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## **INTERMEDIALITY AND EKPHRASIS IN MODERN LITERARY STUDIES**

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### **ABSTRACT**

*This work is devoted to the study of the relations of the pictorial semiotic system with the literary text as an intermediate phenomenon and the techniques of painting as a means of organizing the text in prose. The author examines the formation and modern interpretation of new literary terms.*

**Keywords:** *intermediality, ekphrasis, semiotics, art, narrative, image, painting.*

### **ZAMONAVIY ADABIYOTSHUNOSLIKDA INTERMEDIALLIK VA EKFRASIS**

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### **ANNOTATSIYA**

*Bu maqola tasviriy semiotik tizimning adabiy matn bilan intermedial hodisa va rasm texnikasi sifatida Nasr matnini tashkil qilish vositasi sifatida munosabatlarini o'rganishga bag'ishlangan. Muallif yangi adabiy atamalarning shakllanishi va zamonaviy talqinini ko'rib chiqadi.*

**Kalit so'zlar:** *intermediallik, ekfrasis, semiotika, san'at, hikoya, tasvir, rasm.*

### **ИНТЕРМЕДИАЛЬНОСТЬ И ЭКФРАСИС В СОВРЕМЕННОМ ЛИТЕРАТУРОВЕДЕНИИ**

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### **АННОТАЦИЯ**

*Данная работа посвящена исследованию отношений живописной семиотической системы с литературным текстом как интермедiallyму явлению и приёмов живописи как средству организации текста в прозе. Автор рассматривает становление и современную трактовку новых литературоведческих терминов.*

**Ключевые слова:** *интермедiallyность, экфрасис, семиотика, искусство, нарратив, образ, живопись.*

## **INTRODUCTION**

The issues of the presence of painting and other types of art in the text of a literary work, the relationship between these semiotic systems are among the most controversial in modern philology. This is due to the fact that in many ways the problem of developing an adequate methodology for analyzing such synthetic phenomena and phenomena has not yet been solved. At the same time, the visualization of modern culture acutely determines the need to develop such a methodology in the humanities.

In the literary studies of recent decades, one can note a surge of scientific interest in the concept of "intermediality", as evidenced by the interest in the problems of communication of various types of arts [2, 115]. The term "intermediality" appeared at the beginning of the XIX century. It was first mentioned by S. Coleridge (intermediate - narrative functions of allegory). In 1965, D. Higgins "resurrected" this concept (intermedia is a conceptual fusion of several media, i.e. different types of art). In modern science, the term "intermediality" (English inter + media/art = intermedia / interart) was introduced in 1983. the Austrian literary critic O.A. Hansen-Levet [3, 11], and to date, several intermediate typologies have been developed, among which is the "literary-pictorial" classification proposed by him (based on the material of the Russian avant-garde) [4].

## **DISCUSSION AND RESULTS**

A.Y. Timashkov defined "intermediality" as "certain interactions arising between the media"[6, 42-43]. At the same time, he interprets the whole theory of intermediality as "the application of the conceptual and methodological basis of the theory of intertextuality to the study of the problems of synthesis and interaction of arts"[7]. The researcher notes that according to the theory of intermediality, signs intersecting in the text "can be expressed not only by words, but also by any other element of the artistic form - sound, color, volume, etc.". This means that with an intermediate approach, we are dealing with a system of communication relationships between signs of different artistic nature. Within the framework of the intermediate approach to text analysis, structural and formal approaches can be conditionally distinguished. The structural approach reveals the system of interaction of communication of various sign systems (visual-pictorial and verbal), and the formal approach focuses on the formal phenomena of such relationships. The main technique by which the synthesis of literature and fine art is achieved is ekphrasis. Ekphrasis allows you to better understand the specifics of the author's vision and subject

imagery, to complement the picture of the world created in the work and visualize the objects described. In modern science, a fairly broad definition of the ecphrastic phenomenon is proposed. The most complete and comprehensive understanding of this concept is presented in the collection of works of the Lausanne Symposium "Ecphrasis in Russian Literature" (2002), which marked the beginning of the study of ecphrasis as a theoretical problem in Russian science, as well as in the collection "Theory and History of Ecphrasis: results and prospects of study" (2018), published following the results of the conference, timed to the 15th anniversary of the release of the first collection.

Researcher L. Geller suggests calling "ekphrasis" - "any reproduction of one art by means of another." At the same time, the researcher notes that ecphrasis is "not exclusively, but first of all, a recording of the sequence of eye movements and visual impressions. This is an iconic (in the sense that C.E. Pierce gave this word) image not of a painting, but of a vision, a comprehension of a painting." Thus, L. Geller calls ecphrastic verbal descriptions not only of "frozen" objects in space, but also of "temporary" ones (cinema, dance, singing, music). Within literary works, ekphrasis is a rhetorical-narratological technique of detaining an action, a retreat, which consists in a live image of some artistic object.

A stricter definition of pictorial ecphrasis is given by N.G. Morozova: "Pictorial ecphrasis is a description of a fictional or real work of pictorial art included in the narrative structure of a literary text, or in the structure of epistolary and journalistic works, performing various functions in them determined by the author's goals and objectives." A.V. Markov in the book "Poetry before and after ekphrasis" (2016) says that ekphrasis is primarily something "alive", i.e. a "living state", as well as the "unfolding" of paintings and scenes.

Hungarian literary critic J. Kheteni, in turn, expanding the boundaries of the concept, goes even further and by "ekphrasis" already understands "the use of an image in a text, that is, a verbal image of an image." According to the researcher, ekphrasis conveys the visual in the literature, she notes that from this point of view it is "a technique by which a word loses its field of unambiguity, going beyond the limits of direct understanding." Thus, with the help of an ecphrastic technique, the author creates another fictional-artistic reality by means of structural elements of one reality.

S.N. Zenkin in the article "New figures. Notes on Theory" (2002) understands by ekphrasis rhetorical figures representing the description of visual objects. The researcher formulates the following definition: "Ecphrasis is a kind of verbal and

creative "digitization" of a continuous image: I am pictorial, musical, theatrical, etc." According to M. Rubins, ekphrasis is not a genre, but "thematic material adapted to the tasks of any genre." From this point of view, in the Russian culture of the late XIX - early XX century, a special place is occupied by the problem of literary impressionism. His appearance E.M. Evnina connects with the latest achievements of psychology, which has deepened the study of hidden subconscious processes, fluidity and rapid change of human moods. It is the mood, understood in its impressionistic interpretation, that will become one of the main concepts in the aesthetics of Russian symbolism.

### **CONCLUSION**

Along with this, the idea is also expressed that ekphrasis "demonstrates the expansion of the communicative potential and meaningful possibilities of the genre." Such an understanding of the ekphrastic phenomenon gives the right to understand it as a discourse (the organization of a visual narrative).

A large number of studies in modern literary studies are devoted to various aspects of the problem of understanding art and the possibilities of the literary word, the scope of which is significantly expanded when referring to other types of art.

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