



A Cognitive Linguistic Study of Visual Representation of the concept Melancholy in Art Masterpieces-A Contrastive Study

Asst. Prof. Iman Khudhair Al-Abodi

University of Al-Qadisiya/College of Education/Department of English

Iman.AlAbodi@qu.edu.iq

Abstract

The current study highlights the visual representation of the concept melancholy. The term concept represents a problem in cognitive linguistics since there is no consent about its definitions, structures, semantic elements, and there is few information about its visualization. The aims of the study lies in reflecting the artists' visual or pictorial representation of their sadness and grief as well as comparatively investigating their frame elements of non-core and core. Fillmore's Frame Semantics (1976) is the adopted theory in analyzing the data according to qualitative way. The practical side consists of ten popular melancholic western and eastern art pieces. They are in turn, subdivided into five masterpieces of art painted by well-known European and American artists and five artworks drawn by Arab painters. Finally, the study ends with certain concluded remarks to maintain that there are some points of sameness and differences in the visual representation of melancholy in artists' mentality in both regions.

Key words: Concept, visual representation, melancholy, cognitive linguistics, and frame semantics.

دراسة لغوية معرفية للتمثيل البصري لمفهوم الحزن في الروائع الفنية: دراسة مقارنة

ا.م. ايمان خضير العبودي

جامعة القادسية/ كلية التربية/ قسم اللغة الانكليزية

Iman.AlAbodi@qu.edu.iq البريد الرسمي/

المستخلص

تسعى الدراسة لتبسيط الضوء على التمثيل البصري لمفهوم الحزن، اذ يُمثل المصطلح اشكالية في اللغويات المعرفية؛ نظراً لغياب التوافق حول: تعريفاته، وبنيته، وعناصره الدلالية، فضلاً عن معلومات تصويره. هادفة الى عكس التمثيل البصري او التصويري لحزن الفنانين وأهمهم. وعناصر الاطار الاساسية وغير الاساسية بشكل مقارن. وقد اعتمدت نظرية دلالات الاطار لفيلمور (1976) في التحليل بطريقة نوعية. ضمن عشر قطع فنية غربية وشرقية شائعة للتعبير عن الحزن في الجانب العملي مقسمة الى خمس رواع فنية رسمها فنانون معروفون اوروبيون وامريكيون، وخمس أخرى رسمها رسامون عرب. لتنتهي الدراسة بعرض الملاحظة الختامية مؤكدة وجود نقاط التشابه والاختلاف في التمثيل البصري للحزن في عقلية الفنانين في كلا المنطقتين.

الكلمات الدالة: المفهوم، التمثيل البصري، الحزن، اللغويات المعرفية، دلالات الاطار.

1.0 Introduction

The term "concept" is studied firstly by the prominent figures such as Plato, Aristotle , and Al-Farabi who believed in it as the cognitive means. Miller (1950) studied the cognitive science and then opened with Bruner (1960) in the Harvard University a center known as cognitive studies to play an important



role in evolving cognitive linguistics. The European linguistics in the twentieth, developed "Humboldt's lingo-philosophical concept" as a modern orientation to the concepts used the anthropocentric paradigm. Also in the United States, several contributions were made by the works of Boas, Sapir, and Whorf. The linguists like Lakoff, Johnson, and van Dijk, at the end of the century, published their studies on the cognition (Abdikaly et al, 2016:48).

Later, the scientists that are interested in cognition pay a particular attention to the language as a tool to shape the linguistic-world picture. In modern linguistics, the researchers holds the attention to the way humans limn the objective entity. Language, for them, needs to be investigated via its innate speakers and the community where they are born (Ibid.).

The concept is stressed due to the development of the human knowledge especially the sign contents following the psychological, logical, and linguistic divisions. This approach refuses the old functional sense-meaning method (Nemickienė, 2011:78). The concept as a term begins to be utilized nowadays in many fields such as the notional system of semantic, cognitive, as well as cultural linguistics (Croft and Cruse, 2004:77).

Dildora (2021:98) states that the linguistic and the mental concepts may not be human-independent or abstract for they are universal and experiential. Haiman (1985:96) enhances this by clarifying that such kind of motivation and embodiment is an important part in cognitive linguistics. Thus, Dildora elucidates that the abstract is likening to arbitrariness in linguistics. So the feature mental causes trouble to the concepts since they are open to convert different sorts of cognition.

Further, Izatullaevna (2022:76) explains that the concept is a rational category which cannot be visually recognized. It may be "verbalized as well as non-verbalized, but it is complex to make a definition of non-verbalized concepts". Also, the word is considered as the basic means to gain a conceptual knowledge to have thinking process. The recognition of concept depends on the person's recognition of a world as well his cognitive capacity in shaping its mental pictures. So that its interpretation is vast and may lead to another related concept or dissimilar linguistic instantiation. In brief, the proportion between the concept and word is the main theoretical challenge in cognitive linguistics.

Finally, Tohirovich (2021:90) features the concept as the pictorial mental synergistic thing which diffuses cultural information and changeable linguistic. Yet, its semantic state is still uneasy matter to be solved in theoretical linguistics. Its nature, content, and property are revolved indirectly. All in all, Nemickienė (2011:88) concludes that concepts in many branches have no clear, accurate and universal definitions.

1.1 Visualization as a Cognitive Process

Visualization or mental image is useful to create, interoperate, and manage information by spacial representations. It is a process contains two kinds:



"experience-based and imagination-based". The former recalls and makes reference to the past actions and things which are personally seen and experienced. The latter, on the other hands, creates new and never being experienced occasions. It may have past skills but they are unobserved. It generates diverse and great number of unexpected frames (Dahl et al.,2001:98).

The process of visual representation includes envisaging visual or linguistic objects around information. Ewenstein and Whyte (2007:56) state that the forms of representation arrange from concrete and hugely detailed to mysterious and deliberately obscure. From a sociological viewpoint, visual representation shows inner subjective manners and declares visual cultures with dissimilar iconographies. And images may not only have pictures, but they entail writing, notation, geometric, many pictorial, and scripted frames.

As a result, painting highlights the prominent characteristics on the part of the painter and justifies the misunderstanding or gaps in children's information (Brooks,2009:322-26). It also helps to see what somebody is thinking of and shares information. For him, the relation between thought and speech results in "verbal thought", while that between thought and drawing is known as "visual thought". He uses visualization as "visual perception, and visual imagery".

1.2 Definition and Etymology of the Concept

From a historical vein, Anselm (1033) who was the first philosopher to present the concept. Many Russian linguists were also believed to put the theoretical bases of this term like: Karsky, Potebnja, Teliya, Sobolevsky, Vorobiev, Maslova, Kubryakova, Kolesov, Minsky, etc. This indicates that the concept is old as well as new term. Etymologically speaking, it has Latin origin and pronounces as "conseptio", means: connection, system, code, sentence, and seeds receiving. The Latin verb "concupere – concapere", meaning "conceive", was derived to form the word "conceptus", a Latin medieval formation, means "pond", "germ", and "inflammation". The term and its derivatives are used gradually in Romanic and Germanic languages (Abdikalyk et al., 2016:55) .

In cognitive linguistics, concept is utilized in the absolute apparatus to declare missing cognitive bond in the content and includes associative-figurative understandings and evaluations (Nemickienė, 2011:55). It is used with some degree of pathos and by cognitive metaphor to refer to "a multi-dimensional cluster of sense and a semantic slice of life". It is observed as an umbrella term in a lot of fields especially in cognitive psychology and cognitive linguistics. It deals with cognitive and thinking as well importing and storing information. It can be seen as a sort of algebraic expression in the written speech. Furthermore, he defines concept as "a remarkable image which abstracted in a word and reflects a fragment of the national picture of the world".



Generally, concept is employed in several linguistic branches and regarded a division of the theoretical frame used in semantic, cognitive, and cultural linguistics (Croft and Cruse, 2004:98). They evolve concepts as fragments of dialogue, but they present skillful phrases to induce people's minds invoke a familiar content. Concepts are central between word and extra linguistic reality. The concept is the unit that proceeds and protects information. It may composed of a number of ethno-cultural sentences and occur when a native cognitive awareness is delineated by major mental phenomena. So that, it is the essential category and the basic thing in cognitive linguistics (Abdikalyk et al., 2016:62).

Moreover, Tohirovich (2021:59) claims via concepts an image of the world shall be perceived, i.e., a mental ingredient that involves linguistic, and cultural ideas, assessment, and knowledge. They are looked as consistently mobile mental objects in cognitive science because of the invariable transfer in the standard array of situations. Umarova and Yigitaliyeva (2021:88) also confirm that concepts are distinct mental creation mirror the major unit of the person intellectual code that has interior structure. They frame the way man's cognitive activity exists and give the encyclopedic and difficult information of the subject, as well as the social view of the phenomenon. Lastly, linguistic, mental, and cultural levels are needed in grasping concepts. They are regarded complex units since they have a two-way bond between mind and language. The linguistic classes present the mental ones to reflect human's culture.

The comprehension of the world and the configuration of the pictures about it have an active role in the concepts formation (Izatullaevna, 2022:88). The concept will be taken from wide perspectives: linguistics, psycholinguistics, cognitive linguistics, as well cultural studies. It introduces in linguistics as a lingo-cognitive and cultural phenomena. From a Psycholinguistic corner, it has a dynamic section in recognition and communication and remarks what is in the person's mental life. In cognitive linguistics, it is a core image, i.e., a language part. So concept is the essence of linguistics as well as cognitive linguistics and the unit of intellection that shows the spiritual grace of the nations (Shodiya, 2023:96).

Finally, Frege (as cited in Nemickienè, 2011:85) maintains the concept is a sentence that presents one thought involves an expression to signify a proper name, an object, and along with a predicate. It is seen as a semantic unit with lingo-cultural values and used for identifying speakers in any ethno-cultures.

1.3 The Structure of the Concept

The concept is considered a culture-bunch in person's consciousness for culture comes into the mental world through conceptual shapes. By concept, humans join and affect their own culture. It may be experienced in terms of collisions, feelings, likes as well as dislikes. It is also separate units of multiple



consciousness. In turn, this is kept in a verbal form in native speakers' memory. Stepanov (as cited in Nemickienė, 2011:89) introduces concept as a main cultural cell in man's mental world. People's knowledge about a specific segment can be presented via the mental structure, i.e., the concept. It is a frame of the world image and an orientation of the individual's values and the linguistic society. It includes both the general and the individual features of the native speakers in addition to the frame of a special epoch.

Concepts support words meaning and arrange them in a related way to "semantic field" theory which refers to a closely connected numbers of vocabulary that can be characterized through a particular concept. Like a semantic field of the colours that is delineated by words, as in: red, white, black, blue, green, yellow, etc. Also, words such as: joy, gratification, gaiety, cheerfulness, etc. are one set of the field of emotions and pleasurable. The conceptual fields in distinct languages may prove the words semantics based on the field structure (Izatullaevna, 2022:59).

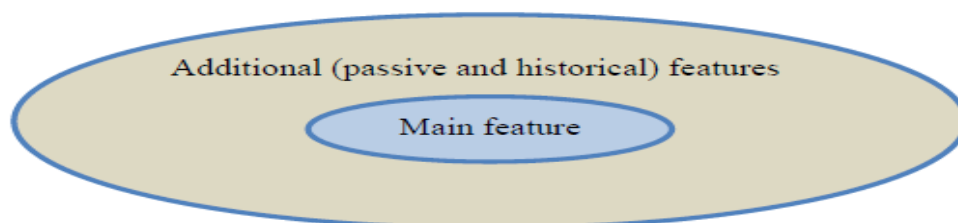
For instance, the English phrase "mother-in-law" is not the same in Arabic when comparing it as a term of kinship between the two languages. The English term includes a wide area though it is mentioned by two Arabic words

Nemickienė (2011:90-99) gives six different frames depending on several scholars' view of conceptual structure which are elaborated further below:

1.3.1 A Layered Structure

Stepanov (2011) describes concept as a "layered structure". Its strata represent the ideas outcome that are known to a cultural event. It contains one basic feature, an inner one and more supplementary whether passive or historical ones , and all levels of meaning are depended upon the inner or the etymological criteria, as in:

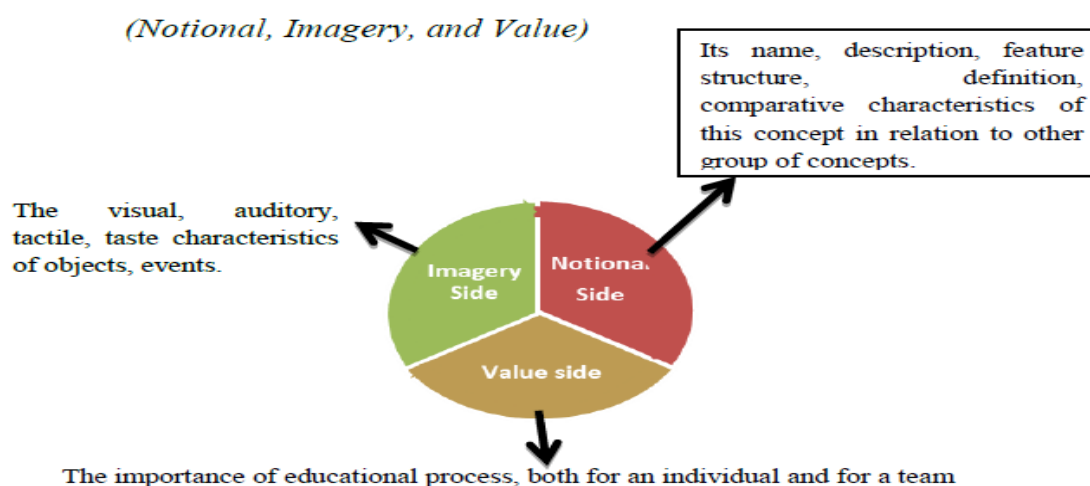
Figure 1. Concept as a Layered Structure



1.3.2 A Multi-dimensional Structure

Slyshkin and Karasik (2011) view cultural concept as multidimensional meaningful unit with three different sides: notional, figurative, and value. The first aspect of the concept has a linguistic fixation: its name, and description, feature structure, definition, and comparative characteristics in relation to another sets of concepts. The second one presents its visual, auditory, tactile, and taste characteristics of objects as well events to be reflected consciously. Lastly, it shows how an educational process is significant for both a person and a group:

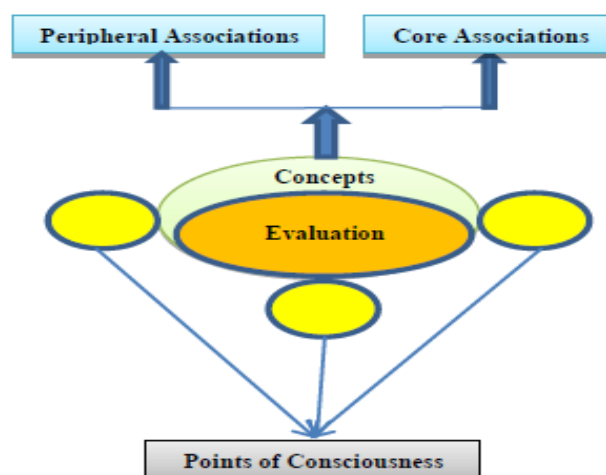
Figure 2. Concept as a Multi-dimensional Structure



1.3.3 A Multi-dimensional Unit of Evaluative, and Conscious Associations Structure

Some scholars see concept as a multidimensional mental set in which an evaluative frame is the cardinal one. There are "strong" points of attention about the concept units. They are the divergent path to the associative directions. The concept core has associations to establish connection to innate speakers, while the peripheral ones are less substantial. There are no obvious boundaries of the concept and the associations may have a gradual change when moving from the gist:

Figure 3. Concept as a Multi-dimensional Unit of Evaluative, and Conscious Associations

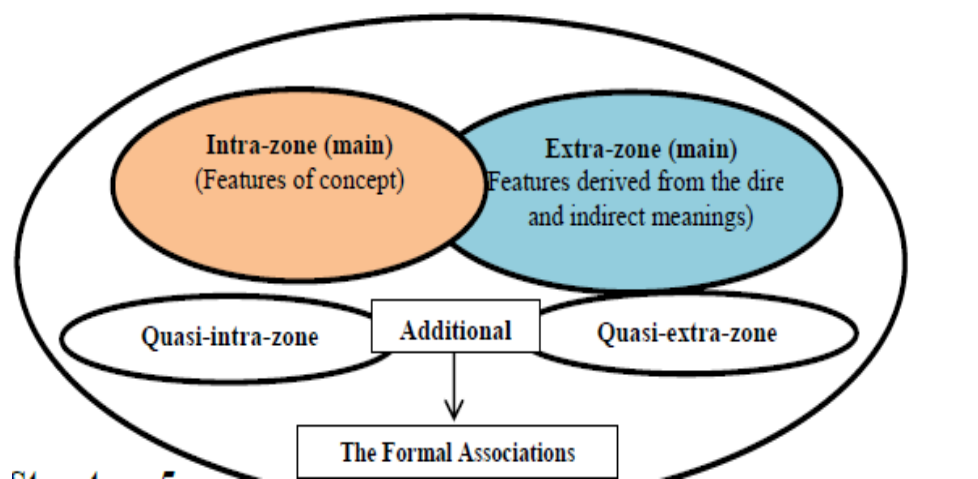


1.3.4 A Four-Zone Unit Structure

Kapachk (2011) and others illuminate four zones in the concept structure. They are the main that comprised of intra and extra-zones as well as the additional zones which have intra and extra-quasi-zones. Intra-zone denotes

concept features to reflect its own denotation, whereas the extra presents direct as well indirect meanings to be derived from certain features. The formal associations appear as a way of connection to link quasi-intra with quasi-extra-zones, as in:

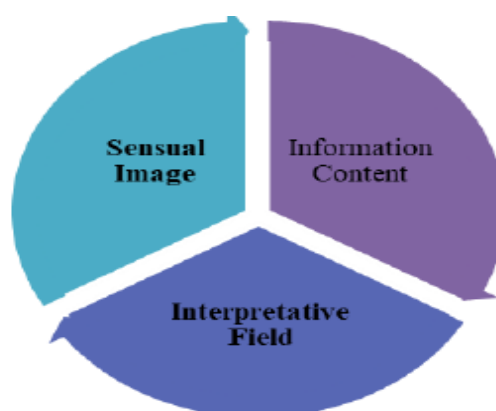
Figure 4. Concept as a Four-Zone Unit



1.3.5 Three-Component Unit (Sensual, Content, and Interpretive) Structure

Evans (2009) separates the concept into three internal components such as: a sensual image, an informational content, and an interpretative field. In the concept structure, the perceptual and cognitive features are the sensual image. They exist in the speakers' minds to reflect the conditions by the sense organs. The informative content is merged with the cognitive ones which differ in the degree of brightness. While the object metaphorical interpretation is gained by the figurative fields:

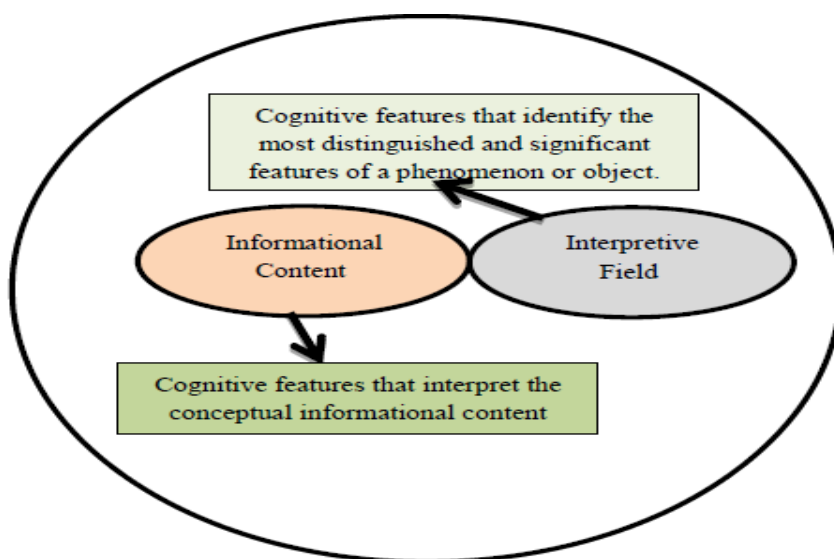
Figure 5. Concept of Three-Component Unit (Sensual, Content, and Interpretive)



1.3.6 Two-Component Unit (Informational Content, and the Interpretative Filed Structure

Nemickienè (2011) clarifies that the concept structure includes both an information content in addition to an interpretive field. The former has cognitive frames to interpret the conceptual informational contents . The latter contains a group of cognitive features which identifies the most useful and distinguished ones of phenomena:

Figure 6. Concept of Two-Component Unit (Informational Content, and the Interpretative Filed



1.4 A Cognitive Linguistics

The chosen approach in this study is cognitive linguistics which is related to mentality and cognition. It concerns with the natural language that is studied by Lakoff, Talmy, and Langacker. It stresses the language use as a mean for communication, organization, and information processing. So that the study of the experiential bases and conceptual linguistic classifications are vital to cognitive linguistics. The formal language structure is surveyed as instances of common conceptual organization, processing mechanisms, categorization principles, as well experiential and environmental effects rather than self-sufficient entities (Geeraerts and Cuyckens, 2007:182).

Cognitive linguistics examines the structural properties of natural language category, as in: cognitive models, systematic polysemy, metaphor as well as mental imagery; the functional ones of linguistic organization: naturalness and iconicity; the pragmatic setting and experiential of language in use; in addition to the relation in between thought and language such as: inquiries about



conceptual universals and relativism as cognitive linguistics looks at language as an embedded in human's cognitive competence (Ibid.).

In other words, it deals with the language study in its cognitive functions and indicates the critical role of informational structures in one interaction with the world. Language is the storehouse of a universal information and an organized collection of meaningful classes.

In cognitive linguistics, there are three significant features of linguistic meaning: the encyclopedic, the perspectival natures, as well as the semantic dominance in linguistic analysis. The last two properties specify semantic processes, while the first one posits meaning as a fundamental phase of language. In cognition, the semantic dominance of linguistic analyzes creates an intuitive sense since meaning is an essential linguistic reality. However, language is encyclopedic for a categorical function which comes from. The perspectival part of meaning does not describe objectively the world, so as the linguistic classification applies structure on the context instead of showing the objective state (Geeraerts,1993:55).

Language is a tool of framing information to meet desires, needs, and people life experiences from distinct cultures and backgrounds. The epistemological and philosophical aspects adopted in cognitive linguistics expand language meaning to serve the perspective purpose. The empirical function of cognitive linguistics foregrounds that humans status are formed by their experiences whether personal or societal and organic embodiment (Ibid.).

1.5 Fillmore's Frame Semantics

The researcher adopts frame semantics theory by Charles Fillmore (1976:20-32). From a historical standpoint, frame semantics in its origin has two roots: the first one is in language, syntax, as well semantics known as case grammar, while the second highlights artificial intelligence (AI) that was proposed originally by Minsky (1975). Fillmore and another, on the other hand, initiated theory of lexical analysis entitled frame semantics (cf. Fillmore 1977, 1982, 1985, 1992, 2003). It is a theory about word meaning which is expanded according to situational notion, i.e., a semantic frame which is demonstrated further in figure 7.

It introduces a particular manner of showing word meanings, characterizing assumptions to create new meaning for words or phrases, and gathering elements meaning into the text total meaning. Frame indicates a related system of concepts. In order to understand them you have to grasp the form in which they fit. It is a general term for various concepts in literature such as: "schema, script, scenario, ideational, cognitive model, or folk theory" (Fillmore,1982:111).

In other words, it is theory of meaning depends on the ides that words meanings is fully apprehended in relation with certain contexts in which they appear. The conceptual structure is the core of it and is known as the semantic frame. It is script-like description of a typical situation, relation, and an event. A

normal scenario of thievery exists in mind when someone (a perpetrator) harms a victim by stealing a property (goods) from him/her. The members in the situation are: " the perpetrator, the victim, the goods, time, place, manner" called frame elements. The first three are significant to make sense, i.e., core frame. Others such as the manner and sitting where the robbery happened are non-core frame elements (Ibid.).

. Frame is very wide and the previous studies characterize it as a situational expression, as in the sell in a commercial deal which represents the connection between items and a seller. There are four members participate in this scenario: the seller, buyer, goods, as well as money. They are frame elements that indicate the components to initiate the frame. The theory is illustrated as follows (Ibid.):

- a. The word denotes frame or elements of frames, e.g., groom stands for an essential actor of marriage.
- b. Major sentence structures show semantic frames like: di-transitive pattern.
- c. Distinct frames is highlighted to create senses of similar conditions.
- d. Frames clearly instantiate cultural customs such as: marriage.
- e. Frame semantics may be observed as a semantic of agreement.
- f. Understanding frames enables speakers to grasp a great sets of words.
- g. Frames of marriage involves the following elements: bride, groom, priest, church, and bridesmaid.

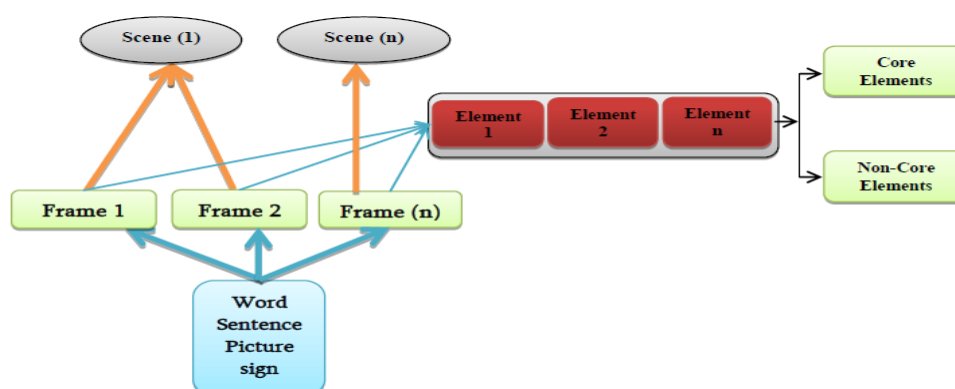
Moreover, Fillmore (1977: 59) claims that meaning has a close bond to scene. From frame semantic vein, he (1982:120) expands that the same truths may be displayed in dissimilar framings as explained below:

1. I spent three hours on land this afternoon.
2. I spent three hours on the ground this afternoon.

In the first example, a marine crossing serves as the background scenario, whereas the second refers to an air voyage. Here, Fillmore used frame to value individual perception, action, experience, and memory.

Frame for Mizoguchi (as cited in Kambara, 2019:76) is also showed as a class or collection of pieces to form together an inevitable situational idea. The sample of frame is a sentence when one of its words evokes some frames.

Figure 7. Fillmore's theory of Frame Semantics





1.6 The Visual/Pictorial Representation of Western and Eastern Melancholy

During human history, melancholy and sadness always attract attention from several artists. They are emotions that catch people psyche and take them to devastation, sorrowfulness, and loneliness. Painters utilize many mediums to reflect pity in their works which become popular throughout the last centuries. Among them colours particularly blue shades in addition to cool-toned to evoke sad feeling and emptiness sign in artworks. Others like the muted colours as well as gray scale palette may also give wretchedness (Shasheendran,2023:5).

Melancholy and art accompany a lot of artists to create well-known melancholic paintings. This is seen in one of the famous expressionist Edvard Munch's affecting quote:

My art is grounded in reflections on being different from others. My sufferings are part of myself and my art. They are indistinguishable from me, and their destruction would destroy my art. I want to keep those sufferings.

Expressionism art motivates and affects painters to draw many sad portraits for it stresses on expressing inner life and human misery, agony, and psychological state. It prioritizes the incorporation of artist's feeling into object representation. This means artists initiate not only art masterpieces to reflect their true emotions behind the subject but also they portray perfect pictures (Ibid.).

For the sake of analysis, the researcher uses the qualitative analysis in analyzing ten famous western and eastern melancholic paintings according to Fillmore's model of frame semantics. In turn, they are subdivided into five pieces of art drawn by popular European and American painters as well five works taken from Arab artists.

Masterpiece 1: Sad Message by Peter Fendi (1838)



Fendi was a well-known painter in the Biedermeier time that reflected the fine art to the public particularly citizens of the mid class. Throughout this era, the views of daily life became favorable scenes for a lot of artists in their schedule which included the melancholic feelings of the human community as well its emotional states of sadness.

The Sad Message was drawn in 1838 by Fendi to be displayed in the Vienna Museum. It is one of the popular sad portrays for it breaks through in the painting genre. Based on Fendi's drawing, the visualization of melancholy is metonymically presented in the image of a brokenhearted woman with her baby and a kid standing by her side. It is shown in the fallen message on her lap as well as a soldier who returns her husband's things. She has gotten the bad news about the death of her soldier husband. Her grief becomes clear by the existence of her two infants who are orphans now. Further, the officer that brings the sad letter expresses sorrow and respect by carrying the uniform of the late soldier in his arms.

Accordingly, the artist's frame of melancholy composed of the following: (sad woman, two boys, the officer, the letter, and the dead soldier's staff) where all of them present the core elements. While the bright colours such as: (red, white, black, brown, yellow, her room and its gloomy walls, as well as a tea pot in the basket) to depict helplessness and poverty are non-core framing elements.

Masterpiece 2: Inconsolable Grief by Ivan Nikolaevich Kramskoi (1884)



Inconsolable Grief is painted by Kramskoi, who was one of the leading painters as well as art critics of a realism time, in 1884 as an oil paint. He is criticized for being a controversial painter and drawing religious figures with different psychological as well as moral stories to show humanist ideals. So he is known by his humanist, realist, and sadness artworks.

For Kramskoi, the mental visualization of melancholy is reflected by the imagery of a sad woman. This painting shows the sorrow that he lived firsthand for losing two young kids during four years. He depicts his experience in drawing his wife as the painting subject by holding kerchief near her face to express grief. Her eyes seem dark and tired to reflect the restless mother that has lost her babies.

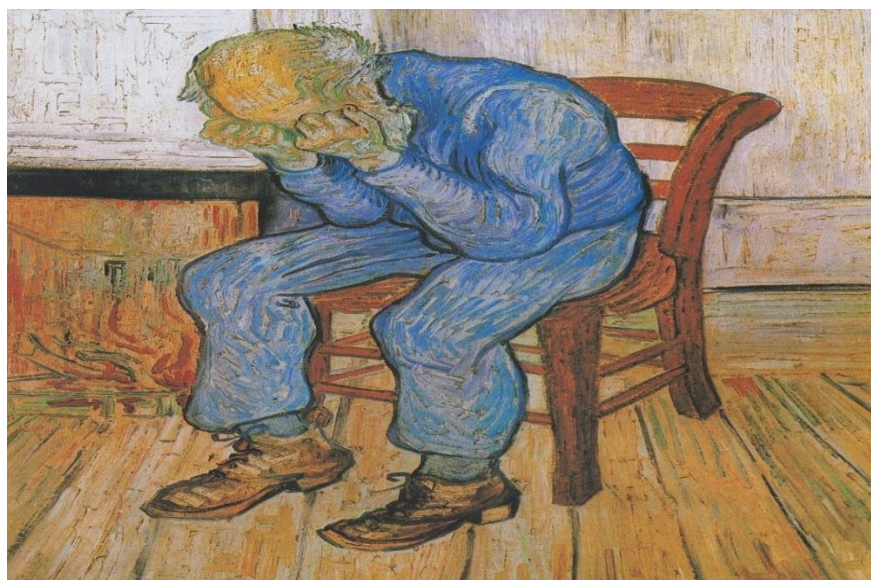
The painting shows the sad face of the woman with depressed facial gaze below. Her depression and neat clothes are elegant to reflect her smoothing thought. She leads herself into obliviousness for her lost in anguish thinking. Her melancholy is presented clearly via her body language in the grieving woman's funeral dress who stands alone to display her loneliness, tears over her dried face, depressed eyes, as well the handkerchief in her hand.

Not only sorrow is portrayed in this tragic artwork, but also there is a sign of acceptance and calmness in mother's face. To show the brilliance of the artist in expressing a meaningful art with emotion that is shifting from deep melancholy to certain acceptance by such emotional artifact.

For the artist, melancholy is confined to sad woman, and the framing elements which is initiated in his mind of the scenario contains the core elements: (sad woman's face, handkerchief, hot tears, gloomy eyes, and black dress), while the

non-core frame elements include the other surrounding things like:(yellow curtain in front of an opened door, three candles, three paintings, white, pink, red, and yellow flowers above and below a table beside a chair, and a carpet).

Masterpiece 3: At Eternity's Gate by Vincent van Gogh (1890)



Van Gogh was an artist in the nineteenth century who had an ability to translate melancholia as well as sadness into emotional artistic works. He was not stranger to melancholy and sadness, as he had been affected mentally which were addressed poorly by doctors and psychologists throughout his time.

He is no doubt the painter that has a clear understanding of unhappiness which is depicted in his paintings. *At Eternity's Gate* represents one of Gogh's iconic sad paintings because it reflects the beauty of his flowing brush strokes. Therefore, it is the most emotional drawing and it displays the physical reaction of his feeling.

It sketches an aged man sits in a chair and hides his face with his hands crying the end of his life. It depicts the emotional conflict of grappling of the hard news of death as well as portrays the physical indication of depression. It seems that Gogh has visualized melancholy by generating a mental picture about what happens in life from his mind.

The old man weeps since he realizes alone the destruction of his life. This shows the loneliness of his age and time. The portrayal presents the same emotional and mental struggles Gogh faced at that time when he completed it nearly two months before committing suicide. So it can be regarded as one of a moving depression artwork with deep meaning. Though the face is silent, yet everything is pictured by the body language.

Thus, the core-frame elements of melancholy are: (An old man, buried his face with his frail fingers, tired body, sitting alone on a chair, and crying). While non- core ones are: (the standard colours used by Gogh like a yellow shade, a blue is his clothes, a brown chair, a grey hair, and the brushstroke).

Masterpiece 4: The Old Guitarist by Pablo Picasso (1903-1904)



The Old Guitarist was drawn during Pablo Picasso's blue era. It represents as an iconic and a classic sad painting of the time. It elicits the themes of melancholy, suffering, and misery that are stressed by Picasso's utilization of the colour blue as well a figure who plays the guitar in a frustrated way.

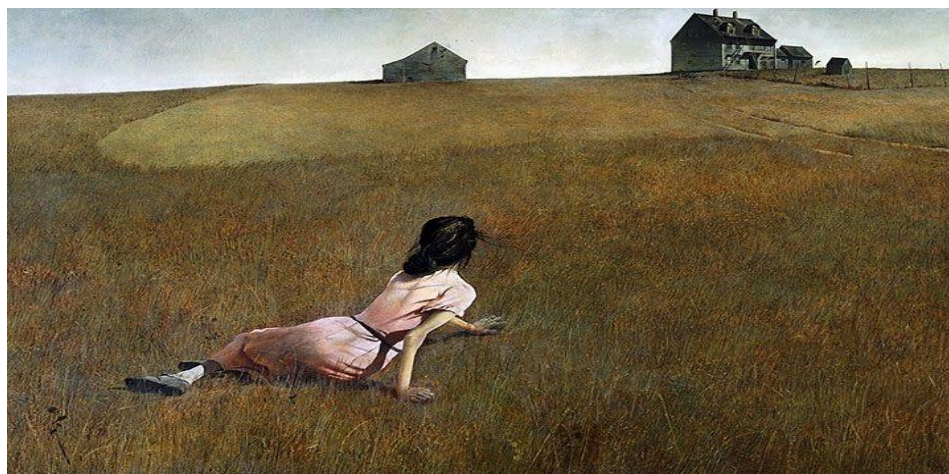
The figure reflects a blind musician that portrayed Picasso's fight with sympathy for the pain of the crushed. He faced his war with the worst luck and poverty in 1902. He endures ruin with grief as well as sadness. After the death of his intimate friend in addition to another personal matters, the well-known painter goes into an extreme depression and thus reflects in monochromatic blue artistic works, "Picasso's Blue Period".

It is finished in 1903 and regarded as one of the celebrated art in the century. It sketches an old, and a frail man that has a skeletal outward clinging to a well-worn, a tired, and an old guitar. Picasso, is affected by the Surrealism movement, visualizes a number of melancholic art in this time with farther symbolism.

The blue period fulls with dejection and insufficiency that he pictured in his master pieces which are not just arts, but they are a good reflection of the painter's mind who suffers from worry and depression.

It seems that the painter has conceptualized mentally the concept of melancholy in the form of the old guitarist after his friend's suicide. Throughout this deep sorrow painting, the elements of melancholy are: (old man, guitar, and the hues of the blue, black, and brown) which are all core-frame elements.

Masterpiece 5: Christina's World by Andrew Wyeth (1948)



Andrew Wyeth was one of the profound artist lived during the twentieth century. He pictured a lot of artworks which concentrate on the portrayal of everyday life of Americans, the necessity of hardworking, as well as their fight to deal with the severity of an inconsistent economy.

Christina's World does not look like the traditional representation of melancholy of sad arts in its subject and context. It is an image set against a young girl's life that is paralyzed from waist to down and recognized as figure of Wyeth. She lays in the mid field and looks to a solitary home. The fade colours of the picture feel as if life drew out of the sitting. It represents a reflection of her condition and an assumption of her life. The shape of the faraway house with the girl's hands outstretch to it creates empathy for her.

Such artistic work is regarded as the heartbreak which is ever been portrayed and it is an iconic frame. As the cloudy and gloomy colours of the grass, the heaven, and the house seem to convey the grief the girl sees when she is not able to gain anything for her paralysis..

This painting is a reflection of Wyeth who was really paralyzed. He was captured by the girl's agony and felt her loneliness that she was trapped in such a remote place. Mentally, the visual concept of melancholy being painted may be symbolized differently at that time which is something new.

So that the concept of melancholy is captured by the paralyzed woman who lies in the field is in the core-frame elements which are the following: (paralyzed girl, grass, and the mellow colours of the houses and yellow grass), where the old houses, the cloudy sky, the road, and the fence are non-core elements.

Masterpiece 1: *Aldafn (The burial)* by Mahmoud Said (1926).



Mahmoud Said is a famous artist. He is regarded as the pioneer of the new Egyptian school in visual arts and concentrated heavily on his works as well as his life.

He is the founder who establishes the foundation of the fine art. His artworks are influenced generally by Egyptian characters, arts, and life. Also, his Western life, culture, and Arab and Islamic art have a deep effect on him.

Amongst the most known and magnificent paintings is the *burial* which depicts the gloomy view of the burial, i.e., the qarafa. In the distinguish scene, it pictures the death majesty and the fearful grief on the characters' faces against the sky raided by the black birds.

It portrays a mournful wife and an agonized mother of the deed body who witness his burial in the grave by the help of two men and a religious man. They are in the cemetery and surrounded by many tombs, birds, and people with black dress.

The visual concept of melancholy is presented mentally by the following core elements: (the wife, the mother, the dead, the clergy man, two gravediggers, and the graveyard), while the non-core ones are:(several white tombs, black birds, sand, burial tools, and walking people).

Masterpiece 2: *Al-Hazin (The Sad Boy)* by Louay Kayali (1953)



Louay Kayali is described by many artists as a visual artist of the noble melancholy, a painter of the silent pain, as well a creator of the sad beauty which comforts weary spirits. This indicates that he is effected by complex living circumstances around him. His world fills with visual sadness and oppressed persons. He presents their suffering by painting the faces which show their troubles without mentioning the eye's look and hand's movement to express their internal conditions.

Kayali is suffered from some psychological crisis. Because of his health issues, he destroyed some of his drawings in the known exhibition "For the Cause" and led him eventually to commit suicide inside his bedroom.

His artworks are a real representation of himself as well as man's suffering. He draws mute nature, roses, and dedicated his art to the mothers and the housewives. Furthermore, his paintings reflect the life he lived during war, sickness, and joy.

The sad boy is one of the art pieces which sketches a boy who hides his head in his right hand while puts the left one on the left leg. The boy seems tired, sad, and half naked. He cannot look forward to show his face and sit in despair to forget the miserable situation he lives and the ugliness of this world which is reflected by the hues of black whether appear in the background or trousers.

The visual representation of the concept melancholy is as follows : (the sad boy, untidy black hair, overt chest, and black trousers) which are all core-frame elements.

Masterpiece 3: *Almueanat Walhuzn Ladaa Amaraa (Woman's*

***Melancholy and Suffering)* by Maha Al-Dhuwaib (2017)**



Maha Al-Dhwuaib is an Arabic painter who is well known of conveying the suffering and the sadness of the Arab women. Her artworks focus on women to reveal the psychological influences on women's faces in many psychological conditions such as grief, sorrow, dreams, desire, homeland, and the symbolic portrayals of women.

Besides, there is a few number of pieces depicting nature and spaces. Drawing faces have a priority in her women's paintings, yet she portrays only bodies in a little works.

In the above painting, there is a woman's face that is pictured from a side with tears streaming from her eyes which full of sorrow and grief. As a result, it reveals the cause for the melancholy. Mentally, Al-Dhwuaib visualizes the concept of woman's sadness in the form of a man who has managed to leave and stayed silently on a stone in the mid sea without looking to her.

She weeps and depresses because he abandons her with no words that is why she cannot forget such bad memory and keeps it in her mind. This is reflected in the blue setting in the yellow horizon in spite of the shining stars, he does not care about her melancholic condition and leaves her with tears.

Accordingly, the artist visualizes the melancholy and depression through the core-frame elements: (woman's face, tears, hidden man, and the colour blue), whereas the non-core ones include the following:(man's shadow, rock, yellow, black, white, and orange colours).

Masterpiece 4: *Alrajul Kathif Allihya (The Man with the Thick Beard)*

by Abdullah Al-Ali (2018)



The Arab painter Abdullah Al-Ali gives the predominance of melancholy in his drawings like an artistic topic in order to reflect his feelings as an impressionist artist. He declares that sadness has a particular impression on the viewers that is affected by this type of art. Thus, his sorrow in art is popular to reflect his deep ideas.

Al-Ali prefers the impressionism school of art for picturing nature with his own feelings and inspiring him to live away from boring reality. In some people sketch, grief is evident to express their pain, but for him the matter is different. He frames the sad issues which reflect the audience emotions.

One of his three important paintings, which resonates with joyless theme, he portrays a man with a heavy beard whose unhappiness is buried in his tears and trapped in his own sparkling eyes. His depression is clear through his black clothes and hidden tears on his face which is covered with a lot of gray and untidy hair. In other words, this man is busy with his internal sad thinking and does not care about his looking.

The mental visualization of melancholy can be seen in the following: (sad man, thick grey beard, dark hair, brown face, as well as black garment) which are all represent core-frame elements.

Masterpiece 5: *Tahiaat Hazina*(*Sad Greetings*) by Salma Al-Khoury

(2021)



Sad Greetings is sketched by Arab painter Salam Al-Khoury at an exhibition of art. It reflects her heartsick because of the tales of Iraqi women who are united by melancholy and pain. The melancholic faces in her art pieces portray the suffering of bereaved women.

Al-Khoury states that her paintings are just like a letter of solidarity with a mother and a sister that suffer in a sea of gloominess for losing their kids in the odd sides of the world as a result of unfairness and scattering.

Her picture not only shows the miserable via the chosen colours but also declares the hope which is never absent due to the statement: "الصبر مفتاح الفرج", patience is the key to relief ". In other words, Al-Khoury loves to intermingle the colours to mix frustration and sorrow of the world and starts with one theme but finishes with another.

The paint focuses on women's and children's suffering since they are the prominent numbers who are effected by the wars in the Arab countries. It joins three women together because they face the same pain and there is one woman who looks at them and feels sympathy with them for she witnesses the same fate. She cannot do anything to help them since they are all prisoned in similar blue houses or jails. However, there is a glimpse of hope through red and white flowers and green trees.

Mentally, the visual representation of melancholy is expressed by the core-frame: (four women, their sad faces, closed mouths, blue houses, red, white roses, green palm tree, and the written phrase), while the non-core elements are: (white building, black window, brown and orange garments in addition to other mixing colours in their clothes).



Conclusion

The study ends with some points that summarize certain similarities as well dissimilarities between popular western and eastern art masterpieces which are portrayed by different painters such as the following:

1. Concerning the cognitive approach, both artists express their inner feelings and melancholic cognitions in their paintings. They reflect their personal states and psychological illness in their artworks as in the case of Kramskoi, Picasso, Wyeth, Dhuwaib, in addition to Gogh and Kayali who suffer a lot from mental issues that bring death to both of them and they draw somehow similar art piece.
2. As far as the model is concerned, they utilize the same theory of frame semantics by Fillmore (1976) to show the associative meaning of the concept melancholy by certain frame elements whether they are core or non-core.
3. They make use of the same techniques in their portals like the body language, blue, and dark shade of warmer colours to mirror the sad and depressed emotions in which they live, as in Kramskoi, Fendi, Gogh, Wyeth, Al-Ali, Kayali, and Said. Also, they introduce their sadness by hues of blue particularly in art of Picasso, Al-Dhuwaib, as well as Al-Khoury.
4. On the other hands, there some differences in their works. The western masterpieces of art are older than eastern ones that due to the earlier art schools and movements in the West, as in Fendi's *Sad Message*, Kramskoi's *Inconsolable Grief*, as well Gogh's *At Eternity's Gate*.
5. The eastern artists concentrate more than western ones on the sorrowfulness expressions in the faces of those who portrait them especially in Al-Dhuwaib's *Woman's Melancholy and Suffering*, Al-Ali's *The Man with the Thick Beard* and Al-Khoury's *Sad Greetings*.
6. At last, the Arab painter Al-Khoury depicts women's pity and sorrow in different colours as well writes the phrase: "الصبر مفتاح الفرج", patience is the key to relief " to announce that there is always hope in spite of great misery. She mixes together hopeful idea with miserable one which cannot be seen in the western art.

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