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MULTIMODALITY AND TRANSMEDIALITY IN KAMAL ABDULLA'S SHORT FICTION: A COGNITIVE-EMOTIVE INTERFACE

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Abstract

This paper addresses the issues of in-built multimodality and transmediality as well as their interface employed in "Could You Teach Me to Fly...?", a short story by Kamal Abdulla, a well-known Azerbaijani writer, scholar, and public figure. Relying upon the cognitive-emotive approach as the ground for multimodal text analysis, the research interprets the above concepts as interphenomena, which, along with iconicity, intermedial references, and manifestations of verbal holography as the interplay of planes and vectors, create the effect of literary text multidimensionality. The paper claims that the short story that belongs to intellectual prose foregrounds the metaphor of love as a magic gift that endows a person with capacity to fly. This metaphor is embodied in the iconic image of a white bird the woman in love turns into. The paper shows that the magic of imagery based on fairytale and mythopoetic motifs reveals itself through a set of visual, auditory, and kinesthetic manifestations of multimodality accompanied by the use of zoom-in/zoom-out cinematic techniques. The magic of paradoxical imagery, where a naked woman symbolizes an emotionally intense silence, is enhanced by discourse transmediality, due to which the key visual image of the woman-bird flying high into the sky as if evaporating transforms into an integrated kinesthetic poetry-dance-film image. Given all this, the paper suggests several techniques of cognitive-emotive multimodal analysis, which might further enrich the metamethod of literary text disambiguation as a way of its interpreting aimed to reconstruct a literary work's conceptual structure while defining the factors of textual multidimensionality and deepness.

Key words: multimodality, transmediality, iconicity, interphenomenon, multidimensionality, cognitive-emotive interface, verbal holography, short fiction, intellectual prose.

*Three passions, simple but overwhelmingly strong,
have governed my life: the longing for love,
the search for knowledge, and unbearable pity
for the suffering of mankind.*

(Bertrand Russell, Autobiography)

1. Introduction

Recent developments in linguistic epistemology vividly demonstrate the results of several interconnected evolutionary trends that might be traced within humanities in the late 20th–early

21st centuries. Here belong (i) further elaboration of the main assumptions, or research principles (Kubryakova's expansionism, anthropocentricity, (neo)functionalism, explanatorism, discourse-centricity, dialogicality, ethnocentricity, psychoneticity) contemporary linguistics is characterised by (Selivanova, 2008, p. 36-48; Vorobyova, 2013, p. 43), (ii) a spiral trajectory of paradigmatic shifts, starting with the preparadigmatic (holistic) era to the paradigmatic (evolutionarism, structuralism, functionalism, cognitivism) epoch and further, through the jigsaw stage, to the postparadigmatic episteme (Vorobjova, 2021, p. 28), and (iii) refocusing of the research interest from hypotheses and methodologies as epistemological tools onto multidimensional integrative phenomena or entities as an object of triangulation (*ibid.*, p. 29). Emergence of the latter trend might be to a great extent accounted for by the change of the dominant sphere that shapes the contours of the current episteme. Paradoxically enough, in the time of post-, the former dominance of science, first evolutionary biology, then physics (nuclear theory and the theory of relativity, respectively), followed by the collaboration of psychology and neurobiology, as an influence factor has been substituted for by arts, primarily visual. On the one hand, the formation of contemporary syncretic-phenomenological episteme (*ibid.*, p. 28), characterised by "fine-tuning" and the potential of construing instead of methodological rigidity, was provoked by Carlo Ginzburg's "paradigma idiziario", or semeiotic paradigm (Ginzburg, 1990). Such paradigm may be qualified as an evidential, or circumstantial one, i.e. the paradigm of hints, tokens, prompts, subsidiary details, minor differences. It is the latter that might help scholars construe various multidimensional phenomena (interphenomena) in their integrity, similarly to what the restorer does while searching for a painting's lost attribution (*ibid.*, p. 190-191). On the other hand, the idea of sense construing as the dominant scholarly and artistic trend might be interpreted as dating back to Paul Cezanne's famous series of Mont Sainte-Victoire paintings with their impressionistic play on the transience of light as well as his post-impressionistic emphasis on the synthesis of perspectives, unique details, their surprising diversity, and "the relationships between color, form, and emotion as a kind of enduring structure" (White, 2021, n.p.).

Both multimodality (Nørgaard, Busse, & Montoro, 2010, p. 30-34, 117-120; Nørgaard, 2014, p. 14-20; Ryan, & Thon, 2014, p. 9-14) and transmediality (Ryan, & Thon, 2014, p. 4-9; Wolf, 2005/2008, p. 253-4; Elleström, 2019, p. 5), which this paper addresses in the context of literary discourse, belong to the world of interphenomena that displays more and more elaborate contours in contemporary intellectual prose, adding up a special flavour to creativity, proteanity, and multidimensionality of literary text. Not infrequently the latter tend to provoke unexpected if not shocking effects, particularly those of ephemerality and magic (Vorobjova, 2015, p. 25-6), thus appealing to the readers' imagination and fancy as well as to their emotions. It is exactly the research perspective this paper suggests while examining the interface of multimodality and transmediality in "Could You Teach Me to Fly...?" (Abdulla, 2014, pp. 210-32), a short story by Kamal Abdulla, a well-known Azerbaijani writer, scholar, and public figure. Though the story's key metaphor of love as a magic gift that endows people with the capacity to fly can be transmedially referred to the category of travelling texts (Kusek, 2014, p. 63), or travelling plots, its manifestation in the story is absolutely unique due to the intricate intertwining of multimodality and transmediality, alongside the adjacent literary phenomena of iconicity and verbal holography (see Vorobyova, 2021, p. 301-3).

Given the ontological trend of making imagery in contemporary short fiction more complicated and multifaceted, literary linguists face an evident necessity to jointly work out the metamodel of extended stylistic analysis (Nørgaard, Busse, & Montoro, 2010, p. 33-4; Nørgaard, 2019, p. 3-4, 40; O'Halloran, & Smith, 2011, p. 12; Vorobyova, 2017, p. 429) that would incorporate interpretation of literary multimodality, intermediality, transmediality, and other interphenomena, thus getting deeper into the intricacies of literary texture and verbal mechanisms of its emotional impact.

2. Multimodality and transmediality in literary discourse:

A cognitive-emotive analysis

Multimodality that “refers to the multiplicity of semiotic modes that go into communication” (Nørgaard, Busse, & Montoro, 2010, p. 117) and transmediality, or media convergence, in Henry Jenkins’s terms (cit. after Ryan, & Thon, 2014, p. 2) (see more on their differentiation in Vorobyova, 2017a, p. 97-100) in literary discourse as a multisemiotic phenomenon, have already been studied from several angles. The choice of the research perspective, according to which these phenomena are viewed as tools of meaning-making, depends on whether they are regarded as part of a wider multimodal or transmedial semioses (Nørgaard, 2019, p. 3) or as incorporating manifestations of such a semiosis (ibid., p. 2).

As to **multimodality**, the former approach focuses on more **traditional** ‘illustrated’ books, book adaptations as distinctively multimodal discourses such as film, television programmes, drama performance, etc., or on **explicitly (overtly) multimodal** texts, relatively conventional or relatively unconventional (ibid., p. 35) –

those in which the use of different modes is envisioned as an integrated part of the literary narrative which would be changed considerably, and in some cases simply would not work, if the images, colour, special typography, layout, etc. were removed. (Nørgaard, 2019, p. 2-3)

The latter perspective, adopted here, addresses **implicit (inherent, covert, or in-built)** multimodality of literary texts, often intertwined with in-built literary iconicity or verbal holography (Vorobyova, 2017a, p. 106-7; Vorobyova, 2021, p. 301-3). It concerns literary texts, which

many readers would probably tend not to think of as multimodal at all – i.e. visually conventional novels which consist of a verbal narrative set in “standard” typography, colour and layout, and which make no use of images and other graphic elements for their meaning-making. (Nørgaard, 2019, p. 3)

Such instances of multimodality in **visually conventional**, or “**word-only**” literary texts (ibid., p. 35) are created by the wording itself that imitates various sensory/non-sensory modes or their interaction. These effects emerge due to **multimodal affordances**, or **meaning potential**, in Carey Jewitt’s parlance (2009/2011, p. 14), that respective verbal manifestations possess.

Along with its explicit and implicit varieties that form a multimodal ensemble constituted by “a multiplicity of modes, all of which have the potential to contribute equally to meaning” (ibid.), multimodality can be **medium-specific**, or **genre-specific (generic)**, “when both monomodal and multimodal works are possible within the same genre” (Ryan, & Thon, 2014, p. 10).

The ‘logic’ of modes (Jewitt, 2009/2011, p. 21), or a multimodal design as a pattern of integration grounded in their selection and combination (ibid., p. 15), is determined by the way meanings are orchestrated (ibid.) in terms of **multimodal cohesion** (van Leeuwen, 2005, p. 179-271), **cultural shaping** (Jewitt, 2009/2011, p. 21), **multimodal focus** (ibid., p. 26), and multimodal affordances as the potential of the wording to express and represent the desired meaning easily (Kress, 2010, p. 96) as well as **modal constraints** (Norris, 2009/2011, p. 80). Such integration is always accompanied by some **tension**, which is meaningful in itself (Jewitt, 2009/2011, p. 25-6). Two more facets that characterize both implicit and explicit multimodality are **modal density** (high, medium, low) that incorporates **modal intensity** and/or **modal complexity**, and **modal configuration** (Norris, 2009/2011, p. 78) as “the hierarchical, equal, or connected relationships among the modes that are at play” (ibid., p. 79).

The typology of literary multimodality and the range of its constitutive facets are summarised in Fig. 1 below:

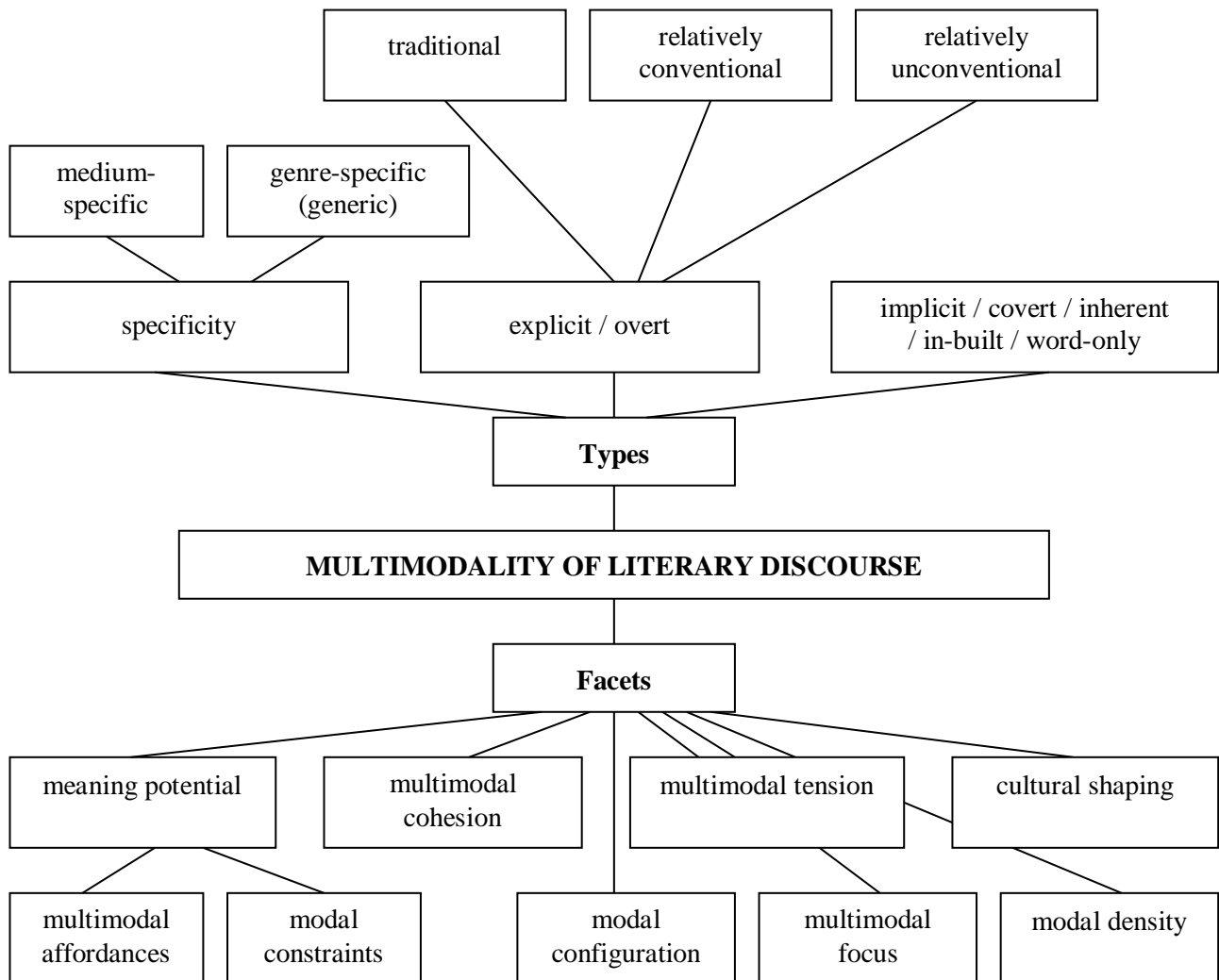


Fig. 1. Multimodality of literary discourse: Types and facets

Transmediality as a cross-medial adaptation or the representation of a single storyworld, its elements or formal features through multiple media (Ryan, & Thon, 2014, p. 10, 14), or otherwise “the property of semiotic phenomena to occur in more than one medium” (Eder, 2015, p. 69), focuses “on intricate relationships between artworks with regard to their medium-specific aesthetics” (ibid., p. 67). Thus, “different media types share many basic traits that can be described in terms of material properties and abilities for activating mental capacities” (Elleström, 2019, p. 5). In the broadest sense, transmediality refers to “anything observable in more than one medium” (Eder, 2015, p. 69), being non-specific to individual media (Wolf, 2005/2008, p. 253) but representing “palpable similarities between heteromedial semiotic entities [...], repetition of motif and thematic variation [...], archetypal subjects and ‘themes’” (ibid.). According to Jens Eder (2015), transmediality can be realized on macro- and microlevels (ibid., p. 72) through “four general strategies [...]: multiple exploitation, auxiliary supplementation, functional integration, and audience participation” (ibid., p. 67; see also p. 72-6), whose cumulative effect based on **mental recognition** (Mentale Modellbildung) (Eder, 2012, p. 214) might evoke **transmedial imagination** (Transmediale Imagination) (ibid., p. 208, 217-24), epistemic and/or sensory, and provoke **emotionalization** (see Fig. 2).

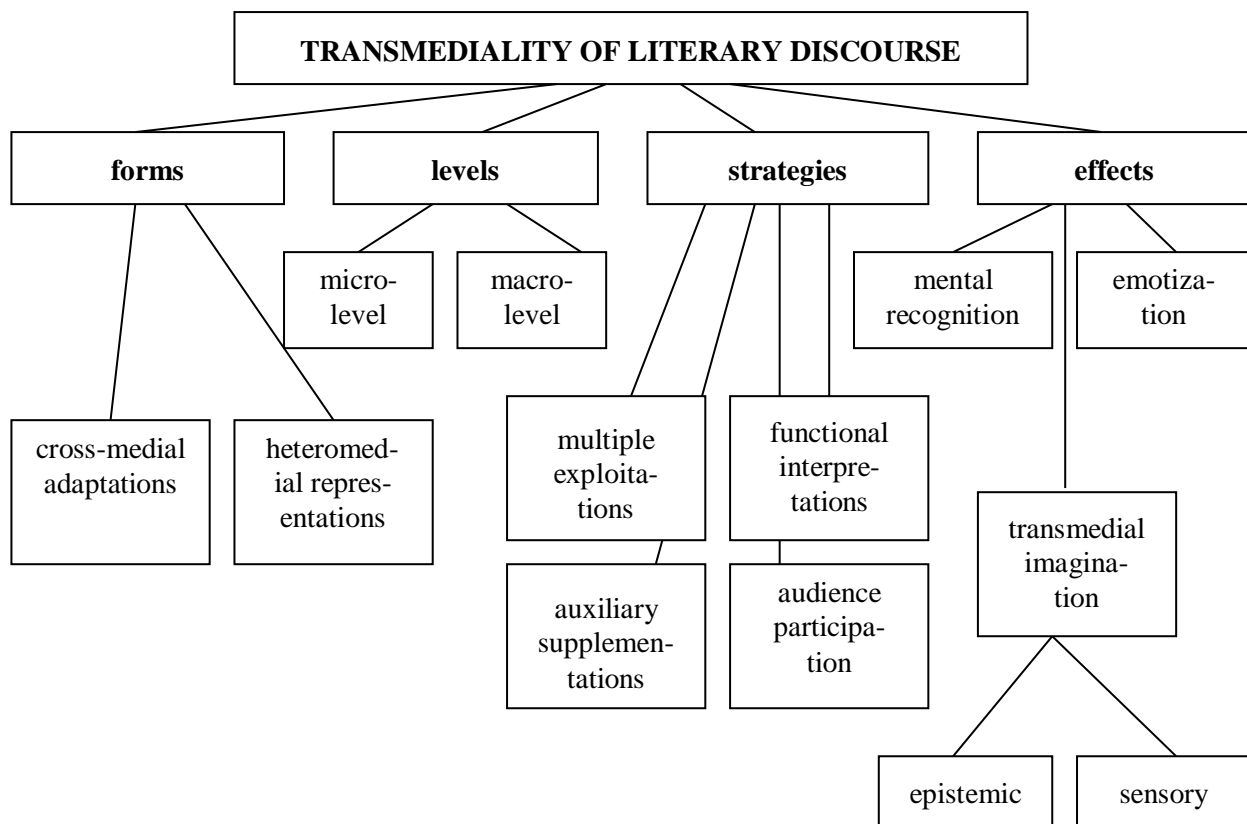


Fig. 2. Transmediality of literary discourse: Forms, levels, strategies, and effects

So, both multimodality and transmediality of literary discourse are oriented towards informational, or epistemic (cognitive/conceptual), and sensory (emotional/affective) impact upon the audience, achieved by the interaction of modes or media via their various constellations (Eder, 2012, p. 224-230), formed by mode addition, superimposition, combination, accretion, etc. Accordingly, multimodal stylistics as an area of multimodal studies, along with more traditional social semiotic approach grounded in Hallidayan systemic functional grammar (Nørgaard, 2019, p. 2), relies upon its cognitive counterpart associated with conceptual metaphors' toolkit (Forcevilles 2009, p. 19-42) as well as that of cognitive poetics (Gibbons, 2012; Vorobyova, 2017a) with its emotiological bias.

The case study suggested here is oriented towards the latter approach, where cognitive and affective properties of literary multimodality and transmediality are viewed through the prism of magic embodied in the imagery of flying.

3. Multimodality of magic, transmediality of flying:

A glimpse of Kamal Abdulla's short fiction

Kamal Abdulla, an Azerbaijani writer, scholar, and public figure, is known for his gift to evoke the readers' ethnic and global cultural memory through artistically implementing human passions, mysteries of being, historical cataclysms, and magic of life in his novels, poems, and short stories. All of these phenomena are not represented in his literary works directly but are dispersed in literary texture as a parabolic bridge to harmony of Man and Universe in the fullness of life (Bezhenaru, 2016, p. 45). According to Lyudmila Bezhenaru, in Kamal's prose

modernity [...] is shifted in the direction of the past. Such intertwining and contemplation of the Future and the Past that takes place within the mythological events of the Present might be called the aesthetics of Fullness. (Bezhenaru, 2014, p. 92)

As the main concept of the writer's postmodernist aesthetics of Fullness (Bezhenaru, 2016, p. 46), fullness of life maintains close ties with cosmological and mythopoetic worldviews, with eastern philosophy, European mentality, and the colour palette of eastern fairy-tales, due to which "the narrative becomes stereoscopic, stereophonic. The borders of the familiar get expanded" (Gasanova, 2014, p. 98).

Such an intricate blending of real and mythic in their multidimensionality, when "in one plane there might coexist real and unreal time, modernity and the past" (ibid.), does not only concern Kamal Abdulla's narrative per se but also his characters as well as respective symbolic images that are both ephemeral, magical, and emotionally evocative. It is exactly what the readers and interpreters come across while getting immersed into the world of his intellectual prose.

3.1. Multimodality of magic in "Could You Teach Me to Fly...?":

Typology and adjacent phenomena

Among different approaches to magic as the supernatural, where one can single out intellectualist (anthropological), functionalist (sociological), emotionalist (psychological, or psychoanalytic), and ethnocentric (cultural) perspectives (Sørensen, 2006/2007, p. 10-4), there vividly stands out a recent cognitive one (ibid.; Czachesz & Uro, 2013). It addresses recurrent cognitive processes underlying different manifestations of magic as a blend of rational and irrational in the interrelated worlds of reality and imagination, which contributes to meaning-making in social, cultural, and literary contexts.

The magic of the short story under analysis is associated primarily with its key metaphor, that of love as a magic gift that endows people with the capacity to fly, which becomes the multimodal focus of the narrative. The story starts with a symbolic description of a white bird, hovering out of the Genie's Well in a small village yard that iconically resembles the flying bird's silhouette, and ends up with an enchanting view of a nude's body slowly evaporating from above the well into the starry sky. The fascination of the initial and the final scenes of the story is triggered and maintained by the intensity of three in-built modes—visual, audial, and kinesthetic, each of them being enriched with manifestations of iconicity and/or verbal holography.

So, the initial, *in medias res* paragraph of the short story appears to be totally based on static visuality of a panoramic bird's eye view, combined with imagistic iconicity of the would-be bird's silhouette (*this small yard ... reminds of a white bird; One of the sharpened branches ... looking like the bird's beak*) and supported by the play of TOP / DOWN (*cast a glance from the sky height down onto this small yard; hung down to the ground*) and NEAR / FAR (*at the end of the row*) vectors of verbal holography, e.g.,

- (1) *If someone cast a glance from the sky height down onto this small yard, he would see that the latter reminds of a white bird, ready, having opened its wings, to fly high into the sky. [...] One of the sharpened branches of the blossoming cherry-plum tree at the end of the row hung down to the ground, thus looking like the bird's beak.* (Abdulla, 2014, p. 210) (Translation here and further is mine. – OV)

The paragraph that follows abruptly turns the static visuality of the bird-like yard's close-up into the kinesthetic dynamism of the 'real' bird's flight (*a white bird rushed upwards; having flown to draw a circle above his head; rushed away*) accompanied by the sound effects of bird's flying (*making noise with its wings; beating with its wings; the sound of hovering wings*), e.g.,

- (2) *... Out of the well, unexpectedly, making noise with its wings, a white bird rushed upwards. [...] The bird seemed to wait till he [Miras. – OV] comes closer to the well, having flown to draw a circle above his head, approached him, staying as if frozen at his eyes' level, and keeping on beating with its wings. Trying hard to suspend frozen, for a few instances, at one point, the bird wanted to say something, to convey something to him. But, naturally, having no strength left, it disappointedly rushed away, without saying what it wanted to say, leaving behind yet the sound of hovering wings.* (Abdulla, 2014, p. 210-11)

The modal configuration of STATIC vs. DYNAMIC enhanced by the BOTTOM / UP and NEAR / FAR trajectory provokes the effect of multimodal tension interrupted by the lengthy narrative digression (Abdulla, 2014, p. 212-229). The latter tells the story of the magic well that was occupied by a true genie, who possessed a magic power to instill passion into young girls' hearts, making them get oblivious of everything and everyone around, while erasing remembrances of their existence from their relatives and friends' minds, e.g.,

- (3) *On seeing Gamida, the Genie fell in love with her at first sight and took her by the hand. Had he touched her, Gamida's soul filled up with stormy passions and at once the young girl seemed to forget about everything around, as if all her memory got erased, disappeared, and flew away, evaporating.* (Abdulla, 2014, p. 225)

This story-within-a-story provides the cultural shaping necessary for the multimodality of magic to emerge, emotionally affecting the reading audience that might both feel compassion for Shemistan, a young guy whose love Gamida abandoned preferring it to the Genie's charms, and empathetic admiration of the young girl who rejected all earthly joys for the ephemeral bliss of enchanted love, e.g.,

- (4) *She forgot about everything and everyone, her home, her father and mother, her sisters. Her face emanated unearthly light, her glance got renewed, even sort of different. Looking at the Genie, she seemed to be getting more and more beautiful.* (Abdulla, 2014, p. 225)

A closer look at the above example and those below might highlight another feature of multimodality magic, characteristic of the short story, i.e. its ephemerality (Vorobjova, 2015, p. 25-9), which is associated with the transience of light (*emanated unearthly light; reflection; evaporation; impenetrable nights; to cast tender blue*) and substance (*disappeared, and flew away, evaporating; like a mist*), e.g.,

- (5) *And so far he [Miras. – OV], as well as all village teenagers, every night took sentry at the well to watch the nude girl's reflection, which like a mist rose from the well's bottom. This evaporation, this reflection happened only in the darkness of impenetrable nights that used to cast tender blue.* (Abdulla, 2014, p. 213)

The multimodal density of such ephemerality is heightened by the shift of the story's metaphoric focus from the object of perception—the symbolic bird, onto the subject of perception—Miras, the narrator and focaliser, or rather his mind workings related to magic and magicians – from goblins to genies, e.g.,

- (6) *Certainly, he remembered everything. Years will pass, but he wouldn't forget the characters from his granny's scary night fairytales – goblins. [...] then the impressions of frightening stories about goblins will be expanded by dozens or hundreds of magicians and wizards, as well as a delightful bliss of magnetically mysterious books on passions of love. At nights he will dream of dancing devils, demons, and genies, and all that will soon become part of him – Miras, an adventurer, whose mind got entangled in some demonic networks.* (Abdulla, 2014, p. 213)

Thus, under the influence of magic as part of his local background Miras's childish mind gradually turns into a generator of intense fancies, liminal visions, and alluring dreams, where the borders between reality and imagination get blurred.

Coming back to the initial metaphorical and multimodal focus of the short story, that of a flying bird, the narrator now makes it double-imagistic, associating it with Gamida, a young lady in love, via the conceptual metaphors LOVE IS FLYING / GOOD IS UP, e.g.,

- (7) *To the beat of these Genie's lulling words Gamida, almost fainting, uttered involuntarily: – After all, I have been long dreaming of hovering in the heavenly blue. Could you teach me to fly...?* (Abdulla, 2014, p. 226)

This shift in symbolism related to “the anticipation of the nude girl's ‘performance’” (ibid., p. 226) and the performance itself entailed the change in the prevalent format of representation – from multimodally iconic to transmedial, punctuated with quite a few intermedial references.

3.2. Transmediality of flying in “Could You Teach Me to Fly...?”:

The blending of media

The final part of the short story (Abdulla, 2014, p. 230-2), which is a synthesis of Miras's romanticised meditations, his visualised memories of the nude's performance, and his deliberate decision to part with his youth illusions (*he, as a weightless bird, jumped up from the stone, without any fear or worry came up to the circular iron grate left by the well and, having dragged it nearer, tightly covered the well with it.* – ibid., p. 232), are based on the combination of in-built heteromedial representations (poetry, dancing, and cinema), intermedial references (*harmonious poetry with distinct meter and rhythm; performance; a beautiful poem; a passionate dance; an exciting dance; a crazy dance; an entrancing poem; a strange movie*), and intermedial imitations of cinematic techniques (close-ups, panoraming, montage, zooming-in/zooming-out).

Actually, the latter permeate the whole text, starting with the very beginning of the story – in fragments (1) zooming in and close-up and (2) close-up and zooming out, being followed by some instances of montage, e.g.,

- (8) *Especially in early spring, when cherry-bloom trees planted in a row at the far end of the yard on both sides of the path leading to the well.[...] The path cut the yard in two halves, and then, going around that far cherry-blossom tree, reached the old Genie's Well that abutted the yard's clay fence.* (Abdulla, 2014, p. 210),

and culminating in the concluding paragraph that closes the textual frame (a bird's eye view of the yard that reminds a bird's silhouette) with an iconic image of the bird's beak, bringing us back to the beginning of the short story (see fragment 1) and thus providing a necessary multimodal cohesion, along with an erasure ending below, e.g.,

- (9) *At that moment the branch of the distant cherry-plum tree along the path near the well, which looked like a bird's beak, swayed and then lightly touched the ground. To the one who looked down at it from the unlimited height it might seem that a white bird opened its beak as if eager to say something ...* (Abdulla, 2014, p. 232)

Returning to transmediality proper, we can trace in the story's texture a harmonious metamorphosis of the central visual image (*the reflection of Gamida's marble naked body, hovering above the well*) into kinesthetic (*quietly, while dancing and swinging, the reflection of the beautiful naked body is rising from the well's bottom by way of steam or fog haze*) and audial ones (*a deadly silence; A naked woman herself is like silence*), being blended with poetry (*a true poetry; an enchanting verse*), dance (*a passionate dance; an exciting ... crazy dance*), and film (*a kind of movie*). Such in-built

heteromedial representations, which might be qualified as discourse transmediality, finally culminate into a true ode to the beauty of the female body, where the motif of poetry (*a fascinating verse; the verse, where one line was getting ahead of another; As soon as the verse had been read up to the end*) dominates, cf.,

- (10) *An exciting dance of intertwining silhouettes, of subdued and indistinct words, echoing at the moment from the well, this crazy dance, which is definitely no less than a fascinating verse.* (Abdulla, 2014, p. 231)
- (11) *Garments, which the young woman was throwing off one by one, were like the verse, where one line was getting ahead of another. As soon as the verse had been read up to the end, and the woman had thrown off the last detail, completely liberating herself from her clothes, silence would fall. A **naked woman herself is like silence.*** (Abdulla, 2014, p. 232)

The catachrestic image of a nude as silence emerges as a cross-mode blend of two inputs – visual (no clothing) and auditory (no sound), giving rise to the conceptual metaphor NAKEDNESS IS SILENCE/ QUIETNESS as a concretization of the primary metaphor MATERIAL IS IMMATERIAL. The latter, together with another manifestation of the motif of flying, i.e. EPHEMERAL IS MATERIAL in the metaphoric transformation of evaporation or emanation into a female body (*flew away, evaporating; emanated unearthly light*), heighten the effect of magic created by multimodal and transmedial constellations employed in the short story, thus evoking the whole range of emotions on the part of the reading audience.

4. Conclusions

The multimodal and transmedial takes on text analysis, which push the idea of meaning-making in literary text as a multi-modal/ multi-semiotic (multiplicity of semiotic modes) and heteromedial (transgression of semiotic entities, platforms, or storyworlds) phenomenon, bring up the necessity to extend the limits of stylistic analysis and text interpretation in their conventional and cognitive formats. The differentiation between explicit (overt) and implicit (covert, or in-built) formats of multimodality and transmediality gave an impulse to trace verbal manifestations of these interphenomena in literary text with a focus on their interaction. The case study of Kamal Abdulla's short story that foregrounds the imagery of love and magic via the motif of flying highlighted the varying degree of multimodal and transmedial density of its literary texture, punctuated by instances of iconicity, verbal holography and intermediality, viewed through the lens of their cognitive-emotive interface.

Regarding this paper as another step towards elaborating the metamethod of integrated stylistic analysis of literary discourse, further research into the intricate texture of contemporary short fiction would require widening the scope of interphenomena, such as transparency/ opacity, corporeality, transgression, etc., to bring the analytical tools closer to the perfection of literary creativity.

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**МУЛЬТИМОДАЛЬНІСТЬ І ТРАНСМЕДІАЛЬНІСТЬ
У МАЛІЙ ПРОЗІ КАМАЛА АБДУЛІ:
КОГНІТИВНО-ЕМОТИВНИЙ ІНТЕРФЕЙС**

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Анотація

Статтю присвячено розгляду вбудованих мультимодальності і трансмедіальності у їх взаємозв'язку на матеріалі оповідання "Could You Teach Me to Fly...?" (Навчи мене літати...) Камала Абдулли, відомого азербайджанського письменника, вченого та громадського діяча. У термінах когнітивно-емотивного підходу як підґрунтя мультимодального аналізу тексту зазначені поняття тлумачаться як інтерфеномени, що поряд з іконічністю, окремими виявами інтермедіальності та словесної голографією як грою площин і векторів створюють ефект багатовимірності художнього тексту. Центральною в оповіданні, яке належить до інтелектуальної прози, є метафора кохання як чарівного дару, що надає людині здатність літати. Ця метафора втілюється в іконічному образі білого птаха, на якого перетворюється закохана жінка. У статті показано, що магичність образу, який ґрунтується на казкових і міфопоетичних мотивах, розкривається в сукупності виявів візуальної, авдіальної й кінестетичної мультимодальності, що супроводжується використанням кінематографічних технік напливу й панорамування. Магія парадоксальної образності, де оголена жінка символізує емоційно насичену тишу, підсилюється дискурсивною трансмедіальністю, завдяки якій ключовий візуальний образ жінки-птаха, що злітає, ніби випаровуючись, у небо, трансформується в інтегрований кінестетичний образ поезії, танку та фільму. Запропоновані у статті прийоми когнітивно-емотивного мультимодального аналізу сприяють дальшій розбудові метаметоду зняття неоднозначності художнього тексту як способу його інтерпретації з метою реконструкції смислової структури твору та визначення чинників його багатовимірності й глибини.

Ключові слова: мультимодальність, трансмедіальність, іконічність, інтерфеномен, багатовимірність, когнітивно-емотивний інтерфейс, словесна голографія, мала проза, інтелектуальна проза.