

POETRY

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The art of poetry is based on general conceptual language whose a priori role is not to serve artistry. Since a poetic element represents a special form of thought, which does not have its own specific medium, it is applied even in conceptual medium only under certain preconditions. The artistic element is manifested in any other kind of thought through association and conjunction of ideas and visions; however, it takes on a special form in poetry. The peculiarity of the artistic ways of thought in poetry is thus built on the basic level of conceptual language and thought which is approached by artistry as a manifestation of specific intention.

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Artistic thought does not substantially differ from the ordinary manner of thought; it is rather a function of the process of ideas which is granted a dimension of artistry since the process of ideas, cognition also remains the essential manifestation of artistry in poetry. Let us mark the places on the margin of a poem or a novel which impressed us most and let us analyse the causes of this effect. We shall find that the decisive cause of artistic effect is new cognition although only detailed perceptions can be at issue. A verse or a rhyme or a description of an emotional situation are in no case the main source of our artistic emotional reaction as is generally assumed. The poetic effect springs precisely from the particular cognitive content which, through the process of cognition and of the known, indirectly conditions our emotional resonance. Also our linguistic formulation is based on cognition. It consists in the ability to touch the phenomena by linguistic equivalents or to find linguistic equivalents for them in the most precise and most concise way. The verse and the rhyme are auxiliary principles which grant a concise, organized and closed course on language and are gradating means requiring capability of adapting to the rules of the bound speech. The verse and the rhyme are – like the strict forms in music – cementing devices and means for sieving options. These options act as eliminators and the difficulty of finding solutions raises the effect of the found. Formal schemes never represent the artistic effect itself. They approach the element of ideas, the content of the uttered as a secondary principle. It can also be said about the euphonic intentions of the poetic language and onomatopoeias.

Figurative language, the language of metaphors, imagery, parable and similes characterize poetry as an art. A simple storyline such as that of Goethe's *Heiden-*

röslein is very modest. But we see it differently when we become acquainted with the girl's fate at a different level. There is nothing to indicate a love story, it follows from the identification of the girl with a little rose and their destiny is determined by a "wild youngster" who "breaks" her innocence. This is a secondary content of the short story of this song.

It is characteristic of poetic representation that emphasis is laid on the context outside the essential plot. At its elementary level, the plot brings the exposition of certain events and represents an internalized depiction. The contact of the plot with the connections outside is a manifestation of the intention belonging to artistry; its meaning is thus determined by contradiction and the intention itself represents an expanding association of the elementary content of the story. This intention is also determined by the plot; it is, however, at a different level, outside it. The identification of remote associations is mostly linked with the principle of metaphor, it concerns – as the word metaphor connotes – the "transfer" of basic contents of the plot to more distant contents, where, on the grounds of certain analogies, they preserve their original validity guaranteeing obligation of associations.

Poetry works with metaphoric identification which is neither deliberate nor random. It is often assumed that metaphor is, in contrast to logical identification imprecise, even nonobligatory. In fact, metaphor is just as binding as a logical judgement, but requires active cognition of the limits within which the identification should be understood, that means where it preserves its validity.

A simile comprised in metaphor evokes the process of cognition, which is a source of emotional resonance, and deepens the effect of the plot itself. The approaching association extends, however, the horizon of the plot, which is able to invoke an experience even in its basic form though the artistic experience reaches its full volume as late as approaching "crossing" associations are included.

Metaphor belongs to the most widely used means of artistic literature. It represents an analogy to what other arts reach by modifying basic visions. In poetry the essence of metaphor is also a synthesis of different visions joining to create new associations. Poetry can often accentuate its ideas through symbolics. The *Old Testament* can serve as an interesting example. The garden of Eden is childhood, innocence of not knowing, where everyone finds a route to another one, where peaceful coexistence governs, until the serpent and apple indicate awareness of sex. Cognition of love bars the entrance into the garden of childhood. A comparison between the paradise and sin creates a plot which should interpret life in its fatal causality. It exposes the events which symbolically elucidate the awakening sexual life with its consequences for a human couple. It can be perceived literally as a narrative without seeing its philosophical background; but when we discover the sense for understanding behind the colourful images of the world, the artistic effect becomes evident (so-called secondary content).

The story of building the Tower of Babel is equally resourceful; it touches many philosophical and historical moments. A simple narrative depicts that because of

misunderstanding and disorder, builders are unable to finish building the tower intended to reach to heaven. The story also warns that man has always to face some barriers – either given by God or fatal. This determination probably springs mostly from the inner lack of unity in society and incapability of understanding each other which is symbolized by the formation of different languages.

The legend does not bring any explanatory commentaries of the kind we have just tried to present. The deeper background is here indirectly metaphorically addressed but is still not uttered as an account. The relationship of these associated thought worlds is the chief source of the artistic and discovering effect. This principle of application of the colourful images for people followed by “the sense for understanding”, as expressed by Thomas Mann in his work *Lotta in Weimar*, is clearly recognizable. We also meet it in the majority of great creations of the art of poetry, whether it is *Faust*, *Don Quixote* or *Nathan*, short stories by Tolstoy or novels by Thomas Mann.

Every literary work of art lives from perceptions bound to the storyline, i.e. from something that completes and extends its basic content. These ingredients approach the basic information system unobtrusively, they seem to have grown together. The cause why the background areas of ideas are not expressed *expressis verbis* certainly consists in the intention to enable the recipient to share the resulting effect thus strengthening the value of experience. In no case is the intention to leave open a route to uncertainty, irresponsibility at issue as is often presumed. A poet hates approximation as was clearly uttered by Rilke. The commenting description is at variance with the artistic law of parsimony (*lex parsimoniae*). The more detailed the connections promoted against its background the more is the resulting effect of work of art or artistic representation flatter. Every cognition is recognition since nothing is cognizable only by itself. Everything can be identified on the basis of associations with the known.

The artistic idea is at the level of joining the visions of various kinds. The sensually pleasant, aesthetic (in its original meaning) is not a determining factor of artistry. The element of idea is in many kinds of art pictured or uttered by a sensual element which often plays the role of a sort of auxiliary principle which is amalgamated with the dimension of ideas. This is, however, given only by the phenomenon of functionality; the sensual element takes on a cognitive accent through its association with the idea, which then takes on an element of sensuality. This fact often remains unnoticed and is also binding in the hierarchy of different levels of effects which unite, and in which the effect of higher levels is reflected on the more elementary levels of effects; it is just a reflection of higher levels on basic levels of effects. The total effect is accepted as unity, which is a synthesis of the contrasting levels of effects.

The understanding of artistic intention requires comprehension of basic links of ideas, causality of the links of visions; these often represent very sophisticated

metaphoric conjunctions since the aim and causality of the association has to be re-created by the recipient.

Adoption of foreign meanings and concepts represents another frequently occurring form of metaphoric thought and expression. New associations are here incorporated into a concrete area of meanings with the intention to expand the meaning of original associations and utter new perceptions.

By saying "The miracle is religion's dearest child" in *Faust*, Goethe wants to express that miracles are the best arguments and impulses of faith. This meaning is easily understandable from the artistic formulation. A close relationship between faith and miracle is expressed by the relationship between parents and their children. The content of the sentence is clear although faith cannot have a child. The percipient must understand the closeness of the relationship from the concrete child-parent relationship, that means to single out *secundum comparationis* (in what is being compared) and *tertium comparationis* (why it is being compared) from *primum comparationis* (what is being compared) and thus to come to the conclusion that it is the miracle that is most able to strengthen faith.

This is a very simple example and should serve for concretizing and illustrating the generally said. For the same purpose we shall give further examples.

In his Song about the love and death of Cornet Christoph, Rilke used the words "and the courage became so weary...". The fact that Rilke did not write that young soldiers became tired or that they lost courage after several-days' ride has its reasons. To say that they lost courage would mean that they had become cowards. This metaphor indicates, on the other hand, that in a naive elation at the victory they left their closely related persons, and thus a new aspect is added to the plot. That aspect would not be accentuated by a simple statement that they had become tired. Such a small shift in the meaning of weariness to the courage itself is able to express a lot although courage itself cannot become weary. It could not have been expressed by a logical and strict formulation.

Conciseness and precision, expansion of the horizon are the elements that condition the artistic effect; logically complete description would destroy it since it lacks everything that is surprising, parsimonious utterance, and an impulse for creative completion by the recipient.

Another quotation from the same work by Rilke says: "They ride their horses over the body of a slain peasant. His eyes wide open mirror something: but not heaven". Naturally, heaven is not mirrored in the eyes of the dead. Through this negation the metaphoric meaning of the word heaven as a place of bliss is eliminated – a really resourceful idea.

Before presenting further arguments and examples I direct attention to the smallest work of art: to a joke or an anecdote as joke is often labelled.

The reason for designating a joke as a work of art is that it contains all conditioning elements of artistic effect. The exposition of the storyline, i.e. of the event or circumstances which will serve as a "subject matter" belong to them. The story-

line is later compared with the meaning which changes the original content "by mistake", taking on new meaning: it also contains aperçu associated with the subject matter.

Every joke contains in fact a deliberate mistake conditioned by the plot and modifying second clause. There is mostly a part which resembles the middle concept of logical conclusions containing exposition, plot as well as controversial second clause and which allows a deviation leading to a new meaning. This, however, is a structural model of any art work. Further analyses will be left to the reader.

Let us take a look at Tolstoy's fairy tale about an old man who collects pieces of wood in the forest into a bag. With desire for death to end his hard life, he calls Death to liberate him. When Death came and asked the old man why he had called him, he answered: "I just wanted you to help me to lift up the burden and put it on my back." It is Tolstoy's metaphoric description of the constant fear of death, even if it is strongly desired. When the death finally comes, man prefers to carry the burden of life on his back to salvation. A similar description is in Bergmann's film *Det sjunde inseglet* (The Seventh Seal), where a man says to Death he has called: "Wait a minute", and Death answers: "That's what everyone says!"

Artistry consists in the fact that the storyline utters the known facts by means of a new linkage of ideas outside artistry which leads to the linking of visions. The domains of ideas join to give a new meaning, they associate and synthesize. The most frequent case is the utterance of the universal through the concrete as often happens in the *New Testament*.

Psychological experiences associated with acting figures as their characterizing properties can also be, as long as they are binding, the source of emotional experience. Let us mention, for instance, Stefan Zweig's short story *Brennendes Geheimnis* (Painful Secret), where the ample knowledge from the psychology of man is concretized in the action of characters with a lot of fantasy. The same occurs for example in the interior monologue of a woman in Joyce's *Ulysses*, where the continuously flowing ideas uncover the inner life of the woman. The missing marks of punctuation strengthen the effect. The aim of this representation is not to express something uncertain, it is not a kind of nonobligation of the content as is sometimes maintained.

Philosophical and scientific knowledge can also serve as elements of artistry. Let us mention Homunculus' reply in Goethe's *Faust* to the question why he is closed in a test tube: "The natural deems the universe too close a place, the artificial is needful of hermetic space."

The Homunculus' words are a philosophical utterance about the difference between natural products and the products of culture represented by a synthetic man. The reading of this part certainly evokes resonance of artistry although apart from the concise certainty it does not contain anything "nice" or "pleasant". The value of ideas itself is the spring of emotional resonance and proves our understanding of the idea as the source of the feeling of beauty, artistry.

The figure of Jesus – his world of ideas, tragedy of his personality and faith – is characterized by a unique reappraisal in the poem *Olbaumgarten* (Mount of Olives) by Rainer Maria Rilke. Jesus is standing there in disappointed introspection, abandoned by man and God to whom he addresses his modified words from the Lord's Prayer: "which art not (in heaven)". No desired signs from heaven, no appeasing angel comes to such praying persons.

The author's representation brings, in addition to tragic cognition of the problems of the teaching itself, which should abate the pains of humankind, some additional details as accompanying signs of the state of despair: "Here bark some dogs and there some stones are scattered... and leafed indifferently through the leaves of trees..." These associations completing the basic idea build a homogeneous mood belonging to the basic idea, which, in its wholeness and connections conditions an immense value of experience.

The devil's dialogue in Mann's *Doctor Faust* is a musical and theoretical contemplation analysing the predestination of development in music, the situation in which creation seems to be "desperately" difficult. Real composers fully realize this situation. Their search leads to speculative and rational ends which drive them into a corner, into a situation without a way out, representing a parallel to the threat following from the political situation of the day forcing people to return to the world of violence and dependence.

Artistic sense of this scientific contemplation on the fate of music consists in breaking through the narrow musical horizon and in an extraordinarily resourceful comparison to the given social situation including a specific milieu and circumstances as well as reverberations of the past which cast shadows on the present of the 20th century.

Thomas Mann describes a parallel between the narrowing necessity to which an artist creating on the basis of a rationally selective order of dodecaphony conforms, comparing it with the lack of freedom to which people living under a totalitarian regime are subjected.

In conclusion, let us take a look at the poem from Rilke's work *Das Stundenbuch* (Breviary) with the intention of showing that the domain of poetry is metaphorical imagery which requires the expression of something true in an encoded and indirect form by means of similes, the meaning having to be recognized by the recipient in a creative way.

...Alle, welche dich suchen, versuchen dich.
(Aus: Zweites Buch: das Buch von der Pilgerschaft)

All who attempt you, tempt you.
And those who find you, blind you
to an image and gesture.

But I want to understand you
as the earth understands;
and as I mature
matures
your Kingdom.

I ask of you not one vanity
that would prove you.
And I know that Time
is called other
than you.

Perform no miracle for my sake,
uphold rather your own laws,
which from generation to generation
become more visible.

If, according to Rilke, every angel is terrible, how terrible must be God to whom people cling and who lives enchanted in pictures and ceremonies and is not visible in any other place.

He is only understood by the one who lives in the unknown without being defeated and forcefully conquered as maybe the earth. He is different as we call him nowadays. He need not deny his laws only for vanity to become visible just because of us. God lives in his laws toward which we gradually mature and through which we learn to understand him. God matures gradually and grows in our consciousness into new meanings.

This attempt at a brief commentary should show to what extent the appropriation a work of art is dependent on one's own world of visions living within us since the creative completion is unthinkable without this dialogue with the work and with the self.

It holds also here that a work of art cannot bring anything absolutely new: it has to rely on our shared experience. It is only the formulation or encoding, connection, concretization, and symbolization that can be new. Every great work of art comprises something enigmatic and finding the meaning gradates our relation to it.

There are many examples which prove that artistic effect is the joy of a creative idea and which simultaneously help us see the element of ideas and the artistic element as a unity.

Archimedes' syndrome as a manifestation of emotional arousal of joy of cognition creates a unity of artistry and logical thought. These areas enter and penetrate into this unity. Also the finding of scientific truths contains an element of artistry if we realize the emotional resonances associated with a discovery, although they are not visible in the result. Art reckons with this resonance, being an intended aim of

its own entity since it often does not contain applicable results although it need not avoid non-artistic outcomes at any cost. The absence of practical applied values mostly represented an argument to deny the character of art as that of ideas, which had certainly been wrong. Thought is a pulse of artistry, the joy of ideas.

Although there is only one kind of thought in human behaviour, the thought itself has several levels and functions. Artistry as one of the functions of thought cannot be separated from other functions if it does not want to live, like a Homunculus, in an artificial space and thus live its life full of problems.

Truth and beauty are properties constantly present in human life; they do not exist either in nature or anywhere outside human beings and life in general. There dominates only the reality in which humans live, which is, however, alien to them. Humans have to translate it into their own language. One of these languages is art.

Functionality and Transcendence

A work of art represents a complex of jointly related elements including their partial effects that evoke the final effect through feedback. This can be called the content of the art work. It is neither partial results nor qualities taken from other areas which we perceive as the concept of content. The content indicates the essential, the intended at an artistic level, i.e. a kind of explanation of the art work; on the basis of this postulate we cannot regard the sensuous effect itself, plot or theme as the content (in terms of the overall effect).

The decisive overall effect of the structure of a work of art does not follow from its constituents but from its correspondence with the mechanisms of perception and thought, and ultimately, from its relation to the contents of consciousness which are addressed by the structure of the work. The most direct contact with the art work is mediated via amorphous sensuous values (tone, colour stain, etc.). Their shape relations are created in our consciousness. A work of art loses its meaning without this correspondence with our psyche. This correspondence is related not only to the elements themselves but also to their bonds. It also conditions the formation of other higher unities even of such that do not condition the overall effect of the work but create formations of a higher order through their feedbacks (for instance forms composed of amorphous sensuous qualities). The formation of higher units (even the overall resulting effect) is based on the above-mentioned abilities of consciousness to link particulars, and build connections from basic elements.

In other words, the more complex structures of art are created from singularities, which are integrated in consciousness into higher connections, into relationships not encompassed in the material as higher unities. This also relates to literature where the creation of shape units takes place at the level of conceptual language doing a kind of "preparatory work" and artistry itself represents only the second phase in the process of creation. This is also related to the formation of meanings which will be mentioned later.

As we have already said, both human and animal consciousness is characterized by orientation to the creation of higher connections within the phenomena perceived since as higher unities they provide living organisms with a more integrated picture of reality, thus conditioning thus their better self-defence.

Creation of higher shape units is thereby accompanied with the transcendence of quality. If, for example, sensuous qualities join in consciousness to create shapes, they preserve their properties but acquire a novel value. The newly-acquired value of basic qualities is part of the whole, of higher value. Thus the basic value contains a contradiction; in its context it is something other than it was originally. It embodies something that just approaches their own value but at the same time the value itself is a condition of the formation of approaching connection and/or of a connection standing above it.

This generally characterized phenomenon is called functionality. The unity of form composed of elementary signals is a functional value of its parts. On the other hand, part of the higher connection created by it takes on a modified quality called reflective functional value. The element advances to higher quality, it transcends from an element to a bearer and to being a part of a higher context. To illustrate the phenomenon of functionality, here are some examples.

The basic constituents of society are individuals who through their mutual relationships make up a society. The social role, occupation, background of individuals are their functional value. This property is acquired by man within the context of a society. An individual is not a bearer of these functions *ab ovo* but the functions are something that approaches and completes it. On the other hand, the existence of an individual is a precondition for reaching a particular social status. Beyond the context of society he remains an individual.

The symptom of the functional value can also be observed in everyday life. It is said that the eye is the best mirror of the psyche. I do not want to deny it. But the eyeball itself, to which we ascribe this ability is the least distinct human organ since it remains unchanged even on changing our affects. It is muscles around the eye, that is the eyelids, that condition its "appearance": from the eyelids we read the affect thinking that we see it in the eyeball which is *de facto* only a bearer of the functional value conditioned by the changing environment.

The individual tones and sounds determine the context of the key which modifies their basic value reciprocally; the tones acquire functional value assigned by gravitation to other tones (or to themselves). The same can be said about chords. On changing the context of certain tonality the functional value of the tone or chord is also shifted (tone C or quintachord c-e-g represents a tonality in the key of C, in F tonality dominant).

Another example: the piano keystroke is physically determined and its quality cannot be affected by any interventions except for intensity. "Beauty" which is sometimes assigned to a piano keystroke is exclusively conditioned by thematic and melodic context. If tone perceptions evoked by the stroke can be included into

the logic of the musical course, if they correspond with it, they are qualified as “nice” or “correct”. A criterion of artistic effect is thus created by a context in which the basic element stands. It is thus a functional value which is fallaciously regarded as an independent value.

This phenomenon of functionality, of joint functional relationship between an element and a context and between a context and an element (in the form of reflection of the context on the element and/or on its parts) is generally valid and is related to the relation of higher units, for instance to the relation of the bearer of meaning to its parts (e.g. sensuous).

Let us describe what is going on when we sing the theme of a known composition. In fact only one voice is heard, but in spite of this we imagine this theme in its context; we are also “listening” to the harmonious structure during singing which we remember and which modifies the meaning of a one-voice line. Harmony thus modifies the melodic line and it seems to us that we hear just the modified quality of the line by itself; this can again be interpreted as a further manifestation of the reflection of the context on constituent elements.

Generally speaking, if we know the context of a certain element, we see the element in terms of and under the influence of the whole, although we are apt to think that the singularity, i.e. the element is a bearer of the overall effect. The lower the singularity is located, the more direct is our contact with it and, although we relate the total effect of superstructure to it, we mistakenly want to assign the value of the overall effect to it.

In other words, what we concretely perceive in a particular work, is always just an element. All the other configurations created on the basis of the relationships among elements are not perceivable directly but only through a mediator. The titian red is thus a contextual value which is wrongly ascribed to the local value. It is our impression that we listen to music directly in tones but music cannot be heard directly.

Our cognition and creation of forms are orientated towards something that is generally denoted as meaning. Meaning is a higher sense with which sensuous shapes are associated, a higher connection that addresses the contents of our consciousness and our life experience, which is that which overwhelms sensuality, which is concretized in our consciousness at a universal level, which universalizes the sensuous contact and identifies it with the wider contents of consciousness.

Figurative art achieved an importance standing above the sensuous shape through its identification with a particular object (if it can be addressed by media). The bearer of the meaning in literature is language with its own means; through which a particular course or certain factual connection creating the basis of further elaboration is exposed. Music is based on a kind of inner emotion aroused by motion and tension in association with real life feelings.

The higher order always corresponds to higher forms of the integration of ideas and represents a closer relation to life interests. Therefore it dominates the constel-

lations standing lower. The meaning dominates the effect of the sensuous form and as a conditioning factor relates it to its organizing level. If we observe a concrete object meaning in an abstract shape, the meaning begins to determine the character of the shape. The sensuous shape will change into the bearer of the meaning (for example, in painting the sensuous shape will change into the bearer of an object, an object shape, acquiring the function of the subject matter).

Components mentioned so far have not been artistic formations yet, it is only with respect to their final effect that they additionally acquire the reflected value of artistry, since we identify them as conditioning agents. Metamorphosis of the components – from basic sensuous shapes through complex sensuous shapes up to sensuous meaning-bearing configurations – does not exhaust the mechanism of artistic representation yet, since these means lack intentionality of the final effect.

Intention represents a unique form of the attitude to the domain of meanings which is addressed by artistic means and which will serve as another starting point (thematic domain of the fine arts, basic starting thematic material in music, events of the storyline indicated by words in literature). The attitude represents a link between the meaning and the content of imagination. If there is no possibility to formulate a directive how to join the exposed basic content of consciousness with the starting region through syntactic means, there remains only a modification of the exposed bearer of the meaning as an indirect syntactic means where some properties are stressed and some are added. By modifying a thematic shape in music, a variant arises that differs from its starting point. For instance, in painting a special sensuous connection can be promoted – something sensuously decorative – to the bearer of the meaning. In any case a contradiction arises, modification invokes in our consciousness something that is not directly associated with the area of meaning (what is not its property) creating thereby a possible, thinkable and new connection.

It is only the modified shape, i.e. contradiction, that can be really perceived. However, as soon as we find out that the modification addresses a certain real, psychological and justified connection, the original meaning acquires in its modified form an accent of inventiveness, cognition that can be “read” from the relation of the two linked fields – meaning and its modification. This resulting double image thus becomes a homogeneous object levelling off the contradiction in higher quality. Another metamorphosis of means transcending to higher value, denoted as a synthetic shape, takes place. The synthetic shape is euphoria, a child of the spirit, it cannot be read directly from the work but it emerges as a synthesis in our consciousness.

CATEGORY OF CONTENT

The highest level, to which the means of a work of art transcend, is a synthesis of the meaning and predicative area, a synthetic shape also including an intended effect.

The synthetic shape is a functional value of the conditioning means and represents the category of meaning. Modifying predicative interventions are incorporated as constituents – like the original meaning of the thematic area – into the meaning of the final effect, they become its bearers. An understanding of the sense and aim is a necessary precondition of final synthesis (synthetic shape). This understanding verifies the motives for modifications of the original area of meanings indicated by the means and is the basis of contradictory domains. Art is created in consciousness, its intention cannot be “read” from the means by direct contact with them. The synthesis mentioned does not occur in the means themselves but in the consciousness of the perceiving subject.

The definition of the category of content requires an indispensable factor, namely emotional resonance. The analysis of artistic means showed that formation of the content effect is also understandable without taking emotions into account. Art cannot be understood as an exclusively emotional matter. In spite of this, art without emotional reaction is unthinkable. Emotionality represents even a substantial applied value of art. Emotional effect cannot be, however, separated from its conditioning sources. The value of emotional resonance of a work of art is conditioned by its association with the evoking courses of consciousness, thought. This association is a determining value of the character of emotional resonance.

Emotional resonance drawn from a work of art can to a certain extent be universalized, become independent, and can also be reflected on the objects of thought; the link between the work and its echo remains, however, a determining agent of the quality of emotional response.

Emotionality is thus a co-factor which should be added to content category and which evokes art only indirectly. Emotionality cannot be invoked directly. Its quality depends on the procedures that determine it. In art the understanding identification of the intended final idea is most sophisticated and is accompanied by emotional resonance as part of the resulting effect of the art. The idea is then formulated by joint influence of the means at all levels and the final result also contains amorphous and complex sensuous values. They create unity on contact with the work and are encompassed in emotional resonance as organic parts. Like the elementary means with their own values they condition the final effect; the final effect is also reflected at elementary levels.

A question concerning the category of form should be touched here. From the point of view of our analyses, form is nothing more than what conditions the content utterance. Form is not something to which the whole structure of the art work should conform whether a kind of rational rules or something else that is transferred from the domain of rational thought to art would be at issue (regulation of the course, principles of tectonics, etc.). From our generalizing aspect everything is conditioning by form and everything is conditioned by content. This is related to elementary levels, for instance the effect of sensuous form is a partial content, its shape relationships being partial formal relations. The final effect, that is content,

is conditioned and no longer conditioning if the content of art is understood within its grammatical-synthetic framework and not in its complex interaction at a social level as a secondary component and as a segment of further evolution, where content represents a conditioning element.

LOGIC IN ART

Coincidence is unmanaged causality. Everything has in principle its causes, even our behaviour. We do not mean belief in complete determinism but only relationship of cognition to its object. Human beings consider situations where they find certain causality to be rationally managed. Where they cannot find clear causality they speak about the random and irrational.

Many phenomena of artistic creation or art as a whole appear to be unexplicable through conceptual-logical thinking. In spite of this, art cannot be considered to be a product of coincidence in which nothing legitimate or comprehensible can be found.

Causality encompassed as a logical consequence in artistic representation can be seen in the transcendence of the value levels from the sensuous through that of form to the domain of meaning and to their negation at the level of a synthetic content utterance through a synthetic shape as a product of cognition.

The representation of an artistic idea is built on the mechanism of a communication medium that divides the idea into two different polarities, namely to what the artistic moment is associated and what is said about it. These two fields – whether they are formulated “all at once” or joined through a medium of conceptual language (artistic literature) – can always be differentiated, if not “mechanically”, at least essentially. This, however, is nothing more than the known relation between subject and predicate representing an image of joined visions in an implicit form. This relation represents thus the process of ideas regardless of its concrete medial form. The relation between subject and predicate is thus a special form of more general gifts of representation and communication of the processes of ideas and is also a basis of the syntax of artistic representation and communication.

If logic is understood as taking account of the laws of the fulfilment of normative postulates, a necessity, then we can also speak about logic in art. The criterion of logic is that respecting the postulates leads to expectation of a positive result in artistic representation. The fulfilment of canons is not an automatic guarantee of the result, which equally holds for the logic within the conceptual area.

What actually are these laws? Doubt on their existence is cast by the evolution of art itself; it shows that each new phase overcomes the necessities of the previous phase. The breach of principles of joining the chords in music, the violation of strict laws of scientific perspective or anatomy in painting confirm that the laws are not given absolutely but they are functional phenomena modified by their context.

The sense of the laws, their validity are always determined by connection. If norms are violated in the interest of a certain representational aim, they become invalid. The violation of the traditional rules of chord joining, obligatory in the period of Classicism and Romanticism, led, in Impressionism, to new goals. The manner of the realization of space binding from the period of Renaissance was liberated by Fauvists in favour of the return to the surface. The roles and norms of scientific perspective varied and its rules should be looked upon from the point of view of the results of representation. Also here the norms are valid; they are, however, a relative factor and their criteria always result from joint inner relationships of individual levels and relationships of conditioning levels towards the final result.

Now we would like to give some examples illustrating the question of logic in art; they should show which laws artistic creation should obey, their obedience grading or conditioning formation of the resulting value.

It follows from the representational syntax that representation has to make recognizable the polar, controversial areas of an artifact because of the possible creative reproductions of the creative process. The impossibility of decoding the bearer of meaning leads to the decomposition of artistic utterance; insufficient evaluating interventions lead again to the original meaning of the thematic component without submitting a valid result. In other words, in order to understand a work of art, cognizability contained in the valid product of a kind of double image is necessary. The absence of this postulate necessarily leads to the decomposition of syntax and a return to the thematic or sensuous level. Only meaning can be appraised. Modification of the sensuous shape does not lead to the level of higher meanings, the sensuous shape remains only a sensuous shape even after modification. The area of meanings represents a norm which, however, is subject to certain metamorphoses in the evolution of art. In the fine arts the area of meaning changes mainly through – as we have already said – losing its natural form close to object and is extended by stylistic investments. The method of appraisal becomes a norm of the domain of meaning through the contact of the creation with other works of the particular present and past since many representational interventions lose the value of novelty. They do not represent a function of appraisal any more and are perceived as properties of the area of meaning, the theme, being “objectified” and the thematic region extends its validity to a certain extent.

The area of meaning modified in this way including the results of evolution, becomes a new functional starting point replacing the object by its stylized form. It is the value of meaning itself that remains preserved and that can be creatively modified.

The style itself, or better the style position, represents a norm which, by means of reflection, assigns a functional value to its parts. The element has a different value in connection with a concrete stylistic context than outside it. The same thematic element has different meaning in baroque music than in the music of classicism. Stylistic norms differentiate the validity of its parts. The elements which do

not correspond to them are controversial and disturb the order of the system unless they extend the existing borders by artistic motivation.

Neoclassicist phenomenon of stylistic duality did not occur only in music but more often and to a greater extent in the fine arts. One should only realize how long was the continuation of ancient history preserved. A better defined assessment of ancient culture acquired in the 20th century new accents by applying a double outlook e.g. on Picasso's creations, like cameos or coins, in Meštrović's reappraisals of Michelangelo but also in the art of Maillol and Arkhipenko. The original stylistic area with its order is built into a new system standing above it, the efficiency of the first system being not repealed but as a subordinated functional norm serving other modifications which overcome the original stylistic area. The modifying interventions are thus related to this starting area, thus representing a dual functional meaning (as in music). The style embodies a norm, which has to be satisfied if a certain work should relate to it. This is also valid for intended stylistic discrepancy in music.

An interesting situation arises for instance in polyphony; its artistic effect is based on contradictions between the horizontal motion of individual lines and a constantly changing harmonic context. A controversial unity arises – the more independent the linear thematic shapes (which in spite of it create a unity of meanings), the greater is the artistic effect. The elimination of parallel fifths and octaves is usually explained by the fact that the movement of two voices in those intervals disturbs the principle of the independence of voices. The controversy of polyphony is also disturbed, when for instance lines do not create a constantly changing harmonic context step by step, but they only describe a rotating chord (pseudocounterpoint, heterophony). A logical solution would be precisely the independence of voices and their varying harmony. In practice, it is a specific musical intention that decides. (Here we spoke only about a principle and its logic.)

In bitonality a dual context is usually at issue inside of which thematic shapes are bearers of the controversy of functional dissonance (Bartók: 5th string quartet, 5th part). Double order arises. In applying a variation principle, which is very important in music, it is the existence of an invariant element between two variants that is decisive. This linking element (mediant) creates continuance, varying regions determine heterogeneity of the contrast. The obligatory variation thus necessarily contains these two controversial moments; otherwise, extremely inconsistent heterogeneity or identity without contrasts would arise.

A mediant represents a common segment between two different systems. It also exists between the domain of meaning (theme) and modifying interventions if both domains implicitly pass one into another. The field that both systems share can thus be considered to be a mediant. It is between the two polar controversial intentional domains without controversy in themselves until the level of the mediant passes into one of them.

The use of strict forms in music (canon, passacaglia, fugue) is based on the application of the two order systems: rational and specifically musical. They are het-

erogeneous and require realization of controversial principles. A binding solution is only possible when such procedures are found that do not disturb rational arranging principle and do not negate the principles of musical language. The implementation of the concrete bonds of a particular musical style is a logical procedure by itself.

Similar phenomena are also found in other kinds of art, for instance in poetry. Verse and rhyme represent rational systems which are not a priori in accord with the course of utterance but request solution suitable for both postulates.

The fine arts also comprise canons which are to be respected; for example, the principle of the reduction level, the logic of which eliminates all other foreign dimensions (the fragrance of flowers in still life with flowers), the principle of material authenticity, both in painting and in sculpture (watercolour, oil, marble, wood, bronze). The emphasis on the peculiarity of the material often represents a factor gradating effect and controversial to the order of a work of art. If the work satisfies the controversial demands, the value of representation gradates – for instance, annealing of wood, that is introduced in woodcarving into pictorial context (Nolde). It appears that the idea springs from the material and that it was discovered in the material itself. We meet the same phenomenon which led in the opposite direction in small sculptures by Henry Moore: they resemble ellipsoid river stones; the work conforms to the shapes and characteristics of the material to make one believe that the artistic idea was created by nature.

A special case of the existence of controversial unities are two parallel processes, e.g. of music and word, musical pantomime, music and dance, programme music, illustration, poetry together with painting in Chinese and Japanese art.

We do not want to deal with all these possibilities but let us pay attention at least to the most frequent case: vocal music. Poetry and music are processual arts, which enable joint coordination of processes. In addition to dance and music it is probably the oldest form of coordination in art. We shall point to crucial factors associated with the phenomenon of logic in art.

In the first place we should recall that each of the two forms has its own content. It cannot be argued that the poetic content of the text is the content of music or the content as a whole (for instance of a song). Coordination means a linking of heterogeneous processes with their own contents and proceeds rather on the basis of the character approximation of both contents. The dominance of media can thereby oscillate from one segment to another (aria, recitative). When we speak of the overall effect, the content of one process can never be replaced by another since the content of the music cannot be replaced by the literary content and vice versa. In spite of coordination, the contents remain alien to one another, although their overall effect as a corresponding joint effect will level off this discrepancy in our consciousness.

If we speak about a logical element in art, we unintentionally speak about becoming aware of certain connections, which do not occur at any levels illuminated by consciousness.

An awareness of consciousness is probably one of the most characteristic traits of human reflection. It springs from imperfect cognition requiring corrections whose side product is relativization of the validity of the results of thought, that means separation of the reality from the perceived. This presents cognition as an independent process, non-identical with reality, showing the conscious and the thought as an entity incongruent with reality. Consciousness becomes a content of awareness; consciousness as one of the contents contains itself. This dual perspective of perception and thought is an important factor of evolution.

There is naturally only one thought in which parallel processes related one to another can be distinguished; figuratively speaking, performance and observing "critical" function.

A number of our activities proceed almost spontaneously, automatically without any evident conscious control. Artistic creation represents thinking in media which hardly can be transmitted to conceptual medium. The nature of critical thought is closer to conceptual language since it is not included into the media of art even if thinking is related to it. It represents the process of ideas beyond artistic creation. It is not capable of direct involvement in a creative association or of replacing it. This does not deny the creativity of critical thought, it is, however, at the level of consciousness, from where it cannot interfere with a spontaneous process of artistic association as a co-determining factor. It is a foreign kind of thought to which great significance is assigned.

An awareness of the spontaneous processes otherwise hardly realized has, however, its negative sides; illumination of automatized processes, efforts to influence the course, can hinder the spontaneity of reactions. The more a piano player wants to control the playing mechanism, the more probable are erroneous procedures. We can see the goal of our artistic activities, but we cannot perform them in full consciousness (for instance through better understanding and managing of physiological determinants of one's own activities) and the more we try, the less successful we are.

Critical thought played a significant role in art in gradating the value of the artifact, updating or deepening the products of creation. Replacement of creation by critical thought has always led, however, to the states of crisis. Dissatisfaction and pretension turns to critical thought in the hope of gaining fruitful impulses.

Critical thought damps down, interferes with, even paralyzes spontaneous reaction of artistic accumulation of visions and the crisis culminates in its efforts at a complete replacement of spontaneous thought with critical thought. Critical thought can be creative at other levels but never at an immanently artistic level. The result is preponderance of speculation, something called 'Hirnmusik' in German, which means sterility at a specifically artistic level. Art itself becomes criticism (Thomas Mann: *Doctor Faustus*) and loses its character.

Since the dominance of the critical thought in the 20th century is (maybe a necessary) evolutionary feature, the consequences described here are obvious. We can-

not say that art eliminates thought but its level of reflection cannot be replaced by critical thought if doubt should not be cast on art itself. Is not just this substitution one of the potential causes of the destruction of art prophesied by Hegel?

Art is a standing picture in changing times. It remains unchanged, entering, however, new connections, which modify their proportions by emphasizing different features or by shifting its centre of gravity. We are able to adapt to art and live within its dimensions which are, however, still a component of our human universe. Art is human, even too human, it is a result of the actual insistence on this anthropomorphism. An impetus of the search for or formation of art was not brought either by great epochs or by the epochs when muses were silent, but it was life itself in all its positions that was the reason for our inclination to art since art has always belonged simultaneously to both the inner and outer world. It is between reality and man, and is – as Cézanne spoke figuratively – a harmony parallel to nature. It cognizes matters in connection with us, recognizes in them something that which we are and grants an accent of human knowledge on the phenomena touched by art; the relationship between art and phenomena is thus extended by ourselves and human subjectivity. Things stop being simple objects through art and acquire subjectivity related to us. If art cognizes, it does not recognize either object or subject as such, but primarily relationship between these polarities conveying thus a look at our human world. The foundations of our consciousness are pragmatic and can hardly enable us to recognize the basic causality of life and its milieu; consciousness recognizes only the last and nearest consequences.

It is our world that is touched by art, whether it is being or appearing. It interprets it through the eyes that are turned into our being; although it touches its boundaries without knowing what is hidden behind them.

Art introduces questions into our being, full of anxiety and changes them into the joy of life.

A question remains whether our exigencies and wishes are we ourselves, whether desire to satisfy them does not serve just ourselves, whether it does not serve the interests that overwhelm us, this satisfaction being transformed into obedience although we do all this for ourselves.

Art is a Faustian search for the joy of creativity. It looks for Schiller's clarity in one's own environment to shed light through us on the unknown. Art domesticates man in his life in a new manner in spite of his doubts about helping him to live deeper life. Art helps man acquire in love what does not belong to him, even what threatens him.