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**AD HOC CATEGORIES IN THE EKPHRASTIC SPACE OF JOHN
BERGER'S ESSAYS ABOUT PAINTING:
A COGNITIVE LINGUISTIC ANALYSIS**

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Abstract

The study presents a cognitive linguistic analysis of the process of ad hoc category construction as a means of ekphrasis in John Berger's essays about painters' works of art. After offering a theoretical description of an ad hoc category as contrasted with a natural category, the paper proceeds with a detailed analysis of how an ad hoc category is constructed in one of Berger's essays. It then examines the typical features of the process of ad hoc category creation in the ekphrastic space of the essays.

Key words: a cognitive linguistic analysis, ad hoc category, ekphrastic space, John Berger, essay about painting.

1. Introduction

The main purpose of this paper is to provide a cognitive linguistic account of the process of ad hoc category construction as a means of ekphrasis in modern essays about paintings. Thus, the study seeks to integrate inquiry findings into ekphrasis and categorisation. This blend of two areas of research that have thus far been distinct – ekphrasis was originally the object of literary and culture studies, and categorisation was primarily studied in psycholinguistics – is inspired by recent cognitive treatments of ekphrasis (Vorobyova, 2014; Izotova, 2018, p. 285-290) and is methodologically grounded in the new linguistic episteme as "the jigsaw paradigm pattern" (Vorobyova, 2013, p. 44) or "kaleidoscopic integration" of various branches of study (Marina, 2017, p. 115). This new epistemological approach presupposes a free combination of various hypotheses and methodologies which are borrowed from different paradigms to lay the foundation for a qualitatively new order (Vorobyova, op. cit.). This paper aspires to address the issue of linguistic characteristics of ad hoc category as an instrument of ekphrasis in modern essays about visual arts, such as painting, drawing, sculpture, and photography, in order to reveal the characteristic linguocognitive features of essayistic ekphrasis.

The **aim** of this study is to expose the ad hoc categories constructed in the ekphrastic space of John Berger's essays about painting. The **methods** applied to achieve the aim of the study are conceptual semantic and contextual interpretative analyses, which are integrated with the method of exploring the conceptual metaphors. The **material** of this study is 37 essays taken from the collection "*Portraits: Jong Berger on Artists*" by author John Berger (2015, p. 324-502), celebrated as an art critic who changed the way people think about art (Lowe, 2016; Almino, 2017; Kennedy, 2017). This paper focuses on essays about 20th-century artists simply because these essays mostly discuss painters who have not yet become well-known, meaning that discussions of their work will likely require the development of new categories rather than reliance on established ones.

2. Theoretical background and methodological foundations of the research

Since the key condition for the jigsaw paradigm pattern combination is the compatibility of various methods of analysis (Chrzanowska-Kluczevska and Vorobyova, 2017, p. 20), in building the theoretical background and developing the methodological foundations of this research, I focused on studies of ekphrasis and categorisation which discuss the construction of new meanings and new verbalised conceptual structures.

2.1. Ekphrasis as generation of meaning

A widely-accepted and often-quoted definition of ekphrasis as "the verbal representation of visual representation" (Mitchell, 1994) makes it possible to identify a wide range of phenomena with ekphrasis. Here, the "verbal representation" can take the form of a text of any genre or type, and the "visual representation" can be not only a work of the fine art, but also any visual mark or sign. However, there exists a strong tradition of interpreting ekphrasis more narrowly and specifically when "verbal representation" is specified as a literary work and "visual representation" is taken to mean a work of visual art. Within this more specific approach, ekphrasis is defined as "the literary representation of visual art" (Heffernan, 1991, p. 297) or, similarly, as "literary description of the works of visual art, which is sometimes followed with an aesthetic evaluation and sometimes accompanied with a description of some aspects of the artist's method, manner or style" (Generaliuk, 2013, p. 54). Such a narrow approach, which juxtaposes verbal art and visual art, gives rise to the question of what happens as a result of this contact. One proposed answer is that ekphrasis generates new meanings.

Yatsenko (2011) argues that ekphrasis should be treated "not only as a structural and semantic unit of the text and one of the ways of its organization but also as such a model of combining of painting and literature that becomes a source of generation of new meanings". This proposal is grounded theoretically in Lotman's conception of meaning explosion (2010, p. 63). In a study of late-19th-century English literary art criticism, Zagorodneva (2010) makes an observation, which is congruent with this idea of ekphrasis as the generation of meaning. Zagorodneva claims that ekphrasis in these essays "is a literary interpretation which contains new meanings" (p. 6).

Following Heffernan's suggestion that ekphrasis "must also open itself up to the vast body of writing about pictures which is commonly known as art criticism" (1991, p. 304), I apply the idea of ekphrasis as meaning generation to the study of modern essays about painting, drawing, sculpture, and photography.

2.2 Ad hoc category as novel categorisation

Barsalou (1983) coined the term "ad hoc categories" to account for categories which are "created spontaneously for use in specialized contexts" (1983, p. 211), in contrast with natural or common categories (*ibid.*), which are well-established in many people's conceptual systems. After some years of research, Barsalou summed up the key features of ad hoc category as follows:

Ad hoc category is a novel category constructed spontaneously to achieve a goal relevant in the current situation (e.g., constructing *tourist activities to perform in Beijing* while planning a vacation). These categories are novel because they typically have not been entertained previously. They are constructed spontaneously because they do not reside as knowledge structures in long-term memory waiting to be retrieved. They help achieve a relevant goal by organizing the current situation in a way that supports effective goal pursuit (2010, p. 86).

Having subjected ad hoc categories to linguistic analysis, Mauri identified "a semantic core that invariably characterises the linguistic strategies employed to convey ad hoc categorization" (2017, p. 302). The researcher describes the "three orders of elements" to which ad hoc categories make systematic reference (*ibid.*):

- (A) One or more *explicit exemplars* of the category;
- (B) Additional *implicit members X*, associated with the exemplars by virtue of a shared property P that is relevant to the context;

(C) A *superordinate category C*, which includes both explicit exemplars and additional members X (Mauri, 2017, p. 302).

Ad hoc categories result in the formation of new conceptual structures, as Barsalou states: "Conceptually people combine existing concepts for objects, events, settings, mental states, properties, and so on to form novel conceptual structures" (2010, p. 86). This fact has been crucial for my research.

2.3. Ad hoc categories in essayistic ekphrasis: the study hypothesis

Encouraged by Stepanov's remark that "it is only but natural to imagine language as a space or volume in which people form their ideas" (1985, p. 3), and following the methodological approach developed by the scholars in Kyiv National Linguistic University to treat the complex objects of cognitive linguistic study in terms of space (Belekhova, 2011; Nikonova, 2012; Potapenko, 2011; Volkova 2017a; Volkova 2017b), I tentatively define ekphrastic space in the essays about the visual arts as a complex linguistic and cognitive interaction of the visual (visual artworks and their perception) and the verbal (verbal descriptions and interpretations of these artworks) that results in generation of new meanings. This study proceeds from the hypothesis that constructing ad hoc categories is one of the linguistic and cognitive processes used in essays about the visual arts to generate new meanings.

3. Results and discussion

Berger's essays about 20th-century artists often exploit ad hoc categorisation to explain the characteristic features of an artist's body of work. In this part of the paper, I would like to begin with a detailed analysis of one particular instance of an ad hoc category creation and then move on to present generalised observations.

3.1. An ad hoc category in one essay by Berger: a close look

The ekphrastic space in Berger's writing about Nicolas de Staël (1914-1955), a French painter of Russian origin, is constructed at the very beginning of the essay, in the third paragraph, written as a direct address to the artist himself: "I hesitate and become inarticulate before the certitude and the doubts of your painting. Almost everything you did is recognisable as being by you, like a familiar voice in the next room. At the same time many of the later paintings represent Absence. Like the blue reclining nude painted without a model in 1955" (2015, p. 375-376). In this quote, the ekphrastic space is created through the actualisation of the concept PAINTING (*your painting, the later paintings*) together with the explicit description of what one of the paintings looks like and what it means. The description of the visual aspect of the picture is provided through the evocation of the concepts which are connected with some physical images: NUDE (*the nude*), RECLINE (*reclining*), and BLUE (*blue*). The explanation of the meaning of the paintings relies on the actualisation of the abstract concept ABSENCE (*Absence*). In this way, the passage connects descriptive and interpretative ekphrases, in Yatsenko's terms (2011).

Berger himself conceptualises the perceptive and interpretative activities which have resulted in the descriptive and interpretative ekphrases in the essay as difficult and time consuming: "However clumsily, I want to describe to you what it's like today looking at your work fifty years afterwards. It has taken me all that time to see what you were doing and what you achieved" (2015, p. 376). Since this reflexive passage evokes the concept ARTIST'S BODY OF WORK (*your work, what you were doing and what you achieved*), the ekphrasis in the essay is of a generalising type (Yatsenko, 2011), as contrasted with simple ekphrasis, which deals with one work only (*ibid.*).

The efforts to provide ekphrasis in the essay lead to the creation of an ad hoc category: "Nicolas de Staël was a painter who never stopped searching for the sky. <...> He encourages us by his courage, and by his unique maps he left behind about crawling towards the light" (Berger, 2015, p. 381). This passage constructs the ad hoc category "a painter who never stopped searching for the sky and its light". The conceptual mechanism that was used to form this category is typical of ad hoc categories which

are created when "people combine existing concepts for objects, events, settings, mental states, properties, and so on" (Barsalou, 2010, p. 86). The first sentence quoted above from Berger's essay verbalises the concepts PAINTER, SEARCH, SKY, and STOP, together with NEVER, with the lexemes *painter*, *searching*, *sky*, *stopped*, and *never*, respectively. The concepts CRAWL and LIGHT are represented in the second sentence by the lexemes *crawling* and *light*, respectively. These are combined to give an original account of de Staël's uniqueness. As such, this ad hoc category arises through the process outlined by Barsalou: "Sometimes, novel concepts result from perceiving something novel and then describing it" (2010, p. 86). It is the novel property "such who persisted in searching for the sky and its light" attributed to de Staël that is used to delineate the ad hoc category created in the context of the essay.

According to Mauri, the property that guarantees the identity of an ad hoc category should be sufficiently unambiguous (2017, p. 305). This unambiguity is achieved in the essay about de Staël through repetitive reference to the process of searching for the sky, striving for it in the account of the painter's creative development. For example, the description of the periods of the artist's creative activity starts with the following statement: "All his short life he struggled to paint the sky and its lights" (Berger, 2015, p. 376). In this passage, the property "such who struggled to paint the sky and its lights" is introduced for the first time with the help of the syntactic structure *he struggled to paint the sky and its lights*. However, while being explicitly named, the property "such who struggled to paint the sky and its lights" can mean different things, since a painting as a semiotic object provides a certain representation (image that can be seen) and its interpretation (meaning that can be inferred). Hence, the property "such who struggled to paint the sky and its lights" could potentially be interpreted in different ways. It could signify an artist who focuses on rendering visual effects in the sky without attributing much meaning to it, or it could signify an artist who creates images of the skies in order to render ideas and represent a worldview. The essay resolves this potential ambiguity through explicit description of the symbolism of the sky, which follows immediately after the passage where de Staël as an artist is ascribed the quality "such who struggled to paint the sky and its lights":

Skies change not only from hour to hour, and from season to season, but also from century to century. They change according to weather, and according to history. And this is because the sky is like a window and a mirror, a window onto the rest of the universe, and a mirror to the earthly events taking place below it. El Greco's skies reflect the conspiracies of the Counter-Reformation and the Spanish Inquisition, as much as Turner's reflect the turmoil of the Industrial Revolution (Berger, 2015, p. 376-377).

In the above-quoted passage, Berger verbalises his reflections on the attitudes to the sky with the help of the contrastive structure "*Skies change not only from hour to hour, and from season to season, but also from century to century*". He does this to acknowledge two attitudes to the sky: a natural one ("*Skies change ... from hour to hour, and from season to season*") and a cultural (semiotic) one ("*from century to century*"). This distinction is so significant to the construction of meaning in the essay that Berger elaborates it further. First, he emphasises the duality of the two attitudes to the sky with one more sentence, "*They change according to weather, and according to history*", where the pronoun *they* refers to the skies. This sentence restates the dualism explicitly: a natural look at the sky is represented with the syntactic structure "*They change according to weather*", and a cultural look at the sky is duly mentioned in the syntactic structure "*They change <...> according to history*". Second, Berger constructs the duality of the two attitudes to the sky via two contrasting conceptual metaphors: THE SKY IS A WINDOW TO THE UNIVERSE and THE SKY IS A MIRROR TO THE EARTHLY EVENTS. He presents this verbally in the statement, "*...the sky is like a window and a mirror, a window onto the rest of the universe, and a mirror to the earthly events taking place below it.*" He further elucidates this idea with the two examples in the sentence that follows: "*El Greco's skies reflect the conspiracies of the Counter-Reformation and the Spanish Inquisition, as much as Turner's reflect the turmoil of the Industrial Revolution*". This sentence verbalises the instantiations of the concepts PAINTER (*El Greco*, *Turner*), SKY (*skies*), HISTORICAL PERIOD (*the Counter-Reformation and*

the Spanish Inquisition, the Industrial Revolution), and MEANING SEEN IN THE DEPICTED SKY (*the conspiracies, the turmoil*). Though this part of the essay might be primarily addressed to a quite narrow group of readers who are familiar with the artistic characteristics of El Greco and Turner as placed in historical context, the next paragraph opens up to invite less knowledgeable readers to continue reading the essay: "Nobody looks up at a real sky for more than a minute without making a wish related to some current fear or hope" (Berger, 2015, p. 377). This sentence verbalises a generalising statement, which gives everybody the ability to have a cultural look at the sky. The double negation in the sentence (*nobody, without making*) makes this idea more pronounced. Overall, the property "such who struggled to paint the sky and its lights" is specified in the essay as "such who struggled to paint the sky and its lights as having particular meanings".

After Berger clarifies the property that identifies the construction of an ad hoc category as described above, he uses this category to discuss the periods of de Staël's career as a painter. He discusses the period "between 1948 and 1952", writing, "After seven years of crawling towards the sky, he had reached it" (Berger, 2015, p. 378). In this passage, the property "such who struggled to paint the sky and its lights" is slightly modified as "such who crawled towards the sky and reached it". The sky is further given the cultural (semiotic) interpretation:

These works are not finally about exploded walls, smashed roofs, and shattered masonry, but about how a person with soul and imagination and memory searches for a path through the ruins ... <...> In each painting there are slivers of light, and between the wrecked gestures there is a passage to follow so as to emerge.

They are paintings about crawling towards the light of the sky, and they are magnificent (Berger, 2015, p. 377).

This passage characterises de Staël's pictures not as mimetic representations ("*These works are not finally about exploded walls, smashed roofs, and shattered masonry...*"), but rather as having symbolic meaning ("*They are paintings about crawling towards the light of the sky...*").

In much the same way, the property "such who struggled to paint the sky and its lights" is evoked in the characterisation of the third period of de Staël's work, when "The sky he had at last reached proved to be very different from what he had expected" (Berger, 2015, p. 378). In this passage, the property "such who struggled to paint the sky and its lights" is evoked through the painter's attribute "such who reached the sky". This is verbalised via the syntactic structure "*the sky he had at last reached...*". Later in the essay, the sky is discussed from a cultural point of view and given a symbolic interpretation as the epitome of vanished hope: "After 1952 begins the struggle to find the hope which was missing from the sky. He cannot return to crawling through the dark" (Berger, 2015, p. 379). One more time the property "such who struggled to paint the sky and its lights" is represented in its slightly modified mode "such who crawled towards the sky and reached it".

Berger gives de Staël's last works the following characteristics in the essay: "Finally the paintings in Sicily – particularly at Agrigente. <...> Sky has been banished. All that remains is an absence, with deeply dyed colours stuffed into its mouth to stop it crying out. / Beside these hopeless paintings (hopeless in a descriptive, not a critical, term) his small drawings, done at the same time, with their lines like pine needles. Drawings which recall the ruins he crawled through when the sky contained hope" (Berger, 2015, p. 380). In this passage the property "such who struggled to paint the sky and its lights" in its modified mode is verbalised with the help of the syntactic structure "*the ruins he crawled through when the sky contained hope*".

In my analysis, I started by presenting Berger's ad hoc category from his essay about de Staël for the purpose of clarity of argument. However, the passage which contains the explicit objectification of the ad hoc category (let me requote it in order not to cause misunderstanding: "Nicolas de Staël was a painter who never stopped searching for the sky. <...> He encourages us by his courage, and by his unique maps he left behind about crawling towards the light" (Berger, 2015, p. 381) comes in the essay after the constitutive property of this ad hoc category "such who struggled to paint the sky and its light" has already been established. Such a linguocognitive essay structure is determined by the nature of an ad hoc category, as Mauri describes it: "The distinguishing property of ad hoc

categories is the dependence on context for their construction and interpretation, which is not shared by common categories, whose denotation is stable enough to include a core exemplars inferable without accessing to the speech situation" (2017, p. 304).

Berger's essay has the characteristic of an ad hoc category, as compared with Mauri's account of the "three orders of elements" (see above: part 2.2.). While the name of the artist *Nicolas de Staël* clearly serves to represent what is, in Mauri's terms, an "explicit exemplar" of the ad hoc category and the category itself (Mauri's "superordinate category C"), which is established via the syntactic structures "*who never stopped searching for the sky*" and "*crawling towards the light*", the third element from Mauri's triad, "additional implicit members X, associated with the exemplars by virtue of a shared property P that is relevant to the context", is represented first and foremost by the abundant contextual descriptions of the property P ("such who struggled to paint the sky and its lights"). The implicit elements of this ad hoc category remain implicit; however, the possibility of their presence is assured by mentioning El Greco and Joseph Mallord William Turner as painters who represented the sky symbolically (see the discussion above). This technique goes to Berger's idea to highlight de Staël's uniqueness as an artist.

Overall, it is via the construction of the ad hoc category as a new cognitive structure that the new meaning is generated in the ekphrastic space in Berger's essay about de Staël.

3.2. Ad hoc categories in Berger's essays: an account of the regularities

The study of the ad hoc category construction regularities in the ekphrastic space of Berger's essays about artists has revealed that this construction is always connected with the type of ekphrasis used for generalisation. While descriptive ekphrasis plays a significant role in creating the ad hoc categories in the essays, it is interpretative ekphrasis that is essential for that process.

The contextual explication of the constitutive property of an ad hoc category in Berger's essays has two key linguocognitive features. First, the property that establishes the identity of an ad hoc category used to represent the painter whose work is the prime focus in the essay is always unambiguous and represented with the help of the verbal context larger than one sentence. Second, when an ad hoc category is used to introduce an artist who is only given a cursory mention, the identifying property of the ad hoc category is presented very briefly. Let me illustrate these findings with examples.

Cy Twombly (1928-2011), an American painter, sculptor and photographer, is characterised in the last paragraph of the essay devoted to him as follows: "I know no other visual Western artist who has created an oeuvre that visualises with living colours the silent space that exists between and around words. Twombly is the painterly master of verbal silence!" (Berger, 2015, p. 427). This passage verbalises the ad hoc category "the painterly master of verbal silence" and comes after the sentence which objectifies the concepts – PAINTER (*visual artist*), SILENCE (*silent*) and VERBAL (*words*) – which have been used to construct this ad hoc category. Moreover, in all of the other five paragraphs of this essay, Berger discusses the relationships between painting and writing. In particular, he describes Twombly's artistic method in this way: "his paintings, as I see them, touch upon something fundamental to a writer's relationship with her or his language" (Berger, 2015, p. 426). He compares Twombly's artistic method with a writer, characterised as such, who: "continually struggles for clarity *against* the language he's using, or, more accurately, against the common usage of that language" (Berger, 2015, p. 426).

Similarly, the ad hoc category "a tragic artist of real significance" (Berger, 2015, p. 411) is established to outline the work of Leon Kossoff (1926-2019), a British figurative painter, after a detailed discussion which evokes the concepts PERSON (*man*), POWERLESSNESS (*powerlessness*), SUFFERING (*suffering*), TRAGEDY (*tragedy, tragic*), and ARTWORK (*work of art*) that are used to constitute a novel cognitive structure – the ad hoc category, for example:

Yet, at the same time, he is overwhelmed by the powerlessness of man in face of the material world – hence his profound pessimism. He is too honest to resort to religion, and yet can find no explanation for the crushing weight of suffering. Other critics have been made uncomfortable by his sense of tragedy. I am not. I sympathise. But to turn a sense of tragedy into a tragic work of art one must believe in the possibility of the happy alternative. And so – paradoxically – if Kossoff's understanding can make him rise above his own pessimism, he could become a tragic artist of real significance (Berger, 2015, p. 411).

By contrast with Twombly and Kossoff, Pierre Bonnard (1867-1947), a French painter, illustrator and printmaker, is briefly mentioned in the essay devoted to Renato Guttuso (1911-1987), an Italian painter: "Even as sheltered a painter as Bonnard has had to express his faith in sensuous domesticity in a way which, for all its marvellous subtleties, is strident compared to that of Chardin or Velázquez" (Berger, 2015, p. 354). This passage creates the ad hoc category "sheltered painter". It is given a short explanation with the help of the verbalised concepts SENSUOUS (*sensuous*) and DOMESTICITY (*domesticity*).

As the analysis of the essay about de Staël has demonstrated, the implicit members of an ad hoc category constructed in the ekphrastic space of Berger's essays tend to remain implicit (see part 3.1.). It has proved to be true in all the analysed essays. This regularity may occur because Berger gives his ad hoc categories the power to distinguish a chosen artist's work rather than aggregate painters with a similar manner, style, or techniques.

The study has made it possible to identify three subtypes of the ad hoc categories in the ekphrastic space of Berger's essays. First subtype is a completely novel ad hoc category, for example, the category "artist in retreat" in the essay about Alberto Giacometti (1901-1966), a Swiss sculptor, painter, draftsman and printmaker:

Insofar as Giacometti's view could not have been held during any preceding historical period, one can say that it reflects the social fragmentation and manic individualism of the late bourgeois intelligentsia. He was no longer even the artist in retreat. He was the artist who considered society as irrelevant. If it inherited his works it was by default (Berger, 2015, p. 327).

Second is an ad hoc category that comes along when a well-established category is reconsidered – for instance, in the essay about Friso Ten Holt (1921-1997), a Dutch painter, stained-glass artist and graphic artist, the well-established category "a classical artist" is treated in a novel way and changed into "a classical artist who at the same time is a modern artist and a revolutionary artist":

One could sum all this up – but without the foregoing explanation it wouldn't mean much – by saying that Ten Holt is a classical artist. [...] It has been easy to be a classical artist. Today it is immensely difficult. And immensely necessary" (Berger, 2015, p. 392-393); "One day, with the advent of new visual media and society not based on alienation, the modern tradition will be continued. Then artists like Ten Holt (perhaps there are half a dozen in Europe) will be seen to have been heroes. Not because they were politically conscious heralds of that new society – that is another way of living; but because they obstinately believed in the continuity of art at a time when most, doubting the continuity of their own way of life, wanted to destroy all continuity. And to believe in continuity is to be modern, is to be – for us who can respect nothing else – revolutionary" (Berger, 2015, p. 393).

Third is an ad hoc category which remains in doubt, since it is not definitively used to characterise an artist. For example, Berger's essay about Francis Newton Souza (1924-2002), an Indian artist, establishes the ad hoc category "a man hopelessly muddled and meaninglessly pushed hither and thither". However, Berger questions the legitimacy of using this category to characterise Souza: "Are these twenty-one rather clumsy canvases only the expression of a man hopelessly muddled and meaninglessly pushed hither and thither? Are their few qualities only the result of the tag-end of a broken, used-up tradition? I do not know" (Berger, 2015, p. 400).

It is also worth noting that in the essay about Peter de Francia (1921-2012), a British artist, the need for ad hoc categories is very explicitly revealed. Trying to characterise de Francia's work, Berger admits the difficulties of classification: "Peter didn't fit easily, did he?" (2015, p. 397) – after rejecting the classification of de Francia's work into the categories "classical painter" or "romantic":

"He is the opposite of a classical painter. A romantic? No, because he belongs to the mid twentieth century, and romanticism, in the usual sense of the word, cannot" (Berger, 2015, p. 397). Berger eventually comes up with the ad hoc category "a horizon-painter", duly giving a detailed contextual description, including the metaphorical construction DE FRANCIA IS A HELMSMAN: "he's a horizon-painter. When he's observing a chair or a foot his gaze and scrutiny are still panoramic. In his vision there are no shelters from space. He has the vision of a helmsman navigating an open sailing boat" (2015, p. 397).

4. Conclusions

Ad hoc category construction in the ekphrastic space of Berger's essays about painting has proven to be a powerful means of generating new meanings within generalising ekphrasis as an account of a painter's body of work rather than of one particular picture.

Integration of both the psycholinguistic research and literary studies of meaning creation through ekphrasis into ad hoc categorisation within the cognitive linguistic approach, as well as application of the methods of conceptual semantic analysis, contextual interpretative analysis, and analysis of conceptual metaphors has led to the finding that the ad hoc categories in Berger's essays about painting exhibit the typical features of such conceptual structures in addition to their own unique characteristics. As it is quintessential to any ad hoc category, the ad hoc categories in Berger's essays about the works of 20th-century painters are constructed with the help of a distinguishing property which is explicitly described in semantically rich contexts created with verbal units larger than one sentence. The specific feature of the ad hoc categories in Berger's essays is the strong tendency for implicit members of the ad hoc category constructed in the ekphrastic space to remain implicit, allowing the ad hoc category to highlight the uniqueness of the painter whose works are characterised within this ad hoc category. The fact that there are three subtypes of the ad hoc categories in the ekphrastic space of Berger's essays – a completely novel subtype, a subtype that is developed through reconsidering a well-established category, and a subtype in doubt – demonstrates that human categorisation is a flexible process with common categories and completely novel categories at the extremes and a number of possible members existing in between on a cognitive spectrum.

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Résumé

The purpose of this study is to reveal the linguocognitive characteristics of the ad hoc categories in the ekphrastic space of Berger's essays. The methods applied in the research are conceptual semantic and contextual interpretative analyses as well as analysis in terms of conceptual metaphors. The material of the study is Berger's essays about 20th-century painters. Ultimately, this study determines that ad hoc category construction in the ekphrastic space of Berger's essays is always connected with generalising ekphrasis comprising a whole body of a painter's work rather than simple ekphrasis directed towards one picture. Also descriptive ekphrasis is important for the creation of the ad hoc categories, and interpretative ekphrasis bears a crucial role in this process. The property that establishes the identity of an ad hoc category is always given an explicit verbal representation. When the identifying property is used to characterise the painter whose work is the prime focus in the essay, this property is unambiguously presented in semantically rich verbal contexts larger than one sentence, but when the ad hoc category identifying property is used to represent an artist who only receives a cursory mention, this property is given very briefly. The implicit members of the ad hoc categories tend to remain implicit, thus highlighting the achievements of the painter under discussion. According to this study, there are three subtypes of the ad hoc categories in the ekphrastic space of Berger's essays: a completely novel one, a category that is developed through reconsideration of a well-established category, and a category in doubt. The existence of such subtypes signifies that human categorisation is a flexible process with natural categories and completely novel categories at the extremes of a range of categorical possibilities.

Key words: a cognitive linguistic analysis, ad hoc category, ekphrastic space, John Berger, essay about painting.

Анотація

Розвідка присвячена особливостям конструювання ад хос категорій як засобів екфразису в есе Джона Бергера про образотворче мистецтво. Метою статті є визначити лінгвокогнітивні характеристики ад хос категорій в екфрастичному просторі есеїстики Бергера. У дослідженні застосовані методи концептуально-семантичного, контекстуально-інтерпретаційного аналізу, а також аналізу в термінах концептуальної метафори. Матеріалом розвідки стали есе Бергера про художників ХХ століття. Завдяки дослідженню було з'ясовано таке: конструювання ад хос категорій в екфрастичному просторі есе Бергера завжди пов'язане з узагальнювальним екфразисом, до якого залучено весь творчий доробок художника, на противагу простому екфразису, зосередженому на окремому творі; хоча описовий екфразис відіграє помітну роль

у конструюванні ad hoc категорій, основну функцію в цьому плані виконує інтерпретаційний екфразис; властивість, яка конститує ad hoc категорію, завжди має в есе експліцитну вербальну репрезентацію; коли конститутивна для ad hoc категорії властивість використовується для характеристики митця, чия творчість перебуває у фокусі уваги в есе, ця властивість завжди отримує чіткий опис у семантично багатому вербалізованому контексті, більшому за речення; коли конститутивна для ad hoc категорії властивість застосовується для характеристики художника, чия творчість згадується в есе побіжно, ця властивість має лапідарну репрезентацію; імпліковані члени ad hoc категорії мають тенденцію залишатися імплікованими в екфрастичному просторі есе, що дає змогу використати певну ad hoc категорію для виокремлення творчості певного митця; в екфрастичному просторі есе Бергера функціонують ad hoc категорії трьох типів: абсолютно нові, ті, що постали в результаті переосмислення традиційних категорій, а також ті, що взяті під сумнів. Факт існування трьох типів ad hoc категорій в екфрастичному просторі есе Бергера свідчить про те, що категоризація світу людиною є гнучким процесом, у якому природні категорії та ad hoc категорії становлять полюси, між якими розміщується спектр інших можливих категорій.

Ключові слова: лінгвокогнітивний аналіз, ad hoc категорія, екфрастичний простір, Джон Бергер, есе про образотворче мистецтво.

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