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CONCEPTUALIZATION OF REALITY PRESENTED IN CONTEMPORARY PAINTING ART BY DEAF PEOPLE*

Introduction: Analysing narratives allows us to learn about the way a narrator conceptualizes the world, including the world depicted in works of art. Examining the way narrative forms such as storytelling and description are constructed allows the researcher to draw conclusions about the narrator's perceptual and imaginative abilities and learn about his perspective on reality.

Research Aim: The aim of the presented research was to analyse the linguistic representation of the world presented in works of contemporary painting, revealed in stories created by deaf people.

Research Method: The analysis of the research results was conducted in the qualitative research paradigm and consisted of content analysis, in this case, analysis of one of the forms of narrative – stories created by three deaf people on the basis of two selected works of contemporary painting, one of which represents the figurative painting trend and the other abstract.

Results: The study allowed us to identify ways of creating narratives based on works of contemporary art and showed similarities and differences in both the structure of the story and the procedures for completing the structure of the story, depending on whether the recipient is dealing with a figurative or abstract image.

Conclusions: The study allowed us to identify ways of creating narratives based on works of contemporary art and showed similarities and differences in both the structure of the story and the procedures for completing the structure of the story, depending on whether the recipient is dealing with a figurative or abstract image.

Keywords: deaf people, linguistic conceptualization of reality, perception and linguistic interpretation of a painting

INTRODUCTION

An image, like any work of art, requires "concretisation" (Ingarden, 1970, p. 24), which can only be accomplished by the viewer seeking to understand it. According to Ingarden (1970, p. 161), every work of art contains "places of indeterminacy", creating a field of interpretation for the viewer.

It is known that the reading of the aesthetic values encoded in a work of art depends on the viewer. In Ingarden's (1958) theory, aesthetic values are treated as objective entities inherent immanently in the object and a specific attitude on the part of the interpreter is needed to perceive them (Niestorowicz & Szubielska, 2017). The work of art, according to Ingarden, has a multi-layered structure. The formal layer is revealed in the visual form of the work. It is sensually perceived by the viewer. The content layer of an artwork is its meaning, ideological meaning or the set of processes and events depicted in the work. The viewer must extract the content of the artwork from its form and construct it in his or her mind (Szubielska et al., 2018).

Reading the message that is a painting work, as Gołaszewska (1986) notes, depends on the mental capacity of the viewer, but also on his education. A professional viewer, who has knowledge and familiarity with aesthetics and knows the principles existing in the world of art, will view and value a work of art in a different way than a layman, unfamiliar with the visual language of art and dealing with it occasionally (Francuz, 2013; Gołaszewska, 1986; Ingarden, 1958; Popek, 1999, 2010). It is also important to emphasise the fact that each viewer will perceive the work through the prism of his or her own feelings and experiences.

Non-professional viewers, and as such the authors assumed to be hearing-impaired people who participate in research on the process of perception of paintings, become familiar with the language of art, thus broadening the range of perceptual areas of art that they are able to experience. Gołaszewska (1986) argues that the aesthetic experience transforms the aesthetic object into a work of art because it contains qualities that must be read accordingly. Ingarden (1958) goes even further in his theory, considering the aesthetic object as a phenomenon created by both the creator and the viewer. The reception of a painting thus contains an aesthetic and cognitive function, directed at the work of art (Szubielska et al., 2016).

The flow and structure of the aesthetic experience will also be influenced by the type of artwork the viewer encounters (Gołaszewska, 1986). In the case of paintings, we are faced with a twofold situation. Namely, if we consider figurative painting it will be much easier for the viewer to grasp the content of the painting and thus easier to understand it, in other words, easier to make a linguistic representation of the content presented in it. He or she can refer to life experiences or literature when making a concrete representation. The situation is completely different when it comes to abstract painting, in which, as Ingarden (1970, p. 187) puts it, "nothing can be seen", because these paintings are often devoid of a subject or even any de-

picted object and can cause the so-called "aesthetic shock" which results from the clash between the viewer's preferences and the "avant-garde efforts of the artist" (Gołaszewska, 1986, p. 100). As Gołaszewska (1986) assumes, certainly classical art is a safer area, protecting the viewer from the "terrifying new art".

The viewer's encounter with a work of art is thus an act or process of cognition in which the quest to understand what is represented in that work is realised. Cognition, on the other hand, which, according to the assumptions of cognitive grammar is part of human experiencing and, which is subject to the processes of perception and somatic experience, is inextricably linked to language (Langacker, 2009). Contemporary linguistics builds on the idea that language actively participates in the process of cognition and that it reveals itself already at the stage of sensory cognition: it intellectualises cognition and objectifies it. The objectification of sensation, in turn, frees the individual from his or her unique acts of perception in favour of intersubjective conceptualization (Grabias, 2019). It is language that allows the individual to classify and organise the "raw cognitive data" (Whorf, 2002, p. 135) acquired through sensory experience and enables the formation of a particular image of the world, either the real world or an possible or impossible alternative world (Hintikka, 2014). The content of the image provides the perceiver with the data to make a linguistic conceptualisation of the world depicted in it. According to Hintikka (2014), what a person perceives is subjected to "perceptual identification between the worlds" (p. 143) and acts of perception are directed towards specific, perceived objects, in other words, individuals equipped with specific properties.

Recognising the process of conceptualisation taking place in the mind of the viewer of painting is possible by analysing the narrative that he or she creates which is "a projection of the narrator's experiences" (Grabias, 2021, p. 18) but also an expression of the narrator's imaginative abilities (Langacker, 2009). It is in the narrative that the perception and interpretation of the content presented in the work is revealed. The structure of a narrative statement can take the form of a story or a description. In the former case, the narrator captures the perceived phenomena from the perspective of temporal succession, while in the latter, the point of reference is space (Grabias, 2021).

On the one hand, emphasised by many philosophers (Gadamer, 2013; Herder, 1987; von Humboldt, 2013; Wittgenstein, 2012), psychologists (Bruner, 1978; Piaget, 1992; Wygotski, 1989) and linguists (Fauconnier & Turner, 2006; Sapir, 1978; Whorf, 2002), the strong link between language and the interpretation of reality and thus the construction of a world image, and, on the other hand, the specificity of the linguistic functioning of deaf people encourage research explorations focused on the conceptualisation of the world carried out by these people and expressed in language. Deaf people, i.e. those diagnosed with severe and profound hearing impairment (Szczepankowski, 1998), are an extremely di-

verse group in terms of time, degree, type of hearing impairment but above all the code used to communicate. Indeed, this is a group that includes people who use phonic language (the national language), sign language (PJM) and bilingual people who use both language codes to communicate. Referring to the concept of linguistic relativism, it should be hypothesised that deaf people's conceptualisation of reality will be determined by the type and level of language through which they learn and interpret the reality (Herder, 1987; Sapir, 1978; von Humboldt, 2013; Whorf, 2002).

The few research explorations on narrative construction of deaf people to date have mainly focused on the formation of these skills in children and adolescents (Arfé, 2015; Boons et al., 2013; Piştav Akmeşe & Acarlar, 2016; Teruggi & Gutiérrez-Cáceres, 2015; Van Deusen-Phillips et al., 2001; van Beijsterveldt & van Hell, 2009) and concerned the analysis of utterance structure at the macrolinguistic and microlinguistic level, not the linguistic conceptualisation of the world. The research presented below aims to initiate a new approach in the analysis of deaf people's narratives and thus to fill a gap in previous research explorations.

RESEARCH AIM AND QUESTION

The main objective of the research was to analyse the linguistic representation of the presented world in works of contemporary painting, as revealed in the narrative form created by deaf people, taking the form of a story. The above objective was assigned research problems formulated in the form of the following questions:

What form does the structure of the stories created by the surveyed deaf people take on the basis of works of contemporary painting art?

How do deaf respondents conceptualise the reality depicted in contemporary painting?

RESEARCH METHOD AND SAMPLE CHARACTERISTICS

In the present study a case study method was used (Stake, 2014) and the study was conducted in a qualitative paradigm involving content analysis of stories, i.e. textual analysis (Peräkyla, 2014), created by deaf people and based on contemporary paintings. The development of the results focuses on the approach proposed by Berelson (1952) which considers three aspects of content analysis. The first relates to the characteristics of the message, both in terms of content and form. The second focuses on the author of the message, insights into his or her intentions, psychological states, etc. The last aspect refers to the impact of the content of the

message on the audience. While in the first case the content is a category subject to description, in the last two cases it is treated not as something in itself, but as an indicator that makes it possible to infer, on the one hand, the author and, on the other, the reactions of the audience.

In the present article, the authors focus only on selected aspects of the analysis. The first of these concerns the form and content of the message. In this case, the structure and procedures of storytelling proposed by Labov (1972) and Grabias (2021) were used for the analysis. The second, on the other hand, focuses on the respondents' reactions as viewers of the paintings.

The presented results of the research are only a fragment of the project which assumes that the research will ultimately be conducted in two groups of people with hearing impairment: Group I will consist of (adolescents and adults) with severe and profound hearing impairment, for whom the main canal of communication is phonic language, Group II will consist of (adolescents and adults) with severe and profound hearing impairment, for whom the main canal of communication is sign language. Group III (control group) will be constituted by hearing people. The subject of the research, however, will be two forms of narration (description and story) created on the basis of four paintings, two of them representing the figurative painting and two of them the abstract painting. In this article, we present an analysis of the results obtained from three subjects from the first group. The subjects were diagnosed with a prelingual (Krakowiak, 2012) severe or profound hearing impairment (BIAP, 1996). This analysis concerns the narrative form created by the subjects which is a short story based on two paintings – Jerzy Nowosielski's *Street – Mannequins* [*Ulica – Manekiny*] and Ewa Niestorowicz's *Secret Spaces VII* [*Przestrzenie sekretne VII*].

One of the subjects was a woman (Narrative 1), 40 years old, with profound prelingual hearing loss (120 dB right ear / 95 dB left ear). The respondent has a university degree (therapeutic pedagogy with motor rehabilitation, in addition to postgraduate studies in surdopedagogy) and comes from a hearing family, uses a cochlear implant and a hearing aid (she has been using a hearing aid since she was 3 years old, she is fluent in phonic language, also declares a communicative ability to use Polish Sign Language (PJM), and does not visit museums or art galleries. The next one is a woman (Narrative 2), 24 years old, with significant prelingual hearing loss (80 dB right ear /85 dB left ear), student, comes from a deaf family, has two hearing aids since she was 5 years old, she is fluent in phonic language and does not visit museums and art galleries. The last respondent is a male (Narrative 3), 20 years old, with profound prelingual hearing loss since birth (90 dB), has a secondary education (computer graphic designer), comes from a hearing family, has used two hearing aids since age 2, he is fluent in phonic language, occasionally visits museums and art galleries.

DATA ANALYSIS PROCEDURE

The survey was conducted with each participant individually, in the presence of two researchers. The respondents' answers were recorded as audio files and then transcribed. The subjects were asked to compose a story whose characters or objects were depicted in the paintings. Reproductions of the paintings were presented to the subjects as high-resolution colour prints.

The stories created by the respondents, based on the content of two paintings, the first belonging to the figurative painting (*Street – Mannequins* by Jerzy Nowosielski) and the second to the abstract painting (*Secret Spaces VII* by Ewa Niestorowicz), were recorded as audio files. They were then transcribed. In line with the study, the elements of story structure were first identified: initiation, exposition, complication, resolution and coda. The initiation and exposition (Grabias, 2021) that make up the orientation (Labov, 1972) are the formulas that begin the story. They allow the audience to identify the time, place, the participants (characters) in the story and their actions or the situation in which they are entangled (Labov, 1972). In this part, the narrator should answer the questions: who, when, what, where? These formulations are usually in the form of a few sentences or sentence equivalents, constituting the introductory part.

The content was then analysed according to the procedures that fill out the structure of the story. The following elements were analysed: the situation of reference, i.e. the events perceived and included in the narrator's story; the narrative line, understood as a situation-determined arrangement of events, ordered according to the temporal sequence of cause and effect; the mental landscape, i.e. bringing the characters of the story to life by assigning them specific activities, describing their states and emotional reactions; the narrator and his/her place in the structure of the utterance, implicit or explicit (Grabias, 2021).

RESULTS

In order to answer the research questions posed relating to story structure, the individual elements of the narratives created by the subjects, based on the four paintings, were analysed.

First, the narratives created by the respondents, on the basis of the painting by Nowosielski – *Street – Mannequins* (Table 1) and then the painting by Niestorowicz – *Secret Spaces VII* (Table 2) will be quoted and analysed.

The first painting subjected to interpretation by the respondents was Nowosielski's work *Street – Mannequins*, depicting an urban landscape, which the author could admire from the windows of his studio in Łódź. This subject fascinated the artist in the 1950s. The artist gave his cityscapes metaphysical qualities, developing his own characteristic way of shaping space (Czerni, 2000).

The second painting, Niestorowicz's *Secret Spaces VII*, is a work of painting belonging to the broad trend of non-geometric abstraction. The artist juxtaposes the gestural painting of the foreground with the stable, calm composition of the background. In this painting we can find a whole range of artistic means, which the author manages by creating a game of opposites, a space , "undefined by concretes, with the power of mystery, a kind of mystery, in which a battle of opposites takes place" (Majewski, 2015, p. 10).

Table 1.

Summary of the story structure and the procedures for its completion for the stories created by the respondents based on the painting by Jerzy Nowosielski – Street – Mannequins

Story structure	Narrative 1	Narrative 2	Narrative 3
Initiation	*Street – Mannequins* by Jerzy Nowosielski		
	One day a woman comes along.	Let's say it's some autumn evening where there's just some sort of maybe celebration	It could be said here (it was so)
Exposition	I Reference situation 1a. Would like to dance with a gu... on a sunny .... not sunny 1b. A woman would like to talk to a guy and felt like dancing with him on the pavement. II Reference situation 2a. This scene is observed by a guy watching on the first floor from a window 2b. He is disappointed because the woman who is dancing with the guy on the pavement is his ex-girlfriend, because a few minutes ago they had a fight and broke up 3b. There was a lingerie clothing shop under the window of this observing guy	1 Reference situation 1a. And here is a group of friends getting together for some sort of party. 1b. They met in one of the buildings in the city 2 Reference situation 2a. And also on the other side as if in the same building on the first floor lives a man who was, let's say, dumped by a woman that day	1 Reference situation 1a. (...) that in front of the museum a man arguing with the woman about some minor details there ...[errr] [pause], here .. .[pause]

Exposition	III Reference situation 3a. A few minutes earlier, this woman before she was chosen by the guy, not that one, was observing this underwear where there was [pause] [errr] body 3b. This woman obser..., she was looking at these clothes IV Reference situation 4a. The man saw this woman, the one watching		
Complication	1c. The man did not agree because he did not want to dance with this woman, he chose another woman who was in love with her 4b. he asked her to dance (the woman watching the exhibition) and said what she would like to buy. What should I buy?	1c. At the end of the evening, a woman decided to go out for some air She was joined by a man and offered to go for a walk together 2b. So he sort of sees this couple, who sort of goes for a walk together, and just loses into a sort of reverie	Through this argument, a gentleman took an interest and looked out of the window
Resolution	1d. The woman was sad, walked away from the man and went home. 4c. The woman chose this underwear	2c. He wonders about the meaning of his relationship. What it should look like	1b. Well further on it could have happened that they may have split each in their own direction to cool off
Coda	1e. Walks up the stairs... (rejected woman) 4d. (...) and the guy bought. (he gifted the woman of his choice)	2c. And he remains in his reverie	I don't know what to say yet. That's it

Source: Authors' own study.

In the case of the painting *Street – Mannequins*, the subjects' introduction to the story situation took different forms. The author of Narrative 1 uses the phrase "one day" in her initiation formula, referring to an unspecified time in which the story she is telling will take place. She also introduces the character of one of the main female characters. She could appear to be a woman talking to a man in the foreground. In the narrative she creates, the formula of exposition is quite elaborate. This is because the situation outlined takes into account the volitional and emotional states of the characters depicted in the painting, which the author has

made the main characters of the story, thus delineating four situations of reference. It is only at this point that she allows the viewer to identify the individual characters, to attribute actions and emotions to them.

The author of Narrative 2, by formulating an assumption at the beginning – "let's say that" – points to the conventionality of the time in which the events take place, namely "some autumn evening", during which an unspecified holiday takes place. In the formula of the exposition, the author limited herself, on the one hand, to a mention of the situation, referring to the collective protagonist – a group of friends – and to the location of the events in the space of the city, and, on the other hand, concentrated on the figure of the man, who is not particularly prominent in the painting, but, as she suggests in the narrative, he will constitute one of the main characters of the story. Two situations of reference were thus distinguished in the exposition.

The least detail relating to the introduction of the viewer to the narrative is provided by the third participant in the study (Narrative 3), who initiates his statement with the laconic declaration "... it was like this...". In the exposition, the respondent placed the story in front of the museum, introduced the characters in the story and referred to the situation, emphasising the triviality of the ongoing argument between them.

The author of Narrative 1, in a formula of complication, resolution and coda, continues the thread of the man depicted in the foreground and the two women, one in the foreground who has become the man's object of interest and the other, the rejected one, who is a character in the background. What is omitted, however, is the thread of the man looking out of the window.

The author of Narrative 2, in the formula of complication, continues the threads concerning the two situations presented in the formula of exposition. She also introduces a new thread – that of the man, whom she did not mention earlier in her narrative and did not construct a situation of reference for him. Instead, in the resolution and coda, she focuses exclusively on the thread of the man looking out of the window, the secondary figure of the painting.

In the case of Narrative 3, the author, in the formula of complication, introduces a new character, a man who has taken an interest in the argument of the couple standing under his window, then in the solution returns to the thread of the man and woman arguing. In the code, he merely indicates that he has exhausted the theme of the story, without referring any further to its content.

Analysing the above stories in terms of the routing of the narrative line, it should be noted that in the first two cases it is delineated by more than one thread. At the same time, the author of Narrative 1 initially sets up the story by presenting four cause-and-effect relationships and then, in the formula of resolution and coda, continues with only two. As far as temporal succession is concerned, four threads are delineated in the story, arranged in a logical chronological sequence.

The first relates to the woman in the background who comes to the man to talk and dance with him, he rejects her, the woman leaves and goes up the stairs. The second relates to the man who is currently observing the scene between the man and the rejected woman and who has previously quarrelled and split up with his girlfriend. The third relates to the man in the foreground who has rejected a proposal from one of the women because another woman (the man's girlfriend from the window) has previously caught his eye, he then asks her to dance, asks her what he should buy her, buys it and bestows it on his chosen one. The fourth theme involves a woman who, before she started looking at the lingerie in the shop window, had an argument and split up with her partner, was then asked to dance, expressed her wish to buy lingerie, and finally was presented with a gift.

The author of Narrative 2 introduces two cause-and-effect situations and three plots ordered according to temporal succession. The first shows a chronology of events relating to a group of people who had previously arranged a meeting and then met "in one of the buildings of the city". The second refers to one of the women belonging to this group, who left the meeting, went out into the street "to get some air" and was later joined by a man and they went for a walk. The third theme concerns a man who looks out of the window and, influenced by the sight of the couple walking, falls into a reverie about his own relationship and persists in it.

The author of Narrative 3 includes one cause-and-effect relationship in his story concerning the man who looked out of the window after hearing the argument and one undefined temporal succession thread relating to the quarrelling couple, who may then have gone each in their own direction.

In Narrative 1, the author uses many verbs of state and movement and also uses terms denoting emotional states. The richness of such linguistic devices demonstrates skill in creating the mental landscape of the characters. Narrative 2 is somewhat poorer in terms of verbs of state and movement but what draws attention is the way in which the author of Narrative 2 describes the emotional state and gradation of feelings of the man looking out of the window (sees – sinks into thought – ponders – remains in thought).

The analysis concerning the person of the narrator also provides interesting information. In the first case, an implicit narrator introduces into the story – "One day..." , the role of the narrator is similarly presented in Narrative 3. The narrator is presented slightly differently in Narrative 2. The statement "Let's say..." suggests an explicit narrator who, by using the first person plural form, demonstrates an intention to involve the audience in the shared weaving of the story.

In the story created on the basis of the painting *Secret Spaces VII* by Niestorowicz, the author of Narrative 1 placed the story in time, narrowing down the unfolding events to one day of a mild winter. Then, in the formula of exposition, she detailed information about the characters, situations and events. In the structure, one reference situation related to the couple's behaviour can be distinguished.

Table 2.
Summary of story structure and procedures for filling it in for the stories created by the respondents based on the painting by Ewa Niestorowicz – Secret Spaces VII

Story structure	Narrative 1	Narrative 2	Narrative 3
	Secret Spaces VII by Ewa Niestorowicz		
Initiation	[errr] One day, I mean one mild winter (...). It was a mild season	Let's say, for example, that a painter was trying to paint a picture of, say, some ocean, sea, or something like that, in the evening	(...) one day (...)
Exposition	1 reference situation 1a. (...) a couple was walking in the park and found a nice place to sit 1b. She decided to sit on a bench and enjoy the scenery as the sunset changed colour	So that's why there is such a smooth background here, which resembles some water and sky	There is a (...) boat, on a lake. Everything is calm
Complication	It is slowly setting, setting and then the intense sunset gives such a colour of orange, yellow, so mixed and ... [errr]	1. As if it was clear that he wasn't painting it all at once but just in certain stages 2. Somewhere at a certain stage of painting this picture, he sort of doubted himself that he was not able to render all the beauty of the landscape he saw, so he decided to sort of destroy the picture 3. He took out a little bit his emotions on it, his sadness, his anger at the fact that he was not able to create	Suddenly you can fall out of that boat
Resolution	1. I am looking at the river, here the sunset is reflecting and there everything looks beautiful connected to this sunset 2. From a distance you can see the trees as these trees look nice 3. There is a bit of snow on the trees	1. So he just with these paints that he had prepared to paint the ocean he started to throw on the canvas 2. I don't know probably [unclear] that kind of thing 3. And this red that was here was meant to paint the sunset	1. If someone doesn't know how to swim, he can drown, yes 2. He can drown, or he can bail out and jump into that boat and keep going 3. Well, see a beautiful sunset by the way

Coda	It all looks so beautiful that the couple can't stop admiring this beautiful landscape	This is the result of his frustration	Well, that would be enough

Source: Authors' own study.

The author of Narrative 2, by introducing an element of convention – "let's say that", did not specify either the time, using the phrase "once upon a time" or the protagonist: "a certain painter". Instead, she introduced slightly more elements to allow the listener to get an idea of the character's actions and the situation. In the exposition, however, while referring to the prevailing mood, she concentrated on the description of the painting, switching from the form of a story to that of a description of the painting that was to inspire the story. One situation of reference can be distinguished in the short story. The author of Narrative 3, in the formula of initiation, using the phrase "one day", placed the events in an unspecified time and then in the exposition referred to the place and set the mood of the story.

In Narrative 1, the formula of complication refers to the changes associated with the colours of the sunset, introducing a certain specific mood, triggered by visual impressions. The author uses an interesting procedure, shifting the focus from the characters to the impressions they may have of the sunset. As it turns out later, it refers not only to the characters in the story but also to the narrator, who changes from an implicit to an explicit – "I am looking...". This makes it seem as if the power of the image has caused that the story related from the position of a distanced narrator turns into an engaged narrative and the space of the image becomes a world of direct experience. Then, in the coda, she continues the narrative as an implicit narrator, referring to the emotions that the beauty of the landscape against the backdrop of the setting sun evoked in the characters.

The formula of complication in Narrative 2 introduces the viewer to the world of sensations of the protagonist-painter, whose self-doubt makes him decide to destroy the created work, which is accomplished in the formula of resolution. The information contained in the code relates to the content of the story, more precisely to the painter's emotions, and is an attempt to justify his behaviour.

In the formula of complication, the author of Narrative 3 begins to weave reflection hypothetical situations that might take place on the lake, departing from the narrative form; moreover, such a convention is also maintained in the resolution. In the coda, on the other hand, there is a conventional formula informing the viewer of the end of the narrative.

Turning to the analysis of the narrative line, it can be seen that in the case of the first two stories it is determined by a single situation of reference, and while in the second narrative it maintains a chronologically ordered, logical sequence of cause and effect, in Narrative 1 this structure is somewhat disrupted by the change in

the role of the narrator. The author of Narrative 3 has retained the ordered causal sequence, but has not maintained the conventions of the short story.

The realisation of the mental landscape in each of the stories is interesting. For the short story, the author of Narrative 1 has created a pair of characters who delight in the winter landscape during a walk together. These characters exist, as it were, outside the space of the painting, observing the landscape from the perspective of the viewer, in whom it evokes admiration, awe. A slightly different approach is taken by the author of Narrative 2, in which the protagonist is a painter creating a work of art. The painting that inspired the creation of the story remains a painting, the effect of the artist's activity. In this case, the protagonist of the story is also endowed with certain volitional and emotional states related to the creation of the artwork. The author's statements describing the artist's behaviour, which are symptoms of emotions (e.g. he started to throw – anger, helplessness), testify to the use of a more advanced narrative technique. The author of Narrative 3 dealt with the absence of elements referring to human figures in the painting in yet another way. After an introduction to the situation, referring to a boat sailing on the lake, he moves on to a narrative in which he uses an impersonal form, indicating that the potential protagonists could be on the boat and experiencing various hypothetical adventures and associated actions and emotions.

In all the narratives, the authors begin the story from the point of view of the implicit narrator, but only Narrative 2 consistently maintains this type of narration until the end. In Narrative 2, as mentioned earlier, the implicit narrator transforms into an explicit narrator in order to return again to the implicit narrator in the formula of coda. In Narrative 3, the author introduces the implicit narrator in the initiation and continues the story from this point of view in the exposition, while in the complication he begins to spin the story using the impersonal form of verbs, showing one of the possible solutions, thus jolting the viewer out of the atmosphere of the well-promising story.

DISCUSSION

The aim of this study was to analyse the linguistic representation of the presented world in works of contemporary painting, as revealed in the narrative form of the short story created by deaf people. The material obtained was analysed, firstly, in terms of the structure of the stories and, secondly, in terms of the way in which reality, as depicted in works of contemporary painting, is conceptualised in language.

Referring to the structure of the short story, it should be noted that in the story of each of the subjects studied it is possible to distinguish the elements characteristic of this form of narration, namely initiation, exposition, complication, resolution and coda (Grabias, 2021; Labov, 1972). As the analysis shows, the manner of

reality depicted in the work, we are referring to the figurative and abstract painting trend, did not differentiate the formal aspect of the linguistic interpretation created by the deaf audience, captured in the form of a response.

Interesting data are provided by a content analysis relating to the procedures used by the subjects to fill in the story structure, which becomes the basis for inferring their conceptualisation of the reality depicted in the paintings. It is not difficult to see that figurative painting, as opposed to abstract painting, motivated story authors to build stories with a more developed, multithreaded narrative line and thus to fill in the places of "underdetermination" more completely (Ingarden, 1970).

The way in which the subjects built a mental landscape by bringing characters to life through the attribution of certain activities, actions, volitional and emotional states to them should be considered extremely interesting. Each of the three subjects, while creating a story based on a figurative painting, placed the main characters in the reality depicted in the painting; in other words, the animated characters began to function in the space of the painting. Thus, one can risk saying that they created an alternative possible world (Hintikka, 2014), in which the protagonists are equipped with human properties, familiar to the authors from experience, and are involved in situations that are the result of the identification between worlds, made by the story authors (Hintikka, 2014) – the real world – the world of the painting. Slightly different, at least in the case of the authors of Narrative 1 and Narrative 2, is the way of plotting, not only the mental landscape, but also the creation of the space in which the protagonist of the story functions. In both cases, the protagonists function outside the space of painting, looking at it from the position of the observer.

This is particularly evident in Narrative 2, where the protagonist of the story – the painter – experiences a range of emotions during the creative process, accompanying him as he works on the painting. In Narrative 1, although the characters are inscribed in the reality depicted in the painting, they do not form an integral whole with it, as evidenced, for example, by the change of narrator. Only the author of Narrative 3, when beginning his story, places the potential protagonists and events in the space of the painting; unfortunately, he also does not continue the adopted narrative line. This raises the question of whether Ingarden (1970) was right when he claimed that in an abstract painting "nothing can be seen" (p. 187)? The subjects were, after all, able to create the world of the painting, to give it shape, to make it "concrete" (Ingarden, 1970, p. 24). It cannot be ruled out that the viewers, having at their disposal the "raw cognitive data" (Whorf, 2002, p. 135) available to sensory cognition, made a linguistic interpretation of them (Grabias, 2019), thus, giving meaning to abstract shapes.

CONCLUSION

The research results presented in this article open up a hitherto unexplored area, namely the perception of works of art by deaf and hard of hearing people in narrative terms. They also prove that the analysis of the form and content of narratives created by hearing impaired people is an extremely valuable source of knowledge concerning the way they conceptualise reality. The use of works of art as inspiration for the creation of stories and the creation of plausible worlds of the possible and the impossible provides rich material for gaining insight into the way in which hearing-impaired and deaf people see the world as revealed in language.

The authors' attempt to analyse the material obtained in terms of selected aspects does not exhaust the interpretative possibilities and is only an indication of the direction and space for deeper research into the linguistic conceptualisation of the world created by the author of a painting. It is a world containing "places of indeterminacy", which create unlimited interpretative possibilities for the viewer, which in turn provide invaluable material for the researcher to learn about the way in which the deaf and hard of hearing view reality, as revealed in language.

STUDY LIMITATIONS

It should be emphasised that the research shown in the publication is a case study. This undoubtedly constitutes a limitation of the research. The results obtained can therefore be seen as an outline of the issue concerning the subject matter undertaken. Despite the limitation of the research, it is possible to observe an extremely creative approach of the surveyed deaf people to the creation of a conceptualisation of reality, which is inspired by paintings that are quite difficult to perceive because they belong to contemporary art.

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KONCEPTUALIZACJA RZECZYWISTOŚCI PRZEDSTAWIONEJ W DZIEŁACH WSPÓŁCZESNEJ SZTUKI MALARSKIEJ PRZEZ OSOBY NIESŁYSZĄCE

Wprowadzenie: Analiza narracji umożliwia poznanie sposobu, w jaki narrator dokonuje konceptualizacji świata, również tego, przedstawionego w dziełach sztuki malarskiej. Badanie sposobu budowania takich form narracji, jak opowiadanie i opis pozwala wnioskować badaczowi o zdolnościach percepcyjnych i wyobrażeniowych narratora oraz poznać jego perspektywę widzenia rzeczywistości.

Cel badań: Celem badań była analiza językowej reprezentacji świata przedstawionego w dziełach współczesnej sztuki malarskiej ujawniająca się w tworzonych przez osoby niesłyszące opowiadaniach.

Metoda badań: Analiza wyników badań została przeprowadzona w paradygmacie badań jakościowych i polegała na analizie treści, w tym przypadku, analizie opowiadań utworzonych przez

trzy osoby niesłyszące na podstawie dwóch wybranych dzieł współczesnej sztuki malarskiej, z których jedno reprezentuje nurt malarstwa figuratywnego, a drugie abstrakcyjnego.

Wyniki: Badanie pozwoliło rozpoznać sposoby tworzenia narracji na podstawie dzieł sztuki współczesnej oraz pokazało podobieństwa i różnice zarówno w strukturze opowiadania, jak i procedurach wypełniających strukturę opowiadania w zależności od tego, czy odbiorca ma do czynienia z obrazem figuratywnym, czy abstrakcyjnym.

Wnioski: Badania uzupełnią ważny obszar wiedzy na temat percepcji sztuki oraz kreowania konceptualizacji rzeczywistości, której inspiracją pozostają współczesne dzieła malarskie.

Słowa kluczowe: osoby niesłyszące, językowa konceptualizacja rzeczywistości, percepcja i języ-kowa interpretacja dzieła sztuki malarskiej