

# EKPHRASIS COMPLEX AND ITS MAIN CHARACTERISTICS

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## ABSTRACT

*Ekphrasis is a description of artifacts, i. e. objects that are the human activities' product. In this research, ekphrasis complexes are analyzed, which are targeted at the description of one of the Ekphrasis varieties — paintings, as well as drawings, sketches, copies, and reproductions of paintings. In the course of research, the cognitive-psychological and verbal-psychological mechanisms of constructing ekphrasis and ekphrasis complex were considered in close cooperation, i. e. the description itself and the surrounding context that defines the corresponding referential situation. The conducted research made it possible to clarify and systematize the ways of various perceptual acts' verbalization, deepen the understanding of subject-object correlations in the process of contemplating works of art, and describe the specifics of reflecting the features of the artifacts' perception in a literary text.*

**Key-words:** *ekphrasis, artefacts, ekphrasis complex, subject-object correlations, a literary text.*

## INTRODUCTION

The phenomenon of ekphrasis is a kind of link between the verbal narrative and the fine art object, thus, ekphrasis is a text created at the junction of two different artistic systems, the characteristic feature of which is the performance of a descriptive function. The result of this implementation is the transfer of the emotional and stylistic components of the artistic image.

The descriptive power of ekphrasis promotes the better transmission of verbal information related to fine art works to the reader. Of particular interest is the emotional aspect of an artistic canvas perception by the perceptor, when the objects depicted on it acquire the ability to literally “come to life” on a lifeless canvas and effectively influence the surrounding people. Ekphrasis itself, which is responsible for the visual component's qualitative transmission along the route

“visual object — percept — text object — reader”, should, as it seems, have the same or as close to its impact as possible.

The ekphrasis complex includes not only ekphrasis description, i. e. the actual description of paintings, drawings, and sketches, but also all contexts associated with the painting or graphic image perception.

This research “blending” into the general system of works aimed at identifying the conceptual and semantic foundations of interaction between subject and object in the process of perception and the specifics of their refraction in LT, as well as in the works’ mainstream that reveals the interaction between various features of translation of some signs into others (in this case — iconic into verbal) gives a very topical significance to the current work.

**Methods of research.** The various methods and techniques were used in the process of research based on the general dialectical approach, such as the direct observation and selection method, the comparative method, the descriptive method, the contextual analysis method, the distributive-statistical analysis method, the transformational and comparative analysis method.

## 1.1 The Concept of Ekphrasis

The concept of ekphrasis and the history of the phenomenon denoted by this term were considered in detail by Freidenberg (1998) in her works: “In ekphrasis...,” — she noted, — “we have not a description of the nature itself, but a secondary description, a description of a thing already invented by one of the types of craft — something contextured, drawn, woven, glued. Ekphrasis is a description of a description” [17, p. 15–16].

Freidenberg (1998) emphasized that this type of description has its roots in some prehistoric times when pictography predated the appearance of verbal writing and reigned everywhere: “Ekphrasis is a very ancient description, a description of not yet a nature, but of a thing already “described” in a more archaic way, a thing drawn, woven, forged, elaborated” [17, p. 132].

The understanding of ekphrasis close to Freidenberg’s definition can be found in other researchers. So, Aryev (2003), who analyzed this phenomenon in the works of the poet Ivanov, defines ekphrasis as follows: “Ekphrasis is a verbal quotation from the painting” [4, p. 215].

The term ekphrasis in national linguistic and stylistic literature has been used to a limited extent until recently. The descriptive characteristics of this phenomenon were more often used: the verbal means of representing the image; the verbal code of painting; the verbal painting [8]. The term “ekphrasis” was more readily used by researchers of ancient literature and art [1; 17].

The “ekphrasis” term’s introduction and wider use were facilitated by some conferences that were held in the XX–XXI centuries, in particular the so-called Lausanne Symposium (2002), which gave an impetus to a new surge of interest to the analyzed phenomenon, while the participants of the mentioned Symposium actively used the term ekphrasis in their reports.

The report of Geller (2002), who has outlined the main ways and means for ekphrasis further study, can be considered truly programmatic. The researcher dwelled on such problematic issues as the ekphrasis term’s breadth degree, object’s image recoding features, etc. [7].

The reports of the “Icons — Texts — Icontexts” conference were equally interesting and informative; they were reflected in the corresponding collection of articles [20].

The understanding of the ekphrasis term is ambiguous itself. The first use of the ekphrasis term is attributed to the ancient Greek historian Dionysius of Halicarnassus (second half of the I century BC), who understood ekphrasis very broadly, or rather, as a description of any object of reality.

In modern scientific works on literary criticism, linguistics, and art history, this term is understood in different ways. For example, Heffernen (1993) defines ekphrasis as “a verbal representation of visual representation” [21] which reflects a very broad understanding of the term.

Other scientists (L. Geller, A. Losev, N. Braginskaya, M. Rubine, R. Bobryk) believe that the meaning of ekphrasis should be reduced to describing works of art. Thus, Geller (2002) understands ekphrasis as “a description of decorated objects and works of plastic arts” [7, p. 6].

Some researchers are trying to find common characteristics of diegesis and ekphrasis [19]. Morozova (2006) believes that ekphrasis is an intermediate link between description and narration [12].

It seems to us that ekphrasis is a kind of description, and not at an intermediate link. Ekphrasis does not contribute to the plot’s advancement — it does not have signs of diegesis.

The ekphrasis dynamics is not equivalent to the narrative dynamics. The ekphrasis dynamics has an internal nature, it shows itself within the ekphrasis context itself, while narrative dynamics has an external nature, it promotes the plot's movement.

Only when the picture is revived, the image, as a result of metamorphosis, transfers into the LT's diegetic space, turning the object of perception into an actant of action. Some issues of such a transformation are considered in the article by Shatin (2004) [19, p. 226–227].

It is also not possible for us to narrow the ekphrasis term for understanding it only as a stylistic device or a rhetorical figure, as some Western theorists do (R. Nordquist, R. Lanham), who at the same time rely on the well-known words of Aristotle (“Rhetoric”) (1978) about giving life to inanimate objects [2]. Note, however, that Aristotle did not use the ekphrasis term in relation to the phenomenon under consideration.

Georgy Ivanov is considered to be one of the most skillful masters of ekphrasis description in world literature. He wrote poems based on London and Leipzig colored engravings, paintings by Watteau, Lorrain, Gainsborough, the “Little Dutchmen”, and concerning domestic painters he chose those who worked with historical “gallant” subjects — Serov, Somov, Lansere. His “There are... in the lithographs of ancient masters” and “Again whitewash, sepia and soot...” have already become textbook examples in terms of ekphrasis.

Gogol has shown himself as a master of ekphrasis in his story “Portrait”, which gives several descriptions of portraits of secular aces, their stupid wives, and daughters. A terrible description of the usurer-devil's portrait, from time to time coming to life and leaving the frame of the canvas — his usual place of “living” is presented to the reader [29].

Edgar Poe, John Galsworthy, Agatha Christie, Arthur Conan Doyle, Iris Murdoch, Dan Brown, Somerset Maugham, Dan Fowles, Richard Aldington, and some other famous prose writers paid attention to ekphrasis description in English literature.

At first glance, ekphrasis description is a relevant component of texts that are devoted to the painters' work. And in many cases, they are actually there. For example, there are EDs in A. Murdoch's novel “The Sandcastle”, which has the fate of a young artist as its centerpiece [28]. In Huxley's novel “Crome Yellow” (1976) Gombauld one of the central characters is also an artist [26]. The appearance of both ekphrasis descriptions' paintings in their artistic and living space seems to be quite natural.

At the same time, despite the expectations, there is not a single full-fledged, detailed ekphrasis description in Maugham's novel “Of Human Bondage” [2005], although the focus

is on the fate of a person, the prototype of which was the famous artist Toulouse-Lautrec. Thus, ekphrasis descriptions are the optional, albeit an organic text element in novels and short stories devoted to the artists' life or the issues of painting.

Baeva (2007) is looking at the ekphrasis phenomenon from the intertextuality standpoint, calling descriptions of such spheres of art as theater, music, dance, and painting the "syncretic intertextuality" [5, p. 57].

The "intertextuality" term is also used in such researches; its author is the German scientist Otto Hansen-Löwe. He interprets "intertextuality" as the inclusion of texts from other semiotic systems in the fabric of the work of art text [16, p. 21–26].

When it comes to the intersection between verbal and non-verbal texts, Lotman (1984) uses a different term, "intersemioticity" [10, p. 11–23]. Finally, Arnold (1995) uses the "syncretic" term when he analyzes cases of interaction between elements of different semiotic systems [3, p. 55]. While recognizing the legitimacy of using all these terms, we want to emphasize that the mechanism of recoding, the transformation of elements of one code (visual) into another — verbal is the basis of ekphrasis.

We define ekphrasis quite broadly as a verbal representation of an artifact, i. e. any object that is the product of human activity. It can be a tool, a household item, as well as an art object.

In our thesis, we consider cases of a verbal description of only such objects of art that are called canvas paintings (pictures), as well as drawings, drafts, and sketches made on paper, glass, and other materials of natural and artificial origin. Thus, the focus is on only one kind of ekphrasis, namely graphic ekphrasis.

The peculiarity of ekphrasis lies in the fact that another sign system, the iconic one, is subject to verbalization. The iconic signs are verbalized, transformed into a verbal fabric, i. e. move to another code. The specificity of such transformation lies in the fact that a literary text does not set the task of achieving a complete sign match, i. e. quantitative equivalence (one iconic sign → one verbal sign), it is literally impossible [15].

The method of iconic signs' selection and their verbal representation completeness depends on many factors and, above all, on the artistic task that the author faces, and on the functions that ekphrasis must perform in a literary text.

Ekphrasis is impossible outside of a perceptual event. The perceptual event shows itself in three plans:

1) situational, which involves the interaction of the subject of perception with the object, and is the generative basis of perception;

2) apperceptive, which is a system of internal conditions for the successful perception of what is happening by the individual;

3) imaginary, which is associated with the phenomenon of perception [6].

The situational plan captures the combination of external conditions, or determinants of the perceptual phenomena emergence, functioning, and development. This plan usually receives verbalization in a literary text in the form of a frame structure that frames the pictorial information.

The apperceptive plan reveals the internal conditions of perception that characterize a certain state of the subject of perception (the observer). It also lends itself to verbalization to a sufficient extent and is explicated in a literary text by the corresponding lexico-semantic groups.

The imaginary plan emphasizes the originality and uniqueness of the perceived object's sensual image. And this aspect is fixed quite actively in the ekphrasis complex of a literary text in the form of the graphic line's description.

It is possible to say that all components of the perceptual event in various proportions are presented in the ekphrasis complex in the form of corresponding text segments or linguo-architectonic "nodes".

Actually, the individual (the observation subject) is not only given the external components of the observation object at any time but functional-objective meanings are revealed to him. This fully applies to the canvas painting.

We are talking about perceptual meaning, — the meaning of things perceived "here" and "now", i. e. things that in perceptology are called the actual perception object (APO). It is performed in a sensory form through a modal-qualitative or spatio-temporal dimension however, it can also be verbalized [9].

The information content, as if being intertwined from subject "nodes" that form a perceptual semantic network. The latter acts as the subject-semantic basis of perception [23].

APO is revealed to the subject as a core, a functional center of information content. In our case, this is a fine art work.

The actual subject, i. e. a canvas painting, a drawing, etc., exists in a system of potentially significant connections, properties, and relationships that make up the background.

Along with the core of information content, this allows distinguishing its periphery. The background properties are reflected in the real situation of perception in generalized, reduced, and distorted ways [6].

The latter is often described in a literary text with a sufficient degree of detail, resulting from specific artistic tasks, as well as the peculiarities of the work author's creative style.

The perceptual event is based on a specific perceptual situation or perceptual process.

The perceptual event is heterogeneous. It includes conative, cognitive, dispositional (attitudinal), and executive components, the unity of which (apperceptive complex) becomes an internal prerequisite for the interaction of the perception subject with the object.

The need for specific visual information (the conative component) acts as a "spring" that starts, controls, and stops the perceptual process.

If the conative component initiates and maintains a perceptual event, while the cognitive and executive components organize and transform the perceived content, then the dispositional component pulls heterogeneous processes in one direction and keeps them together until the end of the event.

The successive change of perception stages, according to psychologists, is not represented in the observer's mind. They believe that only the final product of a perceptual event is revealed to the observer — the image of the object, accompanied by the experience of gaze direction.

However, the writers penetrate the most remote corners of humans' psyche and describe the various stages of perception in a literary text. They have access to both controlled and uncontrolled actions of the observer, the sphere of the unconscious, etc. This is one of the specific features of verbalization and description of perceptual processes in a literary text, including within the ekphrasis complex.

## **1.2 Ekphrasis Complex as a Verbal-Compositional Analogue of a Perceptual Situation**

The situation of perception is characterized by the content and functional heterogeneity of its elements, connections, relationships, and their orderliness relating to the perception subject.

The vector connecting the positions of the subject and the object (perception object) sets the objective orientation of the individual's interaction with the environment, the subject of perception with the object. This is shown in the indicators of the spatial comparison of the subject and object.

According to our calculations, the indicated spatial comparison in a literary text is fixed in 67 % of cases. Accordingly, in 33 % of cases, it remains verbally unmarked.

The perceptual situation is distinguished not only by integrity but also by dynamics and development. This is a system of events unfolding in time, i.e. having a beginning, a climax, and an end. In the case of ekphrasis complex in a perceptual situation, it is possible to single out text segments denoting the following:

1. preparation for the APO perception and its beginning;
2. the process of perception, together with the graphic line's elements fixation;
3. the perception process completion.

All these stages can be verbally recorded in a literary, but some of the stages, and sometimes the whole situation of the perception process, are not reflected in the ekphrasis complex. According to our data, cases, where all three stages are presented, amount to 38 %. The complete absence of such information accounts for 24 % of ekphrasis complex. In other cases, there is no verbal fixation of either one (17 %) or two stages of the perceptual situation (15 %).

Appeal to the perceptual situation allows us to consider the entire spectrum of perception's information content, coming from the features of both the environment, including the actual (or immediate) perception object (picture, drawing, sketch), and the individual-subject, taken in their interaction and dynamics.

The subject and semantic organization of the information content of perception, or rather the perceptual situation, is provided by a perceptual scheme, i. e. a cognitive structure that carries the "semantic core" of the perceptual situation — its main, or rather essential and typical features.

A perceptual scheme that reflects a perceptual situation in its verbal dimension contains information about the main elements and relations of the perceptual situation: the location in the subject's space and the perception's object, background objects, etc. At the same time, this information is given both in figurative and propositional forms.



The scheme sets the frameworks, guidelines, and direction of the perception subject's activity [13]. Due to the scheme, any perceptual situation is somehow determined for the subject, it is oriented in it. In other words, the scheme creates a context that directs the subject's activity along a certain channel [22].

Sensory impressions in the course of perception are assimilated by the scheme, filling and enriching it with concrete content.

Due to the scheme, the reality is perceived not chaotically, but as an organized whole. Thus, in the case of painting, the strokes of paint on the canvas are perceived not as separate elements, but as images of people and nature.

The scheme carries the norms of relations between the elements of the perceptual situation, including the coordinate system of space and time, the standards of harmony, as well as the rules according to which the perceptual world is built.

It is especially important for us that the schemes open the possibility of signifying the information content of perception and including it in the language system [9; 13; 18].

The introduction of ekphrasis into the fabric of a work of art, as already noted, is carried out through the corresponding perceptual situation.

The situation of perception, including the visual one, is an integrative formation, including heterogeneous elements of the individual (subject of perception) and the environment, primarily the object (subject) of perception, which are united by the common place and time of their existence, objective relationships (cause-and-effect, structural, and functional) and perceptual-sensory relations.

The cementing role and initiative in a perceptual situation belongs to the individual.

The logic of perception's situation development is based on the priority of internal connections over external ones, and the predominance of centripetal forces over centrifugal ones.

In the situation of visual perception, two key links are distinguished: the individual, i. e. subject (S), and the perception subject/object (O).

The leading factors of the perceptual situation are the intentions and goals of the subject. They determine the type of situation, its structure, the object of perception, and the strategy of activity.

An integral unit of the perceptual situation's analysis is an episode — a relatively complete fragment of a life situation, due to the unity of local-temporal parameters, the unity

of participants, and a certain dominant frame, which is understood in the sense that this term acquires from Minsky and his followers [11].

In our case, such a basic frame is a situation involving visual perception, description, and reaction to the oculomotor perception of a painting object in a certain local-temporal system, the subject of which is a person (individual).

A verbal-compositional unit within the literary text that is adequate to such a perceptual situation will be called an ekphrasis complex, which, however, has its specifics and is not identical to a real perceptual situation (PS).

It becomes obvious that this basic PS frame has its modifications in a literary text. Thus, actually, any person, both a professional and an amateur, can act as a subject of observation. Here real perceptual situation and ekphrasis complex coincide. However, not only people but also entities of inanimate nature, phenomena, and representatives of the animal and plant world can be the subject of observation in a literary text.

Of course, the animal is endowed with a sensory-motor apparatus for visual perception of the environment, but it actually cannot see its aesthetic value in a painting. As for the inanimate nature, it is generally not possible to talk about the sensory capabilities of the latter in the real world.

The perception objects (a canvas painting as a whole or an image, drawing, sketch) are inanimate entities in the real world. The image can come to life in a literary text by acquiring the person's features, its physical properties (the body volume), etc., i. e. turn into an anthropomorphic, or rather, an anthropological entity.

When contemplating an object that performs the Percept's functions, the perception subject acts in a real PS as an Experient [14]. During the period of preparation for the perceptual process, the subject of observation can also act as an Agent and the object of observation as a Patient. Let's recall that the Agent assumes an active, up to physical, impact on an object (Patient). The concept of an Experient does not imply a physical impact on the object of contemplation (Percept).

However, there is often a change, or reversion, of functions in LT: an object can turn into an Agent, or an Experient, and a subject into a Patient or a Percept.

The perception in a real PS can be carried out holistically. The description of perception is always discrete in LT. It can only be fixed element by element. The final recipient of visual information, the reader, receives this information indirectly, through a verbal code that cannot

fully reflect all the details and nuances of the image. The principle “It is better to see once than hear ten times” or, if we rephrase, “... than read ten times” clearly applies here.

The scheme of the real perceptual process in the case of a canvas painting or drawing is presented in Tab. 1.1.

The specificity of correlation with visual perception lies in the fact that the subject is less the Agent as the Experient, and the object is less the Patient as the Percept. The Agent — the subject and the Patient — the object, — such a role relationship is observed only in preparation for a perceptual activity or during the observer’s physical impact on the object.

Tab. 1.1. The real perceptual process frame

<b>Core situation</b>	the subject of observation is a person as an active principle, having his motivation for contemplating. It fulfills the role of the Agent and the Experient here;
	object (subject) of observation is a picture, drawing, sketch, stationary, static planar, two-dimensional, vertically, and horizontally limited image. The image object is not limited both thematically and substantially; it fulfills the role of the Patient and the Percept here.
<b>Correlation “subject-object”</b>	mutual influence: (1) direct — in case of “subject → object” and (2) indirect — in the case of “object → subject”

This universal scheme can be violated in a literary text. A person is not necessarily the subject of observation, it can be animals, objects of inanimate nature, or phenomena that act as an Experient or Agent.

The object of observation as a whole or the object of the image can acquire dynamic properties and characteristics in a literary text (animation of the image, acquisition of corporality, three-dimensionality, biologicalness). It can turn into a subject of action — an Agent from a Percept/Patient, including in relation to the subject of observation.

The object of observation, which actually has only an indirect effect, can have a direct physical effect in a literary text. The relationship between the object and the subject here becomes reversible. The image — the Percept becomes the Agent, and the observer becomes the Patient.

This is typical for fantastic, mystical, and fairy-tale works. Thus, in Gogol's "Portrait" (1966) story the image of the usurer comes to life, it repeatedly leaves the frame of his image — the painting, performs certain actions, in particular, opens bundles with coins, and so on. He causes horror to the next owner of the painting with his devilish gaze, he brings him misfortune and death [29].

The perceptual act is carried out in time and space. The time of perception in ekphrasis complex is usually transmitted using various indicators of time, which may indicate the stretching, slowing down of time, or its compression, which leads to its distortion compared to the real one.

The local determinant of a real PS is ambiguous. This may be a special room for viewing a work of art — a hall of a museum, exhibitions, etc. It can be ordinary residential or non-residential premises or a studio. Finally, it can be an open space.

There are no restrictions in a literary text in this regard either. At the same time, our observations have shown that the authors of a literary text remain in fairly traditional positions. Usually, the PS place for them is a room where the appearance of a picture is quite natural, and appropriate, — a studio, an artist's home, an exhibition hall, a living room, and so on. Thus, the picture either stands on an easel or hangs on the wall (80 %).

The authors of a literary text most often proceed from a two-stage spatial scheme of object's localization discrete representation: a room is indicated, and then the immediate position of the picture in this space is fixed. Thus, Langdon comments on Dan Brown's portrait of the Mona Lisa in a darkened penitentiary library, and the projected image of the Mona Lisa on the library wall [24].

However, the second localization indicator is often omitted, while the first is consistently present in the ekphrasis complex (ratio 1:3).

Actually, all stages of the perceptual situation follow one after the other in a strict sequence. First of all, it is preparation for visual perception and the perceptual process itself, then the emergence of certain visual images in the observer, about which the observer has corresponding thoughts and emotions.

This natural order of perceptual actions is easily violated in a literary text. The author can skip certain stages and links or give them in any order. Often visual impressions precede the graphic line's description.

Some authors clearly fix the beginning of the perceptual process, but say nothing about its end.

The general impression of the picture may precede its detailed description or description of its inspection and perception process. For example, in Agatha Christie's "Five Little Pigs" novel [25], Poirot first conveys his surprise, i.e. impression of the picture, and only then proceeds to describe its graphic line. The violation of the natural sequence order of the visual perception's stages allows applying the retardation (suspense) technique. Due to this, the reader's attention reaches a level of maximum concentration. Undoubtedly, he quickly wants to know what has made such an impression on the famous detective in the work:

"Poirot caught his breath. He had seen so far, four pictures of Amyas Crale's: two at the Tate, one at a London dealer's, one, the still life of roses. But now he was looking at what the artist himself had called his best picture, and Poirot realized at once what a superb artist the man had been".

(25, p. 124).

As we can see, the retardation takes up a whole paragraph. Only by achieving the effect of the most intense expectation, Agatha Christie proceeds describing the portrait itself:

"The painting had an old superficial smoothness. At first sight it might have been a poster, so seemingly crude were its contrasts. A girl, a girl in a canary-yellow shirt and dark-blue slacks, sitting on a grey wall in full sunlight against a background of violent blue sea. Just the kind of subject for a poster."

(25, p. 124).

At first, it seems to the observer, i. e. Hercule Poirot, that he sees some kind of poster, — the colors are too flashy: the poisonous yellow, canary color of the shirt, blue trousers, bright sunlight, — everything is built on contrasts, which is typical for banners and posters. Only then he realizes that this is a work of art, not a poster painting.

The first impression is deceiving. Thanks to the analysis, Poirot manages to understand what is the power of the picture's influence: in the powerful energy, in the vitality that is felt in the girl depicted in the picture:

"And the girl —

Yes, here was life. All there was, all there could be of life, of youth, of sheer blazing vitality. The face was alive and the eyes...

So much life! Such passionate youth! That, then, was what Amyas Crale had seen in Elsa Greer, which had made him blind and deaf to the gentle creature, his wife. Elsa was life. Elsa was youth.”

(25, p. 125).

The analytical train of thought is interspersed with estimates and a description of the model:

“A superb, slim, straight creature, arrogant, her head turned, her eyes insolent with triumph.”

(ibid.).

This correspondence acquaintance with Elsa Greer through her portrait precedes their meeting with E. Poirot. The sharp contrast between the portrait and the live model strikes E. Poirot even more. Elsa Greer, being alive, made of flesh and blood, seems lifeless, while the image is full of dynamics and vitality.

This ekphrasis complex in the novel is multifunctional. It is a plot-forming element that performs a utilitarian function: it allows E. Poirot to find clues for solving the mystery of the artist Amyas Crale's murder.

The power of the portrait's impact is not immediately revealed by E. Poirot. Only later he realizes what struck him so much in the portrait: the farewell glance of the murderer woman, who looks from the picture at her victim — the artist.

“I should have known when I first saw that picture. For it is a very remarkable picture. It is the picture of a murderess painted by her victim — it is the picture of a girl watching her lover dies...”

(25, p. 125).

Thus, the secondary image precedes the direct object's description. This makes it possible to compare various characteristics, compare the impressions of the artist with the impressions of the direct subject of observation, i. e. creates a multi-dimensional artistic image of the character. At the same time, the precedence of a portrait description to direct perception always increases the tension of the reader's attention. A pictorial portrait performs a preparatory function, allowing later to note the similarities and differences between a living impression and an impression from an iconic image. The portrait (painterly) characteristic is

always more concentrated. The most important thing in a person appears in a concise, capacious form, while many accompanying circumstances interfere with a direct impression.

## **CONCLUSIONS**

1. The ekphrasis refers to the description of artifacts, i. e. objects that are the product of human activity. One of the ekphrasis' varieties is pictorial ekphrasis, which is characterized by a description of paintings and their duplicates. It is the main subject of this research. Ekphrasis in a literary text is represented by ekphrasis descriptions, which are the compositional-content dominant of the ekphrasis complex.

2. The ekphrasis complex is a virtual analog of the real perceptual situation in a literary text and includes the fixation of the entire set of processes of perceiving works of art in verbal form.

3. The ekphrasis complex as the literary text component has its specific features. In particular, this concerns the ekphrasis complex's compositional-temporal organization. Its elements associated with the corresponding stages of perception, in contrast to the actual perceptual situation, can follow in any sequence, regardless of their order in reality. The latter is due to specific artistic tasks, in particular, the desire to increase the tension degree of the reader's attention, to create the retardation effect.

4. The ekphrasis complexes can be complete (full component) and incomplete (partial component).

The complete ekphrasis complexes contain elements of four basic linguo-compositional planes, namely: the pictorial (ekphrasis description), perceptual, emotional and axiological, and historical and culturological. The elements of one or more plans are missing in incomplete ekphrasis complexes, which contributes to an increase in the narration dynamics.

5. As it has already been noted, the ekphrasis description, i. e. the graphic line is the basis of the ekphrasis complex. However, the research showed that the ekphrasis description can be presented in the most concise form. At the same time, the main emphasis, as a rule, is shifted to the emotional and axiological sphere.

6. The ekphrasis complex performs several functions in a literary text: plot-forming, characterological, aesthetic and decorative, and utilitarian (for example, a picture is an evidence in a prosecution).

7. The “subject-object” correlation, which actually is reduced to the “Agent-Patient” or “Experient-Percept” relationship, undergoes various modifications in a literary text, including those in which the role reversion occurs: the object acquires the subject’s properties and vice versa.

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