UWM Olsztyn Acta Neophilologica, XIX (1), 2017
ISSN 1509-1619

Juani Guerra
Michal Góral
Institute of Biomedical and Health Sciences (IUIBS)
Universidad de Las Palmas de Gran Canaria, Canary Islands, Spain

A COGNITIVE-CONCEPTUAL MAPPING OF THE HUMAN ELEMENT IN ORTEGA Y GASSET´S ESSAY *LA DESHUMANIZACIÓN DEL ARTE* (1925). TOWARDS A BIOPOETIC APPROACH[1]

Key words: Dehumanization, Art, Ortega y Gasset, Biopoetics, Neural Theory of Language (NTL), Conceptual Metaphor Theory (CMT), Conceptual Integration Theory (CIT)

Introduction

Our approach to conceptualization processes as organized in *La Deshumanización del Arte / The Dehumanization of Art* [1925], written by the Spanish Modernist philosopher José Ortega y Gasset, intends to add a new biocultural perspective to previous philosophical studies on this text that focus on main tenets from Hermeneutics, Phenomenology and other philosophical methodologies [Garagorri 1970; Bozal 2000; Haslam 2006; Haro Honrubia 2009; Nieto 2012; Gutiérrez Pozo 2012 a,b]. The high complexity of this text's nuclear conceptual structure HUMAN and of the process DEHUMANIZATION makes it necessary to map them from theoretically established cognitive

[1] This research was partially supported by MICINN, Spanish Ministry for Investigation, Science and Innovation, Project FFI2010-18358: *Organización sociocognitiva del significado de "tiempo". Dinámicas de la complejidad conceptual en la construcción biocultural de "tiempo" en varias lenguas europeas* [Sociocognitive organization of the meaning of time. Dynamics of conceptual complexity in the biocultural construction of time in several European languages]. Principal Investigator Prof. Dr. Guerra de la Torre, J.T. We also aknowledge the support by the Canarian Research Council ACIISI (Agencia Canaria de Investigación, Innovación y Sociedad de la Información) Project Reference: SolSub C200801000234e.

approaches to Philosophy. In this paper we develop such analysis as groundwork for a subsequent study involving a more dynamicist view of their emergent meanings in the framework of Biopoetics [Guerra 2013, 2016], a theory that focuses on complex meaning construction as driven by dynamics of *emergence* and *feedback* [Guerra 2013, 2017]. So far, most previous analysis have been documented as framed in a highly abstract conceptual paradox which claims that all human activities in the field of culture, and particularly of new art, tend to eliminate the human element. The paradox is implemented by the fact that this dehumanizing process cannot be developed due to the permanent presence of a human spectator.

This paradox will be mapped with the analytical tools from Conceptual Metaphor Theory (CMT), [Lakoff 1987; Johnson 1987; Lakoff & Johnson 1980, 1999; Lakoff & Turner 1989], and from Conceptual Integration Theory (CIT), [Fauconnier & Turner 2002]. It is our purpose that the emergent meaning structures resulting from this conceptual mapping do ground a more encompassing biopoetic method that allows us to bring in related perspectives from general Human and Natural Cognitive Sciences [Tomasello 1999, 2008; Damasio 2005, 2006; Churchland 2002, 2011; Gallese & Lakoff 2005; Gibbs 2006]. Our working hypothesis is that the emergent structures revealed in an apparently simple enunciation from Ortega's corpus like "dondequiera que las jóvenes musas actúan la masa las cocea" / "whenever young muses act the mass buck them off" Ortega [1925; 2007, 46] [*Our translation*] will work here as a conceptual local *structuring* that will facilitate a novel philosophical explanation of the global cognitive dynamics of the essay as a whole as foregrounded on the concepts HUMAN and DEHUMANIZATION. We will further discuss how Ortega y Gasset constructs related concepts like ART, MASS and SOCIAL EVOLUTION in a novel and emergent way.

State of the art

The previous studies cited above [Garagorri 1970; Bozal 2000; Haslam 2006; Haro Honrubia 2009; Nieto 2012; Gutiérrez Pozo 2012 a,b] argue that the meaning of *dehumanization* consists in the progressive elimination of some human element that has become "too human" in the Romantic art during the 19th century. They also state that Ortega considers the human element as a mimetic thread that makes possible a reconstruction of the human world of the viewer in the realistic world of an artwork, and that in opposition to this, the new Modernist art leads to a progressive elimination of such recognizable elements and directs its attention towards a more conceptual manner of artistic expression that Ortega called "arte joven", "young art".

In this article we are focused on invisible cognitive mechanisms, which reveal how the Spanish thinker elaborates, composes and compresses

the complex meaning of DEHUMANIZATION. Our hypothesis assumes that applying the Cognitive Models from Lakoff & Johnson [1980] and their developments, the hidden complex metaphorical structure of the HUMAN ELEMENT will be disclosed, thus uncovering how the Spanish philosopher constructs on-line his argumentative abstraction. We postulate that this particular local structure, as shown in the analysed enunciation "dondequiera que las jóvenes musas actúan la masa las cocea" / "whenever young muses act the mass buck them off", not only triggers the main general argument of *The Dehumanization of Art* but reveals at a highly dynamicist narrative (pre)conceptual level, the creative way in which Ortega y Gasset constructs his general philosophical position. Our aim is to confirm this global organization in a subsequent study within the theoretical framework of Biopoetics [Guerra 2013, 2016].

Metodological framework

Our methodology springs from the cognitive notion of semantic frame [Fillmore 1982], a crucial step towards Cognitive Semantics [Talmy 2000] and a fundamental part of Cognitive Linguistics [Lakoff & Johnson 1980] where the Idealized Cognitive Models of metaphor [Lakoff 1987; Johnson 1987; Lakoff & Johnson 1980], metonymy [Lakoff 1987; Johnson 1987; Lakoff & Johnson 1980; Barcelona 2000; Ruiz de Mendoza & Peña 2005], and image schema [Lakoff 1987; Johnson 1987; Lakoff 1987 & Johnson 1980; Rohrer 2005] developed. Those semantic notions extended toward a holistic view of Mental Space Theory [Fauconnier 1985] that evolved into Conceptual Integration Theory [Fauconnier & Turner 2002; Hutchins 2005; Gibbs & Colston 2012] with the aim of encompassing higher conceptual complexity, like that related to philosophical abstractions and their linguistic formulations.

Frame Semantics [Fillmore 1982], in contrast to traditional Semantics, does not claim that particular words refer to particular meanings in the world and neither that this relation is stable and deterministic. Frame Semantics claims that the understanding of concepts is based on a general idea of 'frame', which prompts up from a particular item. A prompt like "waiter" sets up a complex semantic frame RESTAURANT: waiters, clients, tables, food and drinks. In accordance with Frame Semantics, the comprehension of the meaning of one of the elements of the Semantic Frame requires a general notion of the whole frame. Different words set up different frames and, due to a mental capacity of analogy [Turner 1999], the mind can combine them in an infinite mode producing novel conceptualization of abstract frames.

Idealised Cognitive Models [Lakoff & Johnson 1980] are cognitive tools to think and talk about the world; they emerge directly from embodied experience of the brain in the environment. A physical experience of environment is previous in evolution to a linguistic and hence conceptual experience.

We will here map Ortega's understanding of the human element with the ICMs of Image Schema [Johnson 1987; Rohrer 2005], Conceptual Metaphor [Lakoff 1987] and Metonymy [Lakoff & Johnson 1980], and the more sophisticated Conceptual Integration [Fauconnier & Turner 2002].

An image schema is a basic ICM which emerges from embodied experience. Thinking of *grasping* an object includes a bodily simulation of physical *grasping* [Gallese & Lakoff 2005]. That complex action is entrenched in the brain as a schematic general cluster of *grasping*. Complex cognitive parameters [agent, patient (object), medium and goal] are involved in that schematization. The general invisible pattern of GOAL ORIENTED ACTION is a product of neuronal configuration in the *reaching* a GOAL clusters, organized by the more abstract variables *distance, depth, and object*. The same cluster is partially activated in order to understand the metaphor *grasping idea*.

Conceptual Metaphor Theory since Lakoff & Johnson [1980] formulates conceptual organization as a cross-domain dynamics that creates a conceptual structure in the human mind in a specific way, projecting familiar experience from a *source domain* onto a more abstract and complex *target domain*. Following the example of *grasping* an idea, the *source domain* of the embodied experience of *grasping* an object is mentally projected onto the complex *target domain* of *understanding* an abstract idea. In our case study presented below, the pattern will be shown of how Ortega's mind organizes the analysed conceptualization process by projecting structures from diverse scenarios onto a complex domain of social life and artistic life in particular.

Conceptual Metonymy [Lakoff & Johnson 1980] is based on the idea of cross-domain mappings [Fauconnier 1997] that explore only one domain and its partial subdomains [Ruiz de Mendoza & Peña 2005]. If the projection occurs from the subdomain towards the general domain, the metonymy has a form PART FOR WHOLE ("Whitehouse keeps silence"). If the projection follows the opposite direction from the general toward the particular, the metonymy has a form WHOLE FOR PART ("Spain won the World Cap"). In the first case a *building* stands for a *political concept* whereas the latter one uses a *political concept* to construct a national *soccer team*. In the case of Ortega's conceptualization, we will map a metonymic projection that helps understand how the author conceptualized MASS as *individual* to endow the *collective* entity with possibilities of new meaning.

While Conceptual Metaphor Theory [Lakoff & Johnson 1980] operates within cross-domain mappings, where one domain of embodied experience constructs another more complex one, Mental Space Theory [Fauconnier 1985] understands domains in terms of mental spaces. Like the semantic frame, the mental space consists of a network of concepts related in a specific way. Mental spaces are emergent, dynamic and allow for interconnections and emergence of a novel meaning out of well-known elements. In our investigation we will see how each lexical item from the enunciation prompts onto a complex

mental space and how it is invisibly interconnected in a multi-dimensional way giving a novel form to the apparently (not)-well-known issues.

Conceptual Integration Theory [Fauconnier & Turner 2002] formulates unidirectional cross-domain projection from the Conceptual Metaphor Theory [Lakoff & Johnson 1980] as on-line integration of two or more mental spaces (as *inputs*) into a common *blended* space. Implementing Conceptual Metaphor this model reveals highly complex social and cultural forms of being in the world, like those active in Ortega´s cognitive organization of outstanding social entities conceptualized as ART, CULTURE or TEMPORAL EVOLUTION. The complexity inherent to this cognitive methodological tool seems to be more adequate to the high abstraction and difficulty of our philosophical case study. Moreover it could offer a coherent explanation of why and how *La deshumanización del arte* influenced important international Modernist thought.

Application to the corpus

To adapt to the higher conceptual complexity of Ortega´s text, this hidden organization will be mapped by pushing forward Conceptual Metaphor (diagram 1) into Conceptual Integration Theory (diagram 2). These model will allow us to track (pre)conceptual dynamics activated on-course by José Ortega y Gasset.

Conceptual metaphor mapping of the enunciation

Diagram 1 bellow shows the conceptual metaphor mapping of the enunciation "dondequiera que las jóvenes musas actúan la masa las cocea" / "whenever young muses act the mass buck them off" Ortega [1925; 2007, 46].

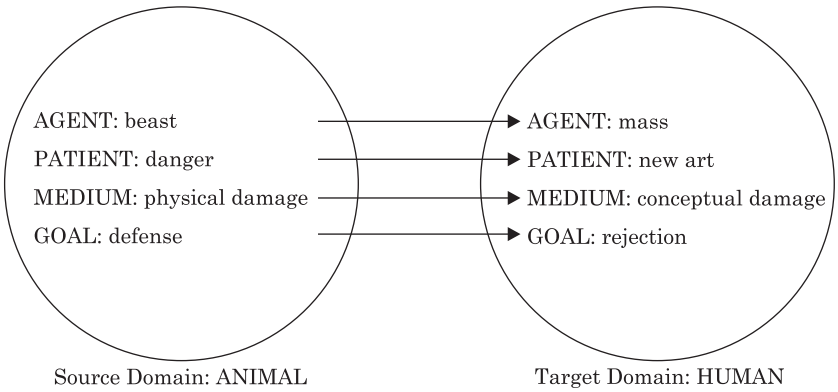

Diagram 1. Conceptual Metaphor Model [Lakoff & Johnson 1980]

Source domain: ANIMAL (BEAST/DANGER/PHYSICAL DAMAGE/DEFENSE)
Target domain: HUMAN (MASS/NEW ART/CONCEPTUAL DAMAGE/REJECTION)
Conceptual metaphor: MASS IS BEAST, NEW ART IS DANGER
Megametaphor: (ARTISTIC) INNOVATION IS (SOCIAL) DANGER

Conceptual integration mapping of the enunciation

Diagram 2 bellow shows the emergent dynamics of new meaning structure from the model of conceptual integration.

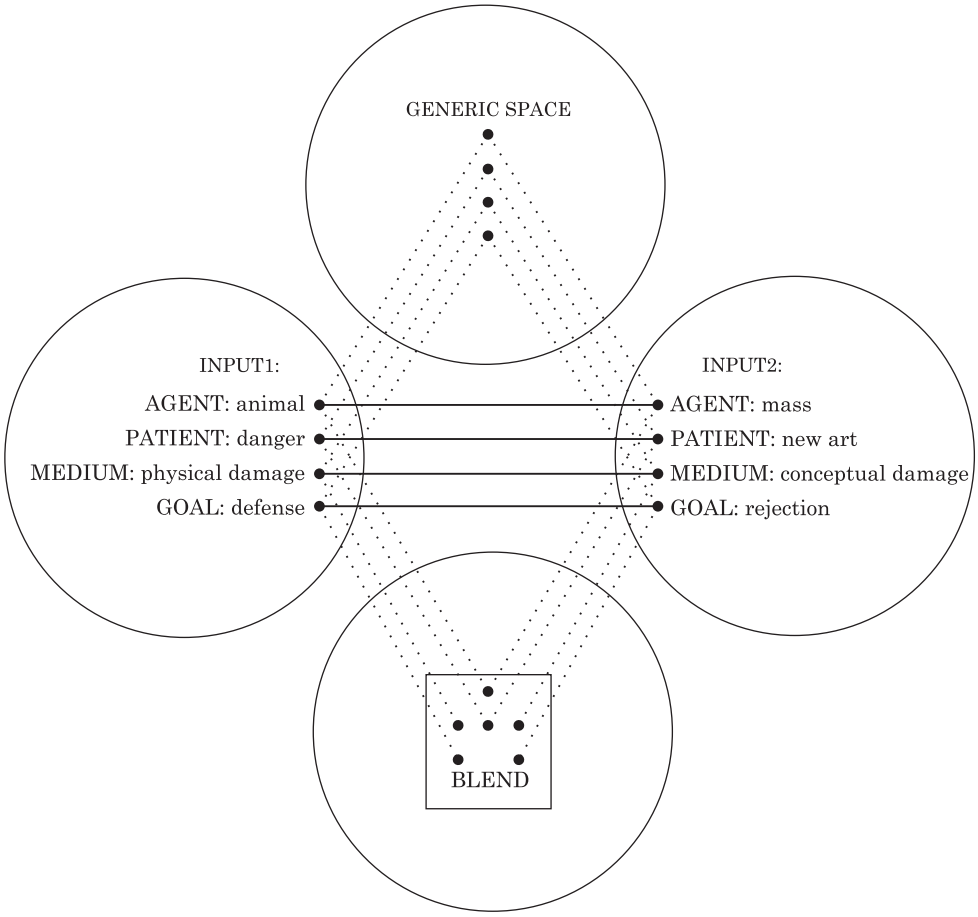

Diagram 2. Conceptual Integration Model [Fauconnier & Turner 2002]

COMPOSITION:
Generic space: NATURAL KINGDOM (NATURE)
Input 1: ANIMAL KINGDOM
Input 2: HUMAN KINGDOM
Blended space: ARTISTIC KINGDOM (CULTURE)

EMERGENT MEANING:
Conceptual metaphor: MASS IS BEAST, NEW ART IS DANGER
Megametaphor: (ARTICTIC) INNOVATION IS (SOCIAL) DANGER

From the generic space of NATURAL KINGDOM, lexical items prompt into two particular inputs (semantic frames/mental spaces) i.e., input 1 ANIMAL KINGDOM (buck off), and input 2 HUMAN KINGDOM (mass, muses). Both are projected onto a blended space in a way that a determinate relation in the mental space of HUMAN KINGDOM (mass/muses) founds its hidden structure in the first mental space prompted by the verb "buck off". The particular meaning of this verb follows a general pattern of an object/patient directed action (NTL) and constructs an AGENT, a *beast,* that exercises MEDIUM, embodied action of *bucking off* over a PATIENT *danger*, to achieve the final adaptive GOAL of *self-defense*.

Meaning emergence

The emergence of a novel meaning is possible due to the mental capacity to fulfil a partial mental space [Fauconnier 1985] with elements that are invisible in the lexicalization. An embodied schematic frame set up by prompting "buck off" is projected onto a particular blended space of ART as well as onto other elements from the social mental space. The particular cognitive scenario *the wild animal defending herself from physical danger* organizes the social domain into a particular blended structure where a mass (GENERAL PUBLIC) rejects young muses (NEW ART) considered as a danger. This conceptual thread is productive throughout the essay and pervades Ortega's wide-ranging thought. Moreover, the novel reconfiguration of all elements that results in a coherent semantic structure of emergent meanings from the conceptual metaphors (HUMAN) MASS IS BEAST and NEW ART IS (HUMAN) DANGER, triggers the megametaphor INNOVATION IS (HUMAN) DANGER.

Summary

In this article our attention was focused on philosophical dynamics of meaning construction as complex cognitive process. The conceptual organization of HUMAN and DEHUMANIZATION, as expressed in the case

enunciation extracted from a highly complex philosophical text in Spanish, has been mapped with the local tools of Conceptual Metaphor and Conceptual Integration theories as a necessary background of a more comprehensive philosophical-narrative approach to the text as a whole[2].

In the second part we applied Idealized Cognitive Models: ICMs [Lakoff & Johnson 1980] and its developments in Conceptual Integration Theory [Fauconnier & Turner 2002] to a sample enunciation from our corpus: "dondequiera que las jóvenes musas actúan la masa las cocea" ¨whenever young muses act the mass buck them off" Ortega [1925; 2007, 46]).

Conclusions

Neural Theory of Language claims that all conceptual structures (even the most abstract) anchor on an image schema entrenched into brain clusters. An image schema in a *primer* cluster can activate different structures in a *secondary* net (from a general BUCK OFF embodied pattern to a particular metaphoric one). This activation sets up a creative void [Prigogine & Stengers 1984, Guerra 1992] that projects existing meanings into novel emergent ones. In our case study we have shown that the experience of 'wild animal defending herself from a danger' (an adaptive mechanism that emerges at the neural level) is framed in the complex social domain of a particular and highly abstract conflict between *art generations*. The emergent metaphor (ARTICTIC) INNOVATION IS (SOCIAL) DANGER has been shown as a particular local structuring [Guerra 2001] that can help revealing the global philosophical dynamics of Ortega´s essay as a fundamental part of his broad-spectrum sociocultural thought.

Bibliography

Aristotle. 1996. *Poetics*. Trans. with introduction and notes by Malcolm Heath. Harmondsworth, UK: Penguin Books.

Barcelona Antonio. 2000. *Clarifying and Applying the Notions of Metaphor and Metonymy within Cognitive Linguistics: An Update*. En: *Metaphor and Metonymy in Comparison and Contrast*. Eds. Dirven R. & Pörings R. Berlin: Mouton de Gruyter: 207-277.

Bozal Valeriano. 2000. *Prologo* La deshumanización del arte. Madrid: Espasa: 11.

[2] It is our intention to further implement this global approach from a more dynamicist comprehension of philosophical meaning construction that fundamentally rely on dissipative cognition, particularly on emergence and feedback dynamics [Guerra & Ostergaard 2017]. The theoretical framework of this Biopoetic approach [Guerra 2013, 2016; Góral & Guerra 2016] to philosophical texts brings together tenets from Complex System Theory, as proposed by Prigogine and Stengers (1984), and the Neural Theory of Language (NTL) as proposed by Lakoff & Johnson [1999] and developed by Gallese & Lakoff [2005].

Churchland Patricia. 2002. *Brain-Wise: Studies in Neurophilosophy*. Cambridge, MA: MIT Press.

Churchland Patricia. 2011. *Braintrust: What Neuroscience Tells Us about Morality*. New Jersey: Princetone University Press.

Damasio Antonio. 2005. *En busca de Spinoza: neurobiología de las emociones*. Barcelona: Editorial Crítica.

Damasio Antonio. 2006. *El error de Descartes: la emoción, la razón y el cerebro humano*. Barcelona: Editorial Crítica.

El-Arbaoui Jelouli, Amar & Guerra, Juani. *A cognitive approach to Berber-Tamazight sociocultural reality : the bioconceptual organization of Izri poetics by Tarifit-speaking Riffian women*. Tesis Doctoral ULPGC: Acceda, 2013 Disponible en: https://acceda.ulpgc.es:8443/bitstream/10553/10752/1/0686727_00000_0000.pdf.

Fauconnier Gills. 1985. *Mental Spaces*. Cambridge, MA: MIT Press.

Fauconnier Gills & Turner Mark. 2002. *The Way We Think*: *Conceptual Blending and the Mind's Hidden Complexities*. Nueva York: Basic Books.

Fillmore Charles. 1982. *Frame semantics*. "Linguistics in the Morning Calm". Seoul, Hanshin Publishing Co: 111-137.

Freeman Margaret. H. 2007. *Cognitive Linguistic Approaches to Literary Studies: State of the Art in Cognitive Poetics*. En: *The Oxford Handbook of Cognitive Linguistics*. Eds. Geerarerts D. & Cuyckens H. Oxford: Oxford University Press: 1175-1202

Gallese Vittorio & Lakoff George. 2005. *The brain's concepts: The role of the sensory-motor system in conceptual knowledge*. "Cognitive Neuropsychology" No. 22(3): 455–479.

Garagorri Paulino. 1970. *Introducción a Ortega*, Madrid: Alianza Editorial.

Gibbs Raymond. 2006. *Introspection and cognitive linguistics: Should we trust our own intuitions?* "Annual Review of Cognitive Linguistics"No. 4: 135-151.

Gibbs Raymond & Colston Herbert. 2012. *Interpreting Figurative Meaning*. Cambridge: Cambridge University Press.

Góral Michal, Guerra Juani. 2016. *Cognición, Lengua y Dinámicas Biopoéticas de Evolución Social en Ortega y Gasset. Modelos Cognitivos de Organización Temporal del Concepto Humano en el Texto* La Deshumanización Del Arte *(1925)*. Tesis Doctoral ULPGC: Acceda.

Guerra Juani. 1992. *La naturaleza creativa del tiempo en el nuevo paradigma del Caos: Una relectura de T.S. Eliot*. Madrid: S.P.U.C.M.

Guerra Juani. 2001. *Simplixity and Complexity. The Topology of the Short Story and the Novel*. "Short Story Journal"No. 9, 1, Texas: CELJ.

Guerra Juani. 2011. *Cognitive Poetics and Biocultural (Con)figuration of Life, Cognition and Language. Towards a theory of socially integrated science* En: *Pensamiento. Revista de Investigación e Información Filosófica*. 67, 254, 843-850.

Guerra Juani. 2013. *Poética Cognitiva: (Con)figurándonos lo real*. "Lenguaje, Literatura y Cognición". Eds. Hermosilla A. y Calero M.L. Córdoba: S.P.U.C.: 253-271.

Guerra Juani. 2016. *Nueva Poética para una transversalidad realista*. Revista de Occidente. "Metáfora y Ciencia". Madrid: Fundación Ortega y Gasset. No. 422-423: 32-44.

Guerra Juani & Svend Ostergaard. 2017. Technopoiesis *as Complex Dinamic Knowledge Construction. A Biopoetic explanation of the Creative Convolution of Human, Natural and Technological Science*. "Icono" 14, Vol. 15(1): 235-255. doi: 10.7195/ri14.v15i1.1034

Gutiérrez Pozo, Antonio. 2012a. *Relectura de La Deshumanización del Arte de Ortega y Gasset*. "Fedro, Revista de estética y Teoría del Artes" No. 11.

Gutiérrez Pozo, Antonio. 2012b. *Desrealización y diferencia: conceptos fundamentales de la estética de Ortega y Gasset*. "Fedro, Revista de Estética y Teoría del Artes" No. 11.

Haro Honrubia Alejandro. 2009. *La dialéctica masa-minoría en la filosofía de Ortega y Gasset: Contribución al análisis de las diferentes dimensiones que los conceptos "Hombre masa" y "Hombre minoría" adoptan a lo largo de la evolución del pensamiento orteguiano*. Cuenca: Ediciones de la UCLM.

Haslam Nick. 2006. *Dehumanization: An integrative Review*. "Personality and Social Psychology Review" Vol. 10, No. 3: 252-264.

Hutchins Edwin. 2005. *Material anchors for conceptual blends*. "Journal of Pragmatics" No. 37: 1555-1557.

Johnson Mark. 1987. *The Body in the Mind*: *The bodily basis of meaning imagination and reason*. Chicago-London: University of Chicago Press.

Johnson Mark. 2015. *Embodied understanding*. In: http://journal.frontiersin.org/article/10.3389/fpsyg.2016.01914/full [22 I 2017.]

Lakoff George. 1987. *Women, Fire and Dangerous Things: What Categories Reveal About the Mind*. Chicago: The University of Chicago Press.

Lakoff George. 2008. *The Neural Theory of Metaphor*. In: *The Metaphor Handbook*. Ed. R. Gibbs R. Cambridge University Press.

Lakoff George & Johnson Mark. 1980. *Metaphors we live by*. Chicago: The University of Chicago Press.

Lakoff George & Johnson Mark. 1999. *Philosophy in the Flesh: the Embodied Mind and its Challenge to Western Thought*. Nueva York: Basic Books.

Lakoff George & Turner Mark. 1989. *More Than Cool Reason: A Field Guide to Poetic Metaphor*. Chicago: The University of Chicago Press.

Martín Adán & Guerra *Juani. Dinámicas cognitivas de la complejidad poética y lingüística del concepto "TIEMPO". Modelización conceptual en el texto de T.S. Eliot."The Waste Land" (1992)*. Tesis Doctoral ULPGC: Acceda, 2014 Disponible en: http://hdl.handle.net/10533/12202.

Martínez Juan José & Guerra Juani. *Dinámicas Biopoéticas del Prototractatus y El Tractatus Logico-Philosophicus de Ludwig Wittgenstein. Arquitectura Cognitiva de las Proposiciones*. Tesis Doctoral ULPGC:Acceda, 2015. Disponible en: http://hdl.handle.net/10553/18128.

Morales Satoyo Mayté. *Biopoética y LingüIística Cognitiva: Proyecciones Metafóricas y Conceptualización de ZEIT en el texto Der Zauberberg de Thomas Mann*. Tesis Doctoral ULPGC: Acceda, 2014 Disponible en: http://hdl.handle.net/10553/17255.

Nieto Yusta Constanza. 2012. *La deshumanización del Arte de Ortega y Gasset y el papel del "hombre-masa"*. "Espacio, Tiempo y Forma", Serie VII, H.a del Arte, t. 25: 295-312.

Ortega y Gasset José. 2007. *La Deshumanización del Arte*. Madrid: Austral.

Prigogine Ilya & Stengers Isabelle. 1984. *Order out of Chaos: Man's new dialogue with nature*. Flamingo.

Rohrer Tim. 2005. *Image schemata in the brain*. En: *From perception to meaning: Image schemas in Cognitive Linguistics*. Eds. Hampe B. & Grady J. Berlín: Mouton de Gruyter: 165-196.

Ruiz de Mendoza Francisco & Peña Sandra. 2005. Conceptual interaction, cognitive operations and projection spaces. En: *Cognitive Linguistics: Internal Dynamics and Interdisciplinary Interaction*. Eds. Ruiz de Mendoza F. & Peña S. Berlín-Nueva York: Mouton de Gruyter: 254-280.

Silvera Marta & Guerra Juani. *Biopoética, Cognición y Emoción. Integración Conceptual y Emergencia en The Crying Of Lot 49 de Thomas Pynchon*. Tesis Doctoral ULPGC: Acceda, 2015. Disponible en: http://hdl.handle.net/10553/18017.

Talmy Leonard. 2000. *Toward a Cognitive Semantics*. Cambridge, MA: MIT Press.

Tomasello Michael. 1999. *The cultural origins of human cognition*. Cambridge, MA: Harvard University Press.
Tomasello Michael. 2008. *Origins of Human Communication*. Cambridge, MA: MIT Press.
Turner Mark. 1996. *The Literary Mind: The Origins of Thought and Language*. Oxford-Nueva York: Oxford University Press.

Summary

A COGNITIVE-CONCEPTUAL MAPPING
OF THE HUMAN ELEMENT IN ORTEGA Y GASSET´S
ESSAY *LA DESHUMANIZACIÓN DEL ARTE* (1925).
TOWARDS A BIOPOETIC APPROACH

The aim of this paper is to map cognitive dynamics of meaning construction in Spanish language as articulated in Ortega y Gasset's philosophical essay *La deshumanización del arte* / *The Dehumanization of Art* [1925]. We will focus on how the human element is conceptualized, i.e., created and understood by the author. Our method is based on the application of cognitive models of conceptual analysis found in Cognitive Linguistics known as Idealized Cognitive Models – ICMs [Lakoff & Johnson 1980] like Image Schema, Metaphor, Metonymy, and their developments as conceptual blends in Conceptual Integration Theory – CIT [Fauconnier & Turner 2002].

The high philosophical complexity of this text's nuclear conceptual structure HUMAN and DEHUMANIZATION makes it necessary to initially map them from theoretically established cognitive approaches to language organization. In this paper we develop such analysis as groundwork for a subsequent study involving a more dynamicist view of their emergent meanings in the framework of Biopoetics [Guerra 2013, 2016].

Kontakt z Autorami:
Michal.goral@ulpgc.es
Juani.guerra@ulpgc.es