Rhetorical Construction of Visual Thinking

Aesthetic Study on the Generation Mechanism of Visual Metaphor

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Abstract—As a kind of spiritual product formed in the process of rhetorical construction of visual thinking, the premise of generation of visual metaphor is not only the inherent similarity or creating similarity of the various relationships between human and nature, i.e. formal attributes of visible things, but also "the invisible form that can make things visible in the depths of the world" (Foucault). Visual perception firstly transforms the information in the perceptual system into the "perceptual image" of vision. After imagination plays the function of similarity fusion, the comprehensive cognitive perception highlights and enhances the similarity between the information, and a visual metaphor is thus created. Because it only stays in the subject's brain at the level of visual thinking, without connection with certain time and space conditions, specific social and cultural factors, and image symbols, strictly speaking, it is only a possible process of the formation of visual metaphor. In the process of transformation from similarity fusion to similarity highlighting, if certain visual image is constructed with the language symbol, the "verbal image" of a literary text, or the graphical or visualized language — poetic metaphor can be generated; if the visual image is constructed with image symbol, the image rhetoric that is purely composed of visual elements — visual metaphor can be generated.

Keywords—visual metaphor; visual thinking; rhetorical construction; generation mechanism

I. INTRODUCTION

Since the construction function of vision was slowly understood and accepted by people, the boundaries[1] between vision and perception gradually loosed, and visual perception problem began to attract broad attention as a cognitive psychological phenomenon. Consistent with the viewpoint of attaching importance to the art language of basic visual attainment and analysis ability of artistic structure of Nelson Goodman, Arnheim further studied on the model that human use to handle visual information. Arnheim emphasizes that perception has the same cognitive function including generalization and abstraction as thinking, and can "carry out positive exploration and selection, grasp the essence, simplify, abstract, analyze, synthesize, complement, correct, compare, solve problems, combine, separate and make identification in certain background or context.[2] He believes that the thinking process of visual perception uses the relational mode of cognition that is associated with the thinking of right hemisphere, which focuses on the simultaneous structure of vision and thinking and its mood and emotional role in the process of social and cultural value.[3] Therefore, visual thinking is a kind of understanding to visual perception, namely the "rational function of visual organs when perceiving external objects and the great role played by visual image in general thinking activities".[4] It can be seen that discussion of this issue made by Arnheim is also a psychological interpretation of aesthetic intuition.

On the basis of the analysis of a large number of works of art, Susanne K. Langer made a clearer understanding of the problem: "As the product of thinking, visual art is metaphor for felt dimensions of experience in a broad sense."[5] That is, as a bridge between vision and thinking, perception is the basis of generation of metaphor in visual arts. In other words, visual thinking is the psychological motivation and important part of generation of visual metaphor.

This paper explores the generation mechanism of visual metaphor from the perspective of ontology of visual thinking. In nature it studies the way of human dealing with visual information by means of relational cognitive model, and metaphorically perceiving, experiencing, understanding, thinking and recognizing the world.

[1] Because the traditional philosophy, AND psychology argue that the three cognitive abilities of feeling, perception, and thinking transit from low to high gradually, and there are clear boundaries between the three. Until the late 18th century, philosophers and aesthetes still regard perception as a "low-level" understanding that is integral and comprehensively reflected to the objective stimulus and they think perception doesn't have the same high-level cognitive ability such as analysis, generalization, and abstraction as thinking. There is still an insurmountable gap between visual perception and thinking.

[2] (America) Rudolf Arnheim. Visual Thinking. Tr. Teng Shouyao. Sichuan People's Publishing House, 1998.

[3] Robert N. St. Clair. *Visual Metaphor, Cultural Knowledge, and the New Rhetoric*. Northern Arizona University, Flagstaff, Arizona, 2000, p.89.

[4] (America) Rudolf Arnheim. Visual Thinking-Preface of translator. Tr. Teng Shouyao. Sichuan People's Publishing House, pp. 17, 1998.

[5] Quoted from Hermione Feinstein. Art as Visual Metaphor. *Art Education*, Vol.38,No. 4,1985,p:26.

II. THE PREMISE OF GENERATION OF VISUAL METAPHOR: SIMILARITY OR CREATING SIMILARITY

Michel Foucault divides the similarity into four categories in terms of spatial position, repetition, relation, and strength of sympathy in The Order of Things, and points out that the four similarities "can let human know a lot of visible and invisible things and guide the art of surface things ": one, suitability (la convenienceia):" is a kind of similarity that is related to the space that presents the 'progressive' close form." It mainly refers to the space proximity between objects since adjacent space can link similar things together as a chain. Second, imitation (l 'aemulatio): "is a kind of "agreement" that is not bounded by the position, and can play a role in the distance statically." The basis of imitation is repetition, so a series of concentric circles that reflect and compete with each other can form. Third, analogy (l 'analogie): not only refers to the similarity between visible entity and the things themselves, but the similarity of more subtle of relationship, of which the basis is the relationship. Fourth, sympathy [6] (des sympathies): "stimulates the movement of things in the world due to the imposition of 'same' (le M ême) and even can make the most distant things get close to each other", so that boundaries and the individuality between objects will disappear, and everything will be equal to each other, of which the foundation is the power of sympathy. At the same time, sympathy and rejection lead to the contradictory movement that keeps things getting close and separated, generating all the form of similarities with dominant power.[7]

In fact, Foucault did not make a clear distinction between the four kinds of similarities when talking about them. For example, he argues that "imitation" and "suitability" overlap with "analogy", and "assimilation" generates "suitability", "imitation" and "analogy". The reason why there is such a cross-mixing phenomenon is that Foucault's classification criteria is not uniform on the surface while in essence he understands similarity from two angles: on the one hand, Foucault regards similarity as relationship, so basis of analogy is similar relationship, and therefore analogy becomes the superior type of suitability and imitation; on the other hand, he also regard similarity as a process of cognitive construction, so assimilation serving as a result becomes the high-level power that drive the other three similarities.

We think that the similarity of relationship is the foundation that includes the understanding and construction of all the similarities. From this point of view, the spatial position is a specific form of relationship, and the power of repetition or sympathy is the cognitive psychological motivation or method that promotes the formation of relationship. In other words, the discussion based on generation mechanism of visual metaphor should reinterpret Foucault's similarity analysis.

A. The Similarity as Attributes, Ontologies and Perceptual Structures

In general, similarity is the relationship attribute that human give all the existing things, of which the premise is the different patterns of natural things existing as living bodies (i.e., differences). When the human perceive, observe, and understand the world, they will take the comprehensive perception system such as time course, space position, life rhythm, emotional hints, psychological function and conceptual structure as references, generate the various relationships between people and nature "in the world", thus discovering the inherent similarity or creating similarity. Thus, similarity is both the formal attribute of visible things and the invisible form that makes things seem visible in the depths of the world.[8] (Foucault) — In the sense, similarity has the ontological nature. In other words, similarity is not only a property that people give natural existence, but also a form with ontological nature that is suspended between things and their visible objects in cognitive process of human.

In fact, when observing based on intellectual history, it can be found that the similarity problem has experienced a complex evolution process transforming from the philosophical ontology to aesthetics, especially metaphor research category, and working as a psychological perceptual structure mode.

First, the discussion of the similarity as ontology was derived from Plato's idea theory. The idea here includes both the outside form of the natural things and the inner form of the human and the whole world - the inner spirit paradigm of the evolution of the universe, which is the dialectical unity of the two.[9] This is the ontological connotation of similarity that classical philosophy elucidated. The similarity in this sense is equivalent to the "Tao" in Chinese philosophy and aesthetics.

Secondly, aesthetic hypothesis in the exploration and transitional period of similarity problem is Kant's "schema" theory. For Kant, schema is a process full of imagination that can match with the concept and its formation can create images. It can also be said that the schema is a "rule". For example, it can be used to synthesize a particular triangle image into a more abstract pattern: the triangular imagery schema not only exists in the mind, but also expresses the rule of imagining and combining the pure spacial image.[10] Thus, Kant's "schema is neither the concept of experience nor the image of things, but a conceptual perceptual structure, and the way, the principles and the functions of the subjective construction."[11]

[6] Mr. Mo Weimin translated the word "des sympathies" as "sympathia". In this paper, according to the link of this word in the context, the author believes "sympathy" is closer to the original intention of the writer.

[7] Michel Foucault. The Order of Things. Tr. Mo Wemin. Sanlian Bookstore, pp. 16-35, 2002.

[8] Michel Foucault. The Order of Things. Tr. Mo Wemin. Sanlian Bookstore, pp. 37, 2002.

[9] Zhao Xianzhang. Style and form. People's Literature Publishing House, pp. 11, 2004. ①

[10] Daniel W. Gleason. The Visual Experience of Image Metaphor: Cognitive Insights into Imagist Figures. *Poetics Today*, 30. 3. Cognitive Themes, 2009, p.436.

[11] Zhao Xianzhang. Style and form. People's Literature Publishing House, pp. 44-45, 2004.

Third, discovery of the similarity as perceptual structural took shape in modern psychology, which was manifested by the archetype theory of Jung and Northrop Frye. Jung argues that "prototype is a typical insight model, and whenever we meet a universally consistent and repetitive insight model, we are dealing with prototypes, whether it has a recognizable mythological nature and character or not."[12] Frye did not give the prototype a clear definition, but when he explained the literary works and analyzed the phase of the myth, he pointed out: "symbol in this phase is an exchangeable unit, so I call it the prototype: it is a typical or repetitive image. I use the prototype to refer to a symbol, which links a poem with another poem to help us unify and integrate our literary experience."[13] It can be seen that the similarity in the prototype of their discussion has distinct significance of empirical structural model.

Fourth, the similarity as perceptual structural model has been further developed in the linguistic theory that analyzes rhetoric metaphor combining cognition contemporarily, which mainly reflected as the "image schema" issue discussed by Lakoff and Johnson. Image schema is a dynamic model that gives us the coherence and structure of experience and appears repeatedly in the process of interaction and awareness between people and the surroundings.[14] This concept is derived from Kant's schema, but it is different because the image schema is no longer the way, principles and functions of the subject construction, but the dynamic, active structural model acquired by experience in the process of interplay and interaction between people and the world.

Thus, Plato's idea theory is the existence of concept based on the influence of philosophic thinking of ontology in ancient Greek; Kant's schema is the transcendental logic of the world constructed by the subject by means of combining sensibility and rationality after sublating the binary philosophy of subjectivity and objectivity; Jungle and Roger Frye's archetype is a kind of model with autonomous spirit; and Lakoff and Johnson's image schema is a dynamic cognitive model that human obtain by taking physical experience as a perceptive mode in the philosophical concept of experientialism.

The similarity in this article is a kind of unified aesthetics category, which not only starts from human being, to observes the attribute of the relationship between itself and other existence, but also is the ontology of the world including human, and the perceptual structural model formed by the interaction and interplay between the free and open body of human and the nature. Thus, when the visual organ process information and constructs the metaphor in terms of the relational cognitive model, what is the most important and obvious is the construal or construction of the similarity

relationship, and this similarity relationship can be expressed as natural attributes including the human being, the perceptual structure generated from the interplay between human and nature, and the ontology of the world including human beings.

B. *Fusion and Highlight of Similarity : from the Perceptual Image to the Visual Metaphor*

Similarity or similarity creating provides an effective structural model for human to observe and reflect the world by eyes. The similarity firstly shapes the "emotional image" by means of fusion, and then forms the visual metaphor in a prominent way. This process can be described as follows:

At first, when humans see a specific thing, the eyes will form a retinal image with the support and effect of neurophysiological system. The researchers examined the eyeballs taken from the eyes of humans and animals and found that "in the background of the retina, a little but very complete and faithful image of the world that the eyes viewed was reflected."[15] This phenomenon shows that what the vision initially receives and forms is only a specific image of thing, which can be called "retinal image."

Then, with the stimulation of this pure biologic image, visual perception can use a comprehensive perception system to mobilize factors such as emotion, experience, or cognition associated with the object stored in the brain, and constitute a new image different from the "retina image" under the fusion action of structural model of similarity or similarity creating. This new image, which is based on sensibility but sorted by thinking, is the image reconstructed by the subject's visual thinking, and imbued various emotions, wills, or cognition of people. In order to show the difference with the "retina image", we call this new image "sensuous image".

Finally, the comprehensive perception system of human will strengthen the specific emotions, wills or perceptions caused by the "sensuous image" by highlighting the function of a certain sense organ in specific space-time condition, thereby forming the "visual image" of cognition, understanding and emotion of things with a particular similarity. That is, achieving the characterization of the thing — namely constructing a "visual metaphor."

From the above analysis we can see that the "retina image" generates a "sensuous image" through the fusion of similarity and synthesis of human's perception experience, and "sensuous image" finally shapes the "visual metaphor" by sensing the emphasis and highlighting of a certain similarity of the subject.

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[12] Jung. Corpus of Rongge. Tr. Feng Chuan. Reform press, pp. 31, 1997.

[13] (Canada) Northrop Frye. Analysis of criticism. Tr. Chen Hui et al. Baihua Literature and Art Publishing House, pp. 99, 1998

[14] Johnson M.Preface. *The Body in the Mind: The Bodily Basis of Meaning, Imagination and Reason*, The University of Chicago Press, 1987,p. xiv.

[15] (America) Rudolf Arnheim. Visual Thinking-Preface of translator. Tr. Teng Shouyao. Sichuan People's Publishing House, pp. 18, 1998.
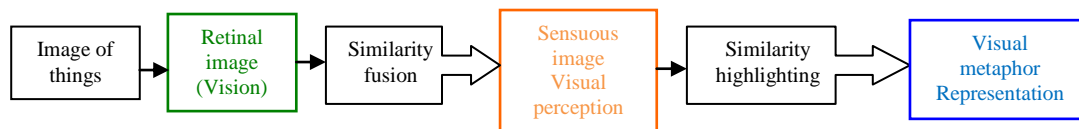
Fig. 1.   Construction process of visual metaphor.

From the perspective of traditional epistemology, the process of similarity transforming from fusion and highlighting to shaping the sensuous image and visual metaphor reflects the three levels that human perceive the worlds by visual organs: from the sensation, taking shape in the perception, and completing in characterization. Then, the formation of visual metaphor is a visual thinking from the visual, perception to the process of representation. Then, the formation of visual metaphor is a process of visual thinking transforming from vision, perception to representation. From the perspective of operational phases, this is also a process of the interaction among the three visual activities of vision, imagination, and composition (composition) three. [16] Based on this, it can be found that the creation and interpretation of metaphor are two processes with opposite directions and same nature through the observation of operation condition of visual thinking.

For the convenience of observation, we can present the construction process revealed by the above analysis - from the retinal image to sensuous image, and to visual metaphor as in "Fig. 1":

As can be seen from the figure, the sensuous image is the bridge connecting the retina image and visual metaphor. Anneheim also proved through a large number of facts that the unity between perception and thinking complete through the "sensuous image", which is the active grasp of visual thinking of the overall structural characteristics of its object.

The question that needs to answer next is that in the process of transforming vision to visual perception namely transforming retinal image to sensuous image, what stimulates and realizes the function of similarity fusion?

C. Imagination is the Ability of Similarity Fusion

Kant argues that "mental imagery is generated by the ability of the experience of reproductive imagination." [17] From the process of RH McGinagall's visual thinking, if observation is the function of vision, imagination is the function of visual perception as well as the ability to make similarity fusion to the materials provided by vision.

Of course, imagination has also undergone an evolutionary process at the epistemological level: "Kant prescribes a necessary function of transcendental imagination as the cognitive process with the subjective transcendental deductive logic - the ability to actively construct the empirical object. Heidegger, basing on the critique of the phenomenological approach, gives new value to transcendental imagination with the help of the temporal analysis of the origin: the combination of imagination is no longer as normative as the intellectual concept, and completely dependent on intellectual apperception, but it is completed by itself, and is the original strength that complete to go beyond itself. It not only constitutes the most initial conditions of consciousness of all the objects, but also is the essential reasons why human reason is hard to go beyond. "[18] That is to say, what is different from the productive transcendental imagination with relatively low-level cognitive function proposed by Kant, and even has more subversive significance of history of than before is: Heidegger further put forward the concept of pure imagination and treat it as a kind of ability that falls into the sensibility and intellectuality, and "at the same time 'form image' in the receiving (accepted) and creation (spontaneously). Thus it gives imagination an advanced intellectual cognitive ability. Not only that, Heidegger believes that pure imagination is a kind of original strength that can go beyond itself, as well as more sufficient expression of human nature with the function of free cognition of world. Based on this, the imagination as the ability of similarity fusion in this paper is based on Heidegger's theory.

On the other hand, when we see a tree, if we do not use imagination to activate any psychological factors to strengthen it, and the visual perception doesn't make any similarity fusion between it and associated image of any comprehensive perception system, the tree in our eyes is just an ordinary retinal image, instead of "sensuous image", let alone "visual metaphor".

And when the botanists pay attention to the genus of the trees, and the merchants fix their eyes upon the price of the trees, since their visual thinking respectively strengthen the tree's taxonomic significance and economic value, their visual perception highlight causal, logical , and rational similarity and a linear, temporal "logical symbol" — language is presented in the brain correspondingly, which forms "an analytical mode of cognition" led by the rationalism of print cultural said by Robert St. Clair. [19] Therefore, the retinal image of trees in their vision has nothing to do with "sensuous image", so it can not constitute the "visual metaphor."

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[16]   (America) R.H. MacKin. How to Improve the ability of Invention and Creativity—Visual Thinking Training. Tr. Wang Yuqiu et al. Dalian University of Technology Press, pp. 11, 1991.

[17]   (Germany) Kant. Critique of Pure Reason. Tr. Lan Wugong. Commercial Press, pp. 146, 1960.

[18]   Xie Youqian. From Transcendental Logic to existence—The Transcendence of Heidegger 's Imagination to Kant' s Imagination. Jiangsu Social Sciences, 2007 (5).

[19]   Robert N. St. Clair. Visual Metaphor, Cultural Knowledge, and the New Rhetoric. Northern Arizona University, Flagstaff, Arizona, 2000, p.92.

In fact, after the imagination playing the role of similarity fusion in various ways, not only the poetic rhetorical metaphor like "burning pine" and "thin ice night"[20] can be generated based on sensuous image, but also various forms of vision metaphor can form. For example, there are the visual metaphors that is used by gold admirers and optical centralism of intellectual history as the generalized cultural ideology and practice model and the visual metaphors with conceptual structures represented by Dushan's "spring"; of course, the most common and important examples are "ontological visual metaphor"[21] constructed by pure visual elements such as ancient Greek sculpture, Chinese landscape painting, Japanese Ukiyoe, film, television, advertising and various folk art.

The next question is, in the process where imagination promotes the transformation of sensuous image, how should the visual perception thinks can it eventually shape or generate a visual metaphor?

III. VISUAL METAPHOR IS THE PRODUCT OF HIGHLIGHTING OF SIMILARITY BETWEEN PERCEPTUAL FIELD AND NATURAL FIELD

If we extract the attribute of subject-object relation in social attributes and epistemology of concept of "field"[22]proposed by French sociologist Pierre Bourdieu, the "field" can be used as a basic concept of analysis of visual metaphor, namely the relational structure formed by the nature including human in the interaction, interplay and mutual restriction of various forces. Thus, we can call the natural existence including human "natural field", and call the functional configuration composed by comprehensive perceptive ability such as people's feelings, experience, and knowledge "perception field." The perceptual field is the world said by William James that is perceived and experienced from the perspective of human body by taking it as the storm center, the origin of the coordinates, or the core of experience. [23]

The perceptual field mobilizes human's comprehensive perceptive subject consciousness that ability, and

emphasizes that the human perception system is a free, open and integrated relationship structure, rather than the subject consciousness that entirely separate the sensibility, intellectuality and rationality, so this concept is different from the "apperception" [24] of Kant. The comprehensive perceptive ability in the perceptual field includes both the language thinking ability of integrating perception, imagination and concept, and the visual thinking ability composed of vision (observation), perception (imagination) and representation (composition), namely the thinking ability of emotional knowledge recognized and represented by the function of similarity fusion of imagination integrating the experience of various senses of human including vision, hearing, feeling, gustation, and smell.

In the process of visual thinking, it is embodies as: the information collected by perceptual system in natural field can generate "sensuous image" through the function of similarity fusion of visual perception is called the "ontology" or "source domain" of the visual metaphor; the form of "representation" generated by comprehensive perceptive ability of relational structure in "perceptual field" is the "metaphor" or "target domain" of visual metaphor. The two constitute the dual vision of visual metaphor. Thus, visual metaphor can be further described as the product of the similarity highlighting between "natural field" and "perceptual field" taking the formation of sensuous image as hub through the process of similarity strengthening of visual thinking. In other words, when the subject integrates the certain characteristics of the image, and sound and so on in the natural field with the certain sensory ability of mood, emotions, experiences, stereognosis, and consciousness and so on in the comprehensive perceptual field, and perceive, cognize or construct similarity in it, the tenor and the vehicle form the visual metaphors representing dual vision due to mutual mapping.

The generation process of the visual metaphor discussed in this paper is shown in "Fig. 2".

It can be seen that the function of similarity fusion of visual perception is the imagination and the function of similarity highlighting of visual thinking is the dynamic and active constructive ability of feeling and perception in the process of mutual perception and interaction between people and the world, or the ability to construct an image schema and make it into image. It should be noted that when similarity fusion transform to similarity highlighting and generate the visual metaphor, since there are two kinds of media — language symbols and image symbols, which all can be used as the carrier of realization, there are two possibilities for this conversion, or the final formation of the visual metaphor has two ways:

[20] Xiao Kaiyu. Qintai: "I go towards you in the night with thin ice.\ I am holding the deadlock and dead end\ it becomes a corridor, so I lost myself \ I come back with fragrance, Shanghai is as shy as harm.\ That I go towards you is not only like the birds flying into the forest, \ I am the person you are looking forward to. Quoted from Collection of Xiao Kaiyu: Here and Now, Henan university press, pp.298, 2008.

[21] In the specific visual artworks, the visual metaphor has different ways of presentation, and its tenor, vehicle and display media do not necessarily exist at the same time. When the dual vision of tenor and display media coincide and the whole figures of speech rely on tenor, it can generate ontological visual metaphor, which is the most common form of visual metaphor.

[22] The field is a system that is formed by adjusting and shaping of various objective forces (the way is much like magnetic field), which is a relationship configuration that is given a certain attraction. This kind of attraction is imposed on all the objects and actors that enter the field. See (France) Pierre Bourdieu, Wacquant. Practice and Reflection—Reflection on the Sociological Guidance. Tr. Li Kang, Li Meng. Central Compilation & Translation Press, pp.138, 2004.

[23] William James. *"The Experience of Activity", in Essays in Radical Empiricism*. Cambridge: Harvard University Press, 1976,p.86.

[24] "Apperception refers to the subject consciousness that integrates and unify the perception, imagination and concept, so that it is possible for messy perceptual experience to be cognized", see Zhao Xianzhang. Problems in the Study of the Relationship between Literature and Image. Jianghai Academic Journal, 2010 (1).
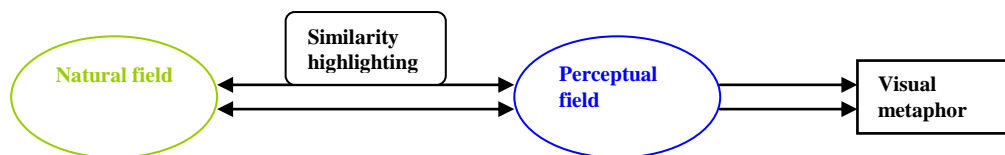
Fig. 2.   The generation process of the visual metaphor.

First, after the result of similarity fusion (sensuous image) goes through similarity highlighting and constructs a certain visual image with language symbol, namely the verbal icon in literature text proposed by new criticism theorist Wimsatt, it generate the visualized poetic metaphor of language.

On the basis of combing the above researches, a contemporary scholar Daniel W. Gleason, puts forward the concept of "image metaphor" linking sensuous image and metaphor, and holds that image metaphor not only have cognitive but also have the similarity of shape, which is the metaphor connecting the cognitive subject, object and language symbol. 25It can be seen that the image metaphor he discusses is the visual image realized by sensuous image in the text, namely the poetic metaphor. It can be seen that "sensuous image" stored in the brain not only is a visual image, but also has cognitive construction ability, which promotes visual thinking to play the role of similarity highlighting to complete the conversion from sensuous image or psychological image to the visual metaphor. And the similarity highlighting of language composition makes the verbellcon or visualized language appear as poetic metaphor in the literary text. Because similarity has both attributive character and ontological and perceptual structure, the poetic metaphor has both form similarity and cognitive function.

Second, when the result of imagination playing its function of similarity fusion (sensuous image) is affected by the similarity highlighting of visual thinking, it draws the visual image with image symbol and form the visual metaphor that is purely composed of visual elements.

From the above two approaches of transformation from similarity fusion to similarity highlighting, it can be seen that the poetic metaphor and the visual metaphor are the drawing form of two different symbols of the same image namely sensuous image, so both of them have the formal similarity and cognitive function. The cognitive function of visual metaphor is embodied in the recognition, construction and strengthening of similarity, including the function of similarity fusion of imagination and the function of similarity highlighting of visual thinking, of which the root is that there is obvious similarity attribute in human and natural existence, and people have the ability to interact and interplay with the nature to generate a certain perceptual structure model (image schema), thus presenting invisible similarity. At the same time, this is also the reason why visual metaphor has conceptual structure congenitally. It can be seen that it is because of the combing, construction and promotion of

sensuous image and image schema that the tenor and vehicle or the source domain and the target domain can be established, and the mapping from the former to the latter can occur, so the visual metaphor can be eventually formed.

Based on the existing research, we can divide the sensuous image into three kinds according to the different existence forms: First is the "sensuous image" (i.e., mental image) generated by the function of similarity fusion of imagination. Second is the visualized poetic metaphor of the language generated by the reversal of the language symbol and the drawing of certain visual image after the similarity highlighting of sensuous image, namely the sensuous image in the language text. It is the verbellcon of Wimsatt from the perspective of the image formed by language, and it is also the language image that can reintroduce into the mind. From the perspective of language that can form image, it is a visualized language. The role of poetic metaphor in language text is to promote "the language symbol break away from its real orbit and slide to the virtual space - the world of poetry, literature and the whole language art generated from the virtual world painted by 'Verbellcon'."[26] Third, after function of similarity highlighting of the sensuous image stored in the brain is exerted by visual thinking, the visual image constituted by the visual elements in the image text is generated by reversion and abstraction of image symbol and configuration of spatial media, namely visual metaphor.

IV.   CONCLUSION

It can be seen that the poetic metaphor in language text and the visual metaphor in image text are a pair of homologous bodies, which are all derived from the sensuous image generated by the visual perception playing the role of similarity fusion of imagination. Because the similarity has the characteristics of attributes, perceptual structure and ontology, the sensuous image has not only the formal similarity but also certain cognitive function. This makes the poetic metaphor and visual metaphor generated by the function of similarity highlighting of the visual thinking from the sensuous image show not only the rich iconic characteristic but also the abstract connotation. Therefore, the sensuous image has always been the focus of discussion in aesthetics, literary criticism, psychology and philosophy.

So far, visual metaphor still remains at the level of visual thinking in the brain of subject, without connection to specific time and space conditions, specific social and cultural factors, and image symbols and so on, so strictly speaking, it is the possibility of formation of a visual

25   Daniel W. Gleason.The Visual Experience of Image Metaphor: Cognitive Insights into Imagist Figures. Poetics Today, 30. 3, Cognitive Themes (2009): 423-470.

26   Zhao Xianzhang. Notional reference and empty reference of the Figure language Symbols—a New View on the Relationship between Literature and image. Literary Review, 2012 (2)

metaphor, namely the possibility of rhetoric construction of visual thinking.

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