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Biopoetic dynamics of new art: A cognitive study of Ortega y Gasset's innovative idea of social evolution

In this paper we will investigate the degree of online meaning structural emergence out of salient processes constructing HUMAN, ART and CULTURE as social concepts. We will scrutinize related ensuing Spanish lexicalizations that give new structure to those categories as innovatively used by the Spanish philosopher José Ortega y Gasset. We will focus on the analysis of the concept dehumanization as used in enunciations throughout the text of his highly influential Modernist essay *La deshumanización del arte* (1925).

A phenomenological and linguistic paradox, which was central to Ortega's innovative thought, will be approached here from a new Complex Cognitive Poetics perspective (Guerra 1992, 2011). This paradox claims that all human cultural activities, especially new art, lead to an elimination of proper human essence. Furthermore, even that process of dehumanization is hardly possible to be fulfilled due to a permanent presence of a human spectator.

Cognitive models from Idealized Cognitive Models (ICMs) to Conceptual Integration Models (CIMs) mapped onto particular linguistic structure from our corpus will contribute a new dynamicist vision of the emergent structurings (Prigogine & Stengers, 1984) of dehumanization in its avant-gard sociocultural context. We will map a basic metaphoric projection from a source domain of nature onto a target domain of art that endows new social meaning structure to HUMAN, ART and CULTURE.

Key words:

Complex Cognitive Poetics, Human, Culture, Art, Dehumanization, Ortega y Gasset

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