrases of Gordziałkowska. The lexemes *spirit* and *soul* in numerous expressions and phrases in the poems written by the author may be used interchangeably: [Death (...) with the bare skull is bending and whispering that will annihilate even great spirits/souls] "Śmierć (...) nagą czaszką chyli się i szepce, że nawet wielkie duchy/dusze¹⁵ w proch rozdeptcze" (*Portret Böcklina ze śmiercią*), [despair is already crushing

¹⁴ In the so-called Warsaw dictionary there is an annotation: human soul, animal soul, plant soul.

¹⁵ The complements after the slash here and in the next place are done by me (L. B.). The reason for such notation is the usage of the open concept of the meaning, according to which the context of the work is taken into consideration in the examination of meanings.

his spirit/soul] "zwątpienie już mu ducha/duszę miażdży", [This weary spirit/soul does not want a reward, (...) it only seeks oblivion] "Ów duch/dusza znużony/a nie pragnie nagrody, (...) szuka tylko zapomnienia" (*Wyspa umarłych*), [Lethe's sleepy waves were swallowing the pain of souls (...) And great spirits/souls turned into dwarves] "Lety senne fale ból dusz tłumiły i koily żale (...) I z wielkich duchów/dusz zostawały karły" (*Pola elizejskie*). However it is not possible in these textual expressions which directly relate to God: [The eyes seem to look and there is this prophetic spirit in them, in this corpse there is still God's spirit] "Zda się, że patrzą oczy iże w nich jeszcze tkwi ów duch proroczy, w owych zwłokach tkwi jeszcze duch Boży" (*Żałość Magdaleny*), or are connected with non-religious creative acts: [the broad wings of the spirit being hit the radiant circles of knowledge and began to blow around the golden sparks of his inspirations] "w promienne kręgi wiedzy i w myśli lazury byt ducha szerokimi uderzył skrzydłami i sypać począł wkoło złocistymi skrami natchnień swych" (*Poezja i malarstwo*).

In the analysed ekphrases the family of the word *soul* consists of the lexemes: *dusza* (En: *soul*), *duch* (En: *spirit*), *dech* (En: *breath*), *tchu* [genitive singular of "breath" – Pl: *dech* – J.M.J.], *tchnienie* (En: *breath, puff*), *natchnienie* (En: *inspiration*). In the semantic structure of each of the above mentioned lexemes we can distinguish the semantic property [- materiality]. In the texts written by Gordziałkowska they create the separate lexical field adjacent to the lexical field encompassing such lexemes as *serce* (En: *heart*), *myśl* (En: *thought*), *piersi* (En: *breast*), *sumienie* (En: *conscience*), *łono* (En: *bosom, womb*). The following phrases show that the lexeme *soul* is interchangeable with the lexeme *thought*: [It seems to be requesting something, waiting for something /in its eyes there is such depth as in this sea (...) only the body is here and the mind/thought/soul is away] "Zdaje się czegoś żąda, czegoś czeka /W jej oczach głębia taka, jak w tem morzu (...) tu tylko ciałem, a myślą/duszą daleka" (*Cisza morska*). Interchangeability with *conscience* is confirmed by the words: [This is always willing to listen to lessons that reassure the spirit, the highest happiness – it is this lightness of conscience, the body sometimes needs to be mortified] "Ta zawsze pełna jest ochoty nauki słuchać, która krzepi ducha, najwyższe szczęście – to lekkość sumienia, dla ciała trzeba czasem umartwienia" (Święty Antoni). Lexemes belonging to the same semantic field as the word *soul*, in the poems of Gordziałkowska name both abstract and concrete concepts.

When the lyrical subject of the poems directs the attention to the souls presented in the pictures in the form of human figures, the synonyms of the word *dusze* (En: *souls*) are the words *istnienia* (En: *beings*), *zastępy* (En: *hosts*), *gromada* (En: *bunch*), *byt* (En: *being*,

existence), *cień* (En: *shadow, silhouette*): [the shadow and the human body – the being which used to be and will no longer be] "cień i ludzkie ciało – bycie co było i co być przestało" (*Wyspa umarłych*).

Epithets in the form of adjectives collocating with the name *soul* reflect the diversity of its evaluation: *wielkie duchy/dusze* (En: *great spirits/souls*), *półboska* (En: *demigod's/semi-divine*), *rzewna* (En: *wistful*), *zmysłowa* (En: *sensual*), *nieśmiertelny duch/dusza* (En: *immortal spirit/soul*), *młoda* (En: *young*), *dziwna* (En: *strange*), *znużony duch/dusza* (En: *weary spirit/soul*), *cierpiąca* (En: *suffering*), *martwa* (En: *dead*), *schorzała* (En: *diseased*). Souls are also described by means of modifiers: *dusza półboga* (En: *demigod's soul*), *dusza olbrzyma* (En: *giant's soul*), *dusza karła* (En: *dwarf's soul*), most frequently expressing the special generic features of the object/subject which is named a defined word.

In turn, the word *spirit* collocates with the following adjectives: *duch znużony* (En: *weary spirit*), *proroczy* (En: *prophetic*), *boży* (En: *divine*), *młody* (En: *young*); with the noun *zgrzybiałość* (*ducha zgrzybiałość*) (En: *senility (senility of the spirit)*), and it has the function of a modifier itself: *spirit's powers, spirit's existence*.

The significance of lexical units naming the concept of *soul* in the general language and its profiling in ekphrases of Gordziałkowska

The Polish dictionaries reflecting the status of the Polish language at the time when the poems were written by Gordziałkowska, note the meanings of lexical units which name the concept researched in this paper. In the dictionary of Linde (Linde, 1854) the first significance of the *soul* as 'life', something that brings to life, determines life, relates to the importance of respiration ("Leży bez duszy" [En: he/she lies without the soul], "Dusza daje nam życie" [En: the soul gives us life], "Oddać duszę za kogoś" [En: to lay down one's soul for somebody]). Next meaning is an 'intangible element of a person' ("dusza różna od ducha jako władzy wyższej, rozsądku, rozumu" [En: the soul different from the spirit as the higher authority, reason, mind]). Then two lexemes are juxtaposed, 'feeling, heart', which indicates that they are treated equally as the defined term ("Pierwszych chrześcijan było serce jedno i dusza jedna" [En: There was one heart and one soul of the first Christians])¹⁶. Later 'souls of the deceased, ghosts/spirits'

¹⁶ The same meaning with headword *soul* is noted in the Vilnius dictionary.

were noted ("Dusz ludzkich przechodzenie w ciała drugich ludzi" [En: Passing of human souls to the bodies of other people], "Nieboszczyk, mój ojciec, panie świeć nad jego duszą" [En: My late father, may he rest in peace' – verbatim translation: My late father, Lord, light his soul – J.M.J.]). Furthermore, *człowiek* [En: *person*] becomes the synonym of *dusza* [En: *soul*] and in a broader sense *istota żywa* [En: *living being, living creature*] ("Było nas wszystkich dusz w okręcie dwieście siedemdziesiąt i sześć" [En: We were all two hundred and seventy six souls in the ship]). In derivatives and idiomatic expressions this creature appears as 'insincere soul', 'honest soul'. Finally, this term designates a set of psychological characteristics of a human being' ("Istność w nas myśląca, przez ciało działająca, wolę i rozum mająca" [En: A being thinking inside us, acting through the body, having the will and mind]). The *soul* understood as a 'factor bringing to life' is present in a plant, a pen, also in technical facilities – in a cannon, in an iron. In this function it motivates metaphorical meanings ("Pan Doświadczyński był duszą każdego posiedzenia" [Mr. Doświadczyński was the life and soul of each meeting]. "On duszą rozrywki" [He (is) the life and soul of entertainment]). In the 19th century there was also the philosophical meaning of the *soul* as the element of life – 'psyche,' which was noted in the Vilnius dictionary (Zdanowicz et al., 1861), and following the Warsaw dictionary (Karłowicz, Kryński, & Niedźwiedzki, 1900) we should add the word 'psyche' as another understanding of the term.

This multiplicity of shades of meaning of the concept of the *soul* in the general Polish language is linked with its profiling in the poetic genre. In the ekphrases written by Gordziakowska it is profiled as both an agent, namely the active subject, creator, acting object, with the ability to decide, and a patient, namely the experiencing object, dependent on external forces, subject to them. The profiles of the concept of the *soul* as AGENTS are as follows:

1. THE FACT OF EXISTENCE/NON-EXISTENCE IN A HUMAN BEING, i.e. the emphasis that the soul determines life or death; is the precondition for life: [You are alive! – there is a giant's soul trashing inside you] "Ty żyjesz! – w tobie dusza miota się olbrzymą". (*Trytony*), [And in the numb arms there is no strength of life, and hardly any soul] "A w bezwładnych ramionach niema życia siły, i duszy nie ma prawie"¹⁷ (*Odyseusz i Kalipso*).

2. THE ONTOLOGICAL STATUS of the phenomenon of the soul, i.e. the emphasis of the type of existence: intangible, immortal: [(he) has got the immortal spirit in the mighty womb] "nieśmiertelnego ducha ma w mocarnym łonie" (*Prometeusz*).

¹⁷ Two different ways of writing the verb *mieć* [*niema, nie ma*; En: *to have*; here translated as the expression "there is" – J.M.J.] with the negative *nie* [En: *not*] in one line are in accordance with the original text.

3. THE RELATIONSHIPS TO THE BODY, i.e. the dualism of body and soul: [Thousands of bodies curse you, and thousands of human souls ask you what for] "Ciał cię klną tysiące, a tysiące dusz ludzkich pyta ciebie po co" (*Życie*). [The paradise of bodies! And souls? Lethe's sleepy waves were swallowing the pain of souls] "Raj ciał!!! A dusze? Lety senne fale ból dusz tłumiły" (*Pola elizejskie*) or the unity of soul and body.

4. THE LOCATION IN THE BODY, i.e. the place of residence of the soul in the mortal shell of a human being, which reflects the unity of body and soul: [The eyes seem to look and there is this prophetic spirit in them, in this corpse there is still the God's spirit] "Zda się, że patrzą oczy i że w nich jeszcze tkwi ów duch proroczy, w owych zwłokach tkwi jeszcze duch Boży" (*Żalność Magdaleny*), [(he) has got the immortal spirit in the mighty womb] "(...) nieśmiertelnego ducha ma w mocarnym łonie" (*Prometeusz*).

5. THE LOCATION IN THE METAPHISICAL DIMENSION, i.e. spaces where the souls stay after leaving the bodies: [(...) this weary spirit does not want a reward and is not tempted by Allah's rewards or lovely, (...) or holy heavens/ Chosen to the paradise] "(...) ów duch znużony nie pragnie nagrody, ani go nęca Allaha nagrody, ani rozkoszne, (...) ni święte nieba/ Wybrani raj" (*Pola elizejskie*), [And (he) bows white heads to them toward the earth and forces them to look far in the spirit world] "I białe głowy chyli im ku ziemi i patrzeć każe daleko w zaświaty" (*W altanie*).

6. THE FORM, THE MANNER THAT THE OBJECT DEVELOPS, i.e. in the human form or the intangible character – shadows, a spirit: [And before her the coffin, the shadow and the human body – the being which used to be and will no longer be] "I przed nią trumna, cień i ludzkie ciało – bycie co było i co być przestało" (*Wyspa umarłych*).

7. PSYCHOLOGICAL CHARACTERISTICS OR PREDISPOSITIONS: [This weary spirit does not want a reward] "Ów duch znużony nie pragnie nagrody" (*Wyspa umarłych*); [There is a crowd of human souls/ Suffering souls] "Dusz ludzkich tłoczy się gromada/ Dusz cierpiących" (*Charon*), [Lethe's sleepy waves were swallowing the pain of souls and soothing sorrows] "Lety senne fale ból dusz tłumiły i koły żale" (*Pola elizejskie*).

8. THE ELEMENT COMMON FOR GODS, PEOPLE AND ANIMALS: [The Faun is playing and putting the soul on the pipe's tones, the strange demigod's soul, wistful, similar to animals and people] "Gra Faun i duszę kładzie na fujarki tony, dziwną duszę półboga, zmysłową, a rzewną, trochę ludziom, zwierzęciu i bogom pokrewną" (*Wieczór wiosenny*).

9. ACTIVITY, i.e. the state or action of the soul, e.g. it longs, hopes, is sensitive to beauty of nature, contemplates it, prays, is disappointed, gets bored with existence: [When the echo of

the homeland calls him in his soul, the whole world will mean nothing to him. And in the numb arms there is no strength of life, and hardly any soul, the diseased soul pounds and only hopes that one day will go back to homeland (...) and rejuvenated will yield a good crop, and dead in exile, will awake in its homeland!] "Gdy mu tak w duszy echo rodzinnych stron woła, niczem mu już-o niczem nie będzie świat cały. A w bezwładnych ramionach niema życia siły, i duszy nie ma prawie, jeno się kołata schorzała i nadzieją się jedynie poi, że kiedyś do ojczystych znów wróci podwoi (...) i odmłodzona będzie plon wydawać żyźnie i martwa na wygnaniu, zbudzi się w ojczyźnie!" (*Odyseusz i Kalipso*), [(...) their souls are praying with remorse and lost in reflection] "(...) już w skrusze i w zamyśleniu wielkim modlą się ich dusze" (*Święty gaj*), [This weary spirit does not want a reward, no delight, no fun, and is not tempted by promised dawns... it only seeks oblivion] "Ów duch znudzony nie pragnie nagrody, żadna uciecha ni żadna swawola, ani go nęcą obiecane świty... szuka tylko zapomnienia" (*Wyspa umarłych*).

It is worth mentioning that the *soul* from the poems of Gordziałkowska displays many activities: emotional, patriotic, aesthetic, reflexive-philosophical, creative, religious, scientific, physical, existential (decadent).

10. IN THE FUNCTION OF THE SUBJECT REPLACING A HUMAN BEING: [Death will annihilate great spirits (of people)] "Śmierć wielkie duchy (ludzi) w proch rozdepcze" (*Portret Böcklina ze śmiercią*).

11. THE VALUE, THE MEASURE OF INVOLVEMENT AND MORALITY /A LACK OF THEM [Robbed of the souls by this Lethe river's water, Chosen to the paradise, and paupers inside] "Z dusz ograbieni tą wodą Letową, Wybrani raj, a w piersiach nędzarze" (*Pola elizejskie*).

12. THE CENTRE, THE INITIATOR OF INSTITUTIONS – in the text the nation is the institution: [So your Fauns died – and your Nymphs processions (...) Greece, where are your gods now, Greece, your soul has gone out with them] "Więc wymarły twe Fauny – i twych Nimf orszaki (...) Grecyjo, gdzie oni teraz ci twoi bogowie, Grecyjo, razem z niemi zgasła twoja dusza" (*Pan i nimfa*).

13. RITUALS AND RITES AFTER THE DEATH: [on the third day the rite says to make an offering to the deceased, so they carry lavish victuals playing serious note, let the poor soul eat its fill] "Trzeci dzień obrządek każe coś umarłym złożyć w darze więc im jadło niosą sute na poważną grając nutę, niech się naje biedna dusza" (*Bachanalje*).

14. THE CORE, THE INNER PART OF AN ELEMENT OF NATURE, which is evidenced by the words: [You are alive, there is a giant's soul trashing inside you] "Ty żyjesz, w tobie dusza miota się olbrzymą" (about the sea) (*Trytony*).

The profiles the meaning of the soul as PATIENTS are reflected in the following:

1. The soul receives THE RIGHT TO TAKE ADVANTAGE OF LIFE and its pleasures, even the right to hedonism: [Joy of use being the pleasure of your demigod's soul] "Radość użycia dana w udziale półboskiej duszy twej" (*Pan w trzcinie*).

2. It feels AN UNDETERMINED EXISTENTIAL LONGING, which is hard to get rid of: [(...) And here some irresistible longing filled him... and his soul is swung by sadness] "(...) oto jakaś tęsknota nieprzepartej mocy weszła weń... i duszę smutkiem mu kołysz" (*Wieczór wiosenny*). [So (he) is bending (his) head before something unknown, which however is the lord inside human souls] "Więc chyli głowę przed czemś tem nieznanem, co jednak w głębi dusz ludzkich – jest panem" (*Melancholija*).

3. It is REASSURED BY GOD: [(...) who will gather sheep and reassure their spirits] "(...) kto będzie zgarniał owce i krzepił ich duchy" (*Żałość Magdaleny*) and REMAINING IN HIS CARE.

4. It is ENDOWED WITH CREATIVE INSPIRATION (the soul of an artist) by higher powers, the absolute: [(...) the broad wings of the spirit being hit the radiant circles of knowledge and began to blow around the golden sparks of his inspirations. (...) Gathering to (his) bosom sounds and the spirit's recognition] "(...) byt ducha szerokimi uderzył skrzydłami i sypać począł wkoło złocistymi skrami natchnień swych. (...) Garnąc w swe łono dźwięki i ducha poznanie" (*Poezja i malarstwo*).

5. Moreover, IT IS DESTROYED, ANNIHILATED WHEN IT IS DEPRIVED OF THE VALUE MOST IMPORTANT TO IT: [Greece, where are your gods now, Greece, your soul has gone out with them] "Grecyjo, gdzie oni teraz ci twoi bogowie, Grecyjo, razem z niemi zgasła twoja dusza" (*Pan i nimfa*).

In profiling of the concept of the *soul* from the perspective of the creative subject of the poems, the "highlights" (variants of the basic idea, Pl: podświetlenia) are similar to those existing in the general language motivated by popular-scientific rationality¹⁸. There are, however, more of them, e.g. the profile of the soul's location in the body, its situation in the metaphysical dimension or the profile highlighting common elements of the soul of god, human being and animal. In other profiles of the analysed concept the attributes

¹⁸ The popular rationality is related to the popular understanding of the world ("naive image of the world" according to J. D. Apresyan or the common-sense conduct of a "simple human/simple man" in the view of J. Bartmiński). The scientific rationality results from the expansion propagated at school or in the media and refers to the scientific worldview. Both of these images coexist, do not exclude each other. It is metaphorically described by W. Chlebda: [two-eyed perception of the world] "dwuoczne postrzeganie świata" (Tokarski, 2001, p. 234).

of the *soul* are broadened or modified in comparison with the meanings of lexical units existing in the general language, e.g.: the *soul* as a person is in the ekphrases the soul of different creatures: gods, demigods, half humans, half animals, i.e. people with different levels of development of the spiritual sphere, the dimension of humanity and therefore of different approach to good.

The conceptualisation of the term *soul*

The use of the theory of conceptual metaphor allows us to investigate how the lyrical subject in the poems of Gordziałkowska understands the concept of the *soul*. The phrase of the poetic text *Gdy mu tak w duszy echo rodzinnych stron woła* [*When the echo of the homeland calls (him) in his soul*] implies the conceptual metaphor SOUL IS A CONTAINER. The source domain, a container, allows us to imagine a soul as a physical object, separated from space, three-dimensional, of a certain volume. Furthermore it is open to the situation that something may be placed in it (prepositions that name spacious relations play an important role in this case, and in the cited example it is the preposition *w* (En: *in*) and at the same time it has got side surfaces. Therefore this idea involves mainly the senses of sight and touch. Thus the abstract concept of the soul acquires specific characteristics.

Another manner of the conceptualisation of the *soul* in the analysed ekphrases can be conveyed by means of the expression: THE SOUL IS AN OBJECT [(...) and putting the soul on the pipe's tones] "(...) i duszę kładzie na fujarki tony", which can be taken to hands, i.e. it brings the association of its smaller size in comparison with the container of less specific volume. In addition it may be A MOVABLE OBJECT: [Robbed of the souls by this Lethe river's water] "Z dusz ograbieni tą wodą Letową". Moreover, THE SOUL IS A FRAGILE OBJECT: [despair is already crushing his spirit/soul] "zwątpienie już mu ducha/duszę miażdży", [death will annihilate great spirits/souls] "śmierć wielkie duchy/dusze w proch rozdepcze", prone to destruction. This manner of determining the *soul* places it in the type of ontological metaphor in the classification of conceptual metaphors, and the *soul* itself is reified by the poet.

Another variant of the ontological metaphor, to which the concept of the *soul* in the ekphrases belongs to, is giving it the features of a living creature. The conceptualisation THE SOUL IS A LIVING CREATURE is confirmed by the following lines of the ekphrases by Gordziałkowska: [their souls are praying with remorse and lost in reflection] "w skrusze i w zamyśleniu wielkim modlą się ich dusze", [there is hardly any soul, the diseased soul

pounds and only hopes that one day will go back to homeland] "(...) i duszy nie ma prawie, jeno się kołata schorzała i nadzieją się jedynie poi, że kiedyś do ojczystych znów wróci podwoi", [and thousands of human souls ask you what for] "a tysiące dusz ludzkich pyta ciebie po co", [the broad wings of the spirit being hit] "byt ducha szerokimi uderzył skrzydłami". The last example confirms that the concept gained the features of a living creature, but not a human being.

The source domain in the conceptualisation of the concept of the *soul* may also be a flame (or a light) THE SOUL IS A FLAME/LIGHT: [So your Fauns died – and your Nymphs processions (...) Greece, where are your gods now, Greece, your soul has gone out with them] "Więc wymarły twe Fauny – i twych Nimf orszaki (...) Grecyjo, gdzie oni teraz ci twoi bogowie, Grecyjo, razem z niemi zgasła twoja dusza". The conceptualisation THE SOUL IS UPWARDS is implied by the lines: [it's no use striking thoughts while rising the spirit] "(...) próżno krzesać myśli wznosząc ducha"; [(The Hermit) Plays – puts the soul on the strings – sinks in the sounds – with the song flies up beyond the end of the world] "(Pustelnik) Gra – na strunach duszę kładzie – tonie w dźwiękach – z pieśnią wzlata aż hen poza kresy świata". It is the orientational conceptual metaphor that involves the materialised perception of the world by a person, in which everything that is at the top is evaluated positively, and everything that is at the bottom is evaluated negatively (Lakoff & Johnson, 1988). The definition of the *soul* in the opinion of Anna Wierzbicka confirms a positive character of this concept: [the soul is one of the two parts of a human being, (...) it is a part of another world, good creatures are the part of this world] "dusza to jedna z dwóch części człowieka, (...) jest częścią innego świata, dobre istoty są częścią tego świata" (Wierzbicka, 1999, p. 527).

The categorisation of the concept of the *soul*

Characters of different provenance and ontology populating the ekphrases of Gordziakowska, starting from divine and semidivine ones through human and finishing on half animals, and thus their souls, tempt us to examine this world of souls of various creatures, to make an attempt to read the principle ruling it¹⁹. Archetypical understanding of the concept of the *soul* in the categorisation resulting from the analysis of expressions

¹⁹ [We classify, because living in the world where nothing is the same, would be unbearable] "Klasyfikujemy, ponieważ życie w świecie, w którym nic nie jest takie samo, byłoby nie do zniesienia" (Tyler, 1993, p. 31).

and phrases, selected from the poetry of Gordziałkowska, is the *soul* being a creature existentially active, experiencing everything that occurs during the earthly and extraterrestrial lives – desires, emotions, delight, pain, sorrow. In the graphical diagram below, the mentioned prototype is determined by the expression: *soul – activity* because its quality is emotional, psychological, intellectual, reflexive-philosophical, religious and patriotic involvement and aesthetic sensitivity. During profiling the concept of the *soul*, it was just the "highlight" of the basic structure of the meaning that turned out to be the most acknowledged in the poems, most elaborated, which is the argument justifying the selection of it to be the prototype in the world presented in the ekphrases, especially because it was very clearly contrasted with the *soul* without the willingness to act, namely with the *dwarf's soul*.

Depending on the level of activity we can talk about *the giant's soul*, *the bored soul* and *the dwarf's soul*. The latter is deprived of any life experience: [And souls? Lethe's sleepy waves were swallowing the pain of souls, He touched the breast – and the desires were dying. He touched the forehead and the thoughts were dying – And great spirits/souls turned into dwarves] "A dusze? Lety senne fale ból dusz tłumiły i koły żale, Dotykał piersi – i marły pragnienia. Dotykał czoła i myśli wnet marły – I z wielkich duchów zostawały karły". Thus it is located on the periphery of this set. The giants' souls (hyperonym) are those of *demigods, people and half-humans* (Faun – the poet). In turn, the following are the crystallisation of the expressions *dusza człowieka* (*human soul*) and *dusza półczłowieka* (*half-human soul*): *dusza artysty* (*artist's soul*), *mędrca* (*wise man's soul*), *świętego* (*saint's soul*), *dusza pouczana* (*advised soul*) and *dusza biedoty* (*soul of the poor*).

In the extensive categorisation, the organisation of terms, starting from the distinction the *spirit* as the god's breath, is done on the basis of family resemblance through the prototype described above. At the level of the literal meanings the positive or neutral evaluations dominate in this categorisation, apart from the expressions terms *weary soul* and *dwarf's soul*. The *dwarf's soul* in the poem means the creature purified of any existential experience with the Lethe river water. In the dictionary of the Polish language (Szymczak, 1989) there is an annotation that the word *dwarf* in a metaphorical sense is used in relation to the person of a very low value, who does not live up to the average level. The latter expressions that place themselves on the periphery of the set evaluate the *soul* negatively.

The archetypical understanding of the concept of the soul in the artistic texts of Gordziałkowska, as the phenomenon with a wide range of existential activity, differs from

the concept resulting from the reconstruction of this notion in the general language, which was done by Dariusz Czaja (Czaja, 2005). On the basis of the findings of Czaja, the core of the concept of the *soul* (Polish mentalité) is expressed by experiences, like the essence of the soul in the Russian language. In this meaning the importance of thinking is not emphasised, as it is in the English language (Wierzbicka, 1999). In the meaning of the *soul* in the analysed ekphrases there are elements of both of these two manners of establishing this concept. This is probably due to the fact that the Polish poems were inspired by Western painting, and although the Polish author included many worldviews typical for our nation, she could not ignore the substance of the reality presented in the canvases of Böcklin, who worked in Germany. Actually, in the symbolic dimension of his art works a little ironic tone was visible, which related to the German bourgeoisie living in the days when his pictures were created (Nowakowski, 1994), and in the interpretation of these canvases, made by Gordziałkowska, the serious tone is visible, connected with the problems of the Polish society and the Polish nation (loss of independence – [the soul of the nation went of] "zgasła dusza narodu"), apart from, obviously, universal reflections concerning people living at the turn of the centuries.

The prototype of the concept of the *soul* as the *existential activity* in the presented categorisation is undoubtedly related to the decadent attitude, characteristic of the epoch of Young Poland, like the categorisation of the concept by this prototype, interpreted in the symbolic view. Decadents were disappointed with life, they were losing the meaning of existence, falling into passivity, apathy, escaping into nirvana and oblivion (*Melancholia*, *Myśli jesienne*), although they knew that such behaviour would not solve the difficulties which could be eliminated by activity, any activity, especially creative one. This was connected with the philosophy of Nietzsche who believed that the sense of the meaning of existence and the constructive way out of the existential impasse can be found by a person thanks to activities, working on ourselves, inner strength.

Conclusions

1. The use of the cognitive linguistics methodology allows us to look at poetry from a different perspective than in a traditional interpretation of a poem; this methodology helps carry out such interpretation which would escape the researcher's notice when conducted by a theoretician of literature in a typical procedure.

2. As the immaterial part of living creatures, the soul is mainly conceptualised in very specific manners: THE SOUL IS A CONTAINER, OBJECT, MOVABLE OBJECT; THE SOUL IS A LIVING CREATURE, though there are few more abstract conceptualisations: THE SOUL IS A FLAME/LIGHT, THE SOUL IS UPWARDS, both in the role of an agent and a patient. Such conceptualisations express the attempt to accustom the lyrical subject of the poems to the phenomenon of the soul and to conduct the cognitive exploration of its essence. The latter intention is proved especially by the two last conceptualisations.

3. The abundance of living creatures, divine, semidivine, half-animal in symbolic terms in the poems also expresses the diversity of human types and characters in complex times of the turn of the centuries and it is associated with the philosophy of Nietzsche who divided people into superhumans and subhumans.

4. The souls of half-human and half-animal creatures, experiencing an unidentified longing, want to enter a more perfect incarnation, in line with the ancient philosophy (metempsychosis). This dream personification for them is the human body. Perhaps, imperfect people who read symbolic meanings dream of becoming better. And the undefined longing of semidivine and human creatures may correspond to – in the same meaning – the Young Poland melancholy, representing the state of the existential condition of people living at the turn of the centuries.

5. The social accents (the poor) appeared in the reconstruction of the concept of the *soul* concerning the characters of the Christian religion.

6. In the poems of Gordziałkowska there are fewer places in the human body where the soul can be (breast, bosom/womb, eyes), than in the reconstruction of this concept in the general language (additionally liver, blood) (Czaja, 2005).

7. In the analysed ekphrases mainly male beings have got souls.

8. The "small narrative" of Gordziałkowska about watching paintings undoubtedly increased the "great narrative of the language" about the world that can be shown on the canvas by the painter.

Translated by Joanna Modzelewska-Jankowiak

Bibliography

Bajda, J. (2003). *Poezja a sztuki piękne: O świadomości estetycznej i wyobraźni plastycznej Kazimierza Przerwy-Tetmajera*. Warszawa: Wydawnictwo DiG.

Bajda, J. (2010). *Poeci to są słów malarze: Typy relacji między słowem a obrazem w książkach poetyckich Młodej Polski*. Wrocław: Wydawnictwo Uniwersyteckie.

- Bartmiński J. (2009). *Profiling and the subject-oriented interpretation of the world*. In: Idem *Aspects of Cognitive Ethnolinguistics* (pp. 88–94). Lublin: Marie Curie-Skłodowska University.
- Brückner, A. (1985). *Słownik etymologiczny języka polskiego*. Warszawa: Wiedza Powszechna.
- Czaja, D. (2005). *Anatomia duszy: Figury wyobraźni i gry językowe*. Kraków: Wydawnictwo Uniwersytetu Jagiellońskiego.
- Filar, D. (2013). *Narracyjne aspekty językowego obrazu świata: Interpretacja marzenia we współczesnej polszczyźnie*. Lublin: Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej.
- Głowiński, M., Kostkiewiczowa, T., Okopień-Sławińska, A., & Sławiński, J. (1989). *Słownik terminów literackich*. Wrocław: Zakład Narodowy im. Ossolińskich.
- Gordziałkowska, Z. (1911). *Böcklin w poezji*. Warszawa: Skład Główny w Księgarni E. Wende i SP.
- Grimal, P. (1990). *Słownik mitologii greckiej i rzymskiej*. (M. Bronarska et al., Trans.). Wrocław: Zakład Narodowy im. Ossolińskich.
- Grzegorzczkowska, R. (1996). Filozoficzne aspekty kategoryzacji. In: R. Grzegorzczkowska & A. Pajdzińska (Eds.), *Językowa kategoryzacja świata* (pp. 11–25). Lublin: Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej.
- Grzegorzczkowska, R. (1998a). O rozumieniu prototypu i stereotypu we współczesnych teoriach semantycznych. In: J. Anusiewicz & J. Bartmiński (Eds.), *Język a kultura* (Vol. 12, pp. 109–115). Wrocław: Towarzystwo Przyjaciół Polonistyki Wrocławskiej.
- Grzegorzczkowska, R. (1998b). Profilowanie a inne pojęcia opisujące hierarchiczną strukturę znaczenia. In: J. Bartmiński & J. Tokarski (Eds.), *Profilowanie w języku i tekście* (pp. 9–18). Lublin: Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej.
- Grzegorzczkowska, R. (1999). Dzieje i współczesne rozumienie wyrazów *duch* i *dusza*. In: J. Adamowski & S. Niebrzygowska (Eds.), *W zwierciadle języka i kultury* (pp. 333–340). Lublin: Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej.
- Karłowicz, J., Kryński, A., & Niedźwiedzki, W. (1900). *Słownik języka polskiego*. (Vol. 1). Warszawa: Drukarnia E. Lubowski & S-ki.
- Kopaliński, W. (1985). *Słownik mitów i tradycji kultury*. Warszawa: Państwowy Instytut Wydawniczy.
- Lakoff, G., & Johnson, M. (1988). *Metafory w naszym życiu*. (T. P. Krzeszowski, Trans.). Warszawa: Wydawnictwo Aletheia.
- Langacker, R. (2009). *Gramatyka kognitywna: Wprowadzenie*. (E. Tabakowska et al., Trans.). Kraków: Universitas.
- Lessing, G. E. (1962). *Laokoon, czyli o granicach malarstwa i poezji*. (H. Zymon-Dębicki, Trans.). Wrocław: Universitas.
- Linde S. B. (1854). *Słownik języka polskiego*. (Vol. 1). Lwów: Drukarnia Zakładu Ossolińskich.
- Nowakowski, A. (1994). *Arnold Böcklin: Chwała i zapomnienie*. Kraków: Universitas.
- Pajdzińska, A., & Tokarski, R. (1996). Językowy obraz świata – konwencja i kreacja. *Pamiętnik Literacki*, 87(4), 143–158.

- Pajdzińska, A. (1996). Przejrzyście zatajone (poetyckie glosy potocznej kategoryzacji świata). In: R. Grzegorzczak & A. Pajdzińska (Eds.), *Językowa kategoryzacja świata* (pp. 149–166). Lublin: Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej.
- Rosch, E. (2005). Zasady kategoryzacji. In: Z. Chlewiński (Ed.), *Psychologia poznawcza w trzech ostatnich dekadach XX wieku* (pp. 410–430). Gdańsk: Gdańskie Wydawnictwo Psychologiczne.
- Szymczak, M. (1989). *Słownik języka polskiego*. Warszawa: Państwowe Wydawnictwo Naukowe.
- Taylor, J. R. (2002). *Gramatyka kognitywna*. (M. Buchta & Ł. Wiraszka, Trans.). Kraków: Universitas.
- Tokarski, R. (2001). Typy racjonalności w językowym obrazie świata. In: A. Pajdzińska & R. Tokarski (Eds.), *Semantyka tekstu artystycznego* (pp. 231–245). Lublin: Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej.
- Tyler, A. (1993). Wprowadzenie do metod antropologii kognitywnej. In: M. Buchowski (Ed.), *Amerykańska antropologia kognitywna*. Warszawa: Instytut Kultury.
- Wierzbicka, A. (1992). Soul, Mind, and Heart. In: Wierzbicka (Ed.), *Semantics, Culture, and Cognition. Universal Human Concepts in Culture – Specific Configurations* (pp. 31–63). New York: Oxford University Press.
- Wysłouch, S. (1999). Literatura i obraz: Tereny strukturalnej wspólnoty sztuk. In: S. Balbus, A. Hejmej, & J. Niedźwiedź (Eds.), *Intersemiotyczność: Literatura wobec innych sztuk (i odwrotnie)*. Kraków: Universitas.
- Zdanowicz, A., Szyszko, M. B., Filipowicz, J., Tomaszewicz, W., Czepieliński, F., Korotyński, W., & Trentowski, B. (1861). *Słownik języka polskiego*. Wilno: Maurycy Orgelbrand.

The linguistic image of soul in the ekphrases of the late-19th and early-20th century as exemplified by selected poems by Zofia Gordziałkowska

Abstract

The paper aims at describing the linguistic image of soul in Young Poland ekphrases by Zofia Gordziałkowska, who was fascinated by the painting of Arnold Böcklin, a Swiss painter, popular at that time. His works are populated mainly by characters from the Bible and classical mythology.

The author reconstructs the concept of soul on the basis of artistic texts and confronts it with information contained in the general language, pointing to differences in understanding of this concept in the two variants of language. The application of the cognitive linguistics framework, which enables us to examine the conceptualisation of the notion, its profiling and categorisation, allowed the author to interpret poetry in a non-traditional manner, and to enrich the existing research in the field of cognitive linguistics. The conclusions of the inter-

pretation of poems have been connected with symbolism as both the artistic movement within modernism and the philosophy of the turn of the 19th and 20th centuries.

Keywords:

soul, ekphrasis, painting, semantic field, profiling, conceptualisation, categorisation

Językowy obraz duszy w ekfrazach z przełomu XIX i XX wieku na podstawie wybranych wierszy Zofii Gordziałkowskiej

Abstrakt

Celem rozważań jest ukazanie językowego obrazu duszy zawartego w młodopolskich ekfrazach Zofii Gordziałkowskiej, zafascynowanej popularnym wówczas w Europie malarstwem Szwajcara Arnolda Böcklina. Jego dzieła zaludniają głównie postaci z mitologii antycznej i Biblii. Zrekonstruowanie pojęcia duszy na podstawie tekstów artystycznych i przedstawienie na tle danych zawartych w języku ogólnym doprowadziło do ustalenia różnicy między jego rozumieniem w tych odmianach języka. Analiza materiału z wykorzystaniem głównie metodologii kognitywizmu, dążącej do zbadania konceptualizacji pojęcia, jego profilowania i kategoryzacji, pozwoliła na nietradycyjne odczytanie poezji i wzbogacenie istniejących badań z zakresu lingwistyki kognitywnej. Wnioski z interpretacji wierszy zostały powiązane z symbolizmem jako nurtem artystycznym modernizmu i filozofią przełomu wieku XIX i XX.

Słowa kluczowe:

dusza, ekfraz, malarstwo, pole semantyczne, profilowanie, konceptualizacja, kategoryzacja