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INTERMEDIAL RELATIONS IN A LITERARY TEXT

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Abstract

This theory article attempts to synthesize and modify the views on intermediality as a new field of research. We also aim to illustrate our insights into various verbal and non-verbal media and their correlations by examples from literary texts. Intermediality attracted scholars' attention at the end of the 20th century. It satisfied the requirement to rearrange the thousand-year-old traditions of the synthesis of arts from the perspective of modern literary, cultural and linguistic thoughts. Intermediality refers to the interaction between literary text and non-verbal sign systems, constituting a multi-code creolized message. The implementation of intermedial relations is carried out through the objectification of different types of art in a literary text at a compositional-structural and figuratively-stylistic level. The blend of codes of various arts within the framework of a literary text becomes possible due to the mark of openness, which allows us to consider each point of the literary text as a single "organism", capable of self-development. Using the external semiotic environment of the semiosphere and attracting new codes of perception, the literary text repeatedly reconstructs and dynamically develops its intermedial structure interacting with other sign systems. Intermediality includes multisensory experiences and is not only bound to the visible space, as in traditional art fields, but allows an open definition of what art is. Intermedial studies are focused on the interaction of similarities and differences between media and the changes that may occur in communicative material when it is transported from one media type to another. The application of intermedial relationships is carried out through the objectification of several kinds of art in a literary text at a compositionally-structural and figuratively-stylistic point. We claim that focusing on the interaction between works of different types of art, taking into account the multidirectional nature of these relations, and including them in the connections of art and culture forms a new intermedial framework. This framework allows to identify the properties of a literary text as such and the style of a particular author or national literature of a certain period taking into consideration the general rules of literature and art development.

Keywords: *art, code, intermediality, literary text, media, semiosphere, sign system.*



1. Introduction

The concept of intermediality in contemporary art has a wide meaning. It can refer to different aspects of artistic production, from processes and products to creative strategies and material or technical media. Intermediality can denote descriptive, exploratory, or performative approaches to art forms. Repeatedly verbal expressions are influenced by compositions of a similar art and also by other media and their structures (Eilittä, 2012). Intermediality refers to the interconnectedness of modern means of communication.

As means of manifestation and exchange, different media refer to and depend on one another, both explicitly and implicitly; they interrelate as elements of various communicative strategies; and at the same time, they are elements of a wider social and cultural environment.

Media can be defined as the main ways that large numbers of people receive information and entertainment, that is television, radio, newspapers, and the Internet (Media, 2024). In this present study we understand media as a means of connection between verbal and non-verbal systems in a literary text.

Intermediality is a notion that refers to the interaction and blending of different media forms within a single work of art or cultural expression. It involves the combination of various media such as film, literature, music, visual arts, and digital technology to create a new and unique artistic experience. Intermediality challenges traditional boundaries between different art forms and encourages an interdisciplinary approach to creativity and expression. There are at least three conceptions of intermediality. First, the term denotes communication through numerous discourses at once, including through combinations of different sensory modalities of interaction, for instance, music and moving images (Schröter, 2011, p. 2). Second, intermediality represents the combination of separate material vehicles of demonstration, as exemplified by the use of print, electronic, and digital platforms in a communication campaign. Third, intermediality addresses the interrelations among the media as institutions in society – interrelations that are captured in technological and economic terms such as convergence and concentration (Müller, 2010, pp. 15-38).

In this present study, intermediality is a textual category, revealed with the help of different language means in a literary text. Taking into account the understanding of a literary text as a multidimensional verbal formation, represented by a complex system of codes, and which simultaneously acts as a space for the intersection of code systems of other art forms and their media, we apply a cognitive-semiotic approach to the analysis of the intermediality.

The great interest of modern linguistics in the problems of intermediality determines the *relevance* of this study. The *object* of our study is the interdisciplinary nature of intermediality. The *subject* is the identification of the specific features of intermediality in a literary text. The *purpose* of this research lies in revealing the specificity of the interaction of different kinds of art in the compositional organization of the text from a cognitive standpoint.

2. Method

Methodologically, this paper integrates the main principles of the cognitive theory, semiotics, and the theory of communication. To achieve the goal of this study, we used *methods* determined by the subject, objectives, and the material of research. The hermeneutic method promotes a comprehensive analysis and interpretation of intermedial relations that arise in the novels; the descriptive-interpretative method helps explain the factual peculiarities, interpret, and comment on the research material; the cognitive-semiotic analysis reveals the interaction of artistic codes in a literary text, establishes their correlation with artistic codes and mental structures. Considering the historical and literary specifics of the concept of “intermediality”, which appeared in the second half of the 20th century, some poststructuralist and deconstructivist approaches are taken into account, as well as the technique of “close reading”, which allows to identify veiled and unconscious references between texts of novels and other works of art (Prihodko et al., 2024, pp. 63-64).

Our illustrative *material* includes 365 text fragments selected from the novels by M. Forster, W. S. Maugham, and J. Barth.

3. Results and discussion

Numerous current native and foreign philological studies that focus on the idea of “intermediality” demonstrate an essential interest in this multifaceted and complex phenomenon. The pluralistic explanation of the term “intermediality” and the absence of a single definition, despite the powerful efforts of many scholars, require finding the causes of such state of affairs, etymological analysis of components, its differentiation from other related terms, analysis of the evolution of this concept.

Intermediality as a theory and method of analysis took shape and actively developed in the last decades of the 20th century. However, as a stage in the development of relations between different types of art, intermediality can be observed already in the 19th century (Rajewsky, 2005, pp. 43-64).

Like any kind, aspect, or fragment of knowledge, art and literature have their own specificity, which consists mainly of the fact that they are intended to convey the individual artist’s world construal by different language means. Thus, the process of creating a work of art, as well as the work itself, is perceived as a statement (part of a statement), or an act of communication (Fiske & Jenkins, 2011; McQuail & Deuze, 2020). Taking into account the fact that various types of art have different means of expression, in other words, “codes”, the problem of encoding and recoding these works within various semiotic systems, which are works of literature, art, and culture in general, needs special attention.

This issue was developed in many researches on semiotics in the area of culture, literature, and art (Iseminger, 2004; Bruhn, 2016). The starting point of these studies was the structuralist idea that the world is a text, while some scholars consider the concept of text within the framework of discursive practice (Dijk, 2009; Peregrin, 2016). In the broadest sense of the word, text includes works of music, painting, sculpture, or architecture, and the dictates of fashion, and everyday life – that is, ultimately, the entire space of culture. On this basis, the concept of the semiosphere (Chandler, 2007) as a special sphere of the existence of culture and art is developing. However, the specificity of each type of art does not eliminate the problem of interaction between literary and other texts, considered simultaneously as signs and systems of signs (Krysanova, 2019, pp. 34-38), investigations in this field are important nowadays.

Textual criticism has elaborated areas of research: mythological, biographical, comparative-historical, cultural-historical, psychological, formal, structural, sociological, cultural, narratological, semiological, and other principles of studying literary texts, each of which has its own methods of analysis, then questions of examining connections between verbal and nonverbal works of art are not solved completely now. Based on the formal method, subsequently actively developed by the structuralists, semiotic methods are being established, and wider intermedial analysis, which means an analysis of the relationships and forms of interaction between the languages of different kinds of art is being proposed. Currently, due to the lack of uniform criteria, a terminological system of investigation needs a universal method of analyzing any work of art.

The main problem is that the same terminological concepts in different types of art define qualitatively different phenomena: the composition of a painting or a piece of music is not the same as the composition of a literary text. In different types of art, literary time and space are structured differently, and the means of creating an artistic image vary.

However, taking into account the most general definitions of categories and terms, we can trace how the elements in works of different types of art correlate with each other. Within the framework of the article, a literary image and the means of its creation in a musical, pictorial, and literary work are taken for analysis. In the most general form, a literary image is defined as a way of mastering and transforming reality. In this regard, the question arises as to what means of mastering and transforming reality, music, painting, and literature have.

One of these means is *composition*. Researchers agree that this is, first of all, a system; any system consists of certain elements or components, which in their turn are in specially organized relationships with each other. Components (elements) of composition are defined as those parts of work that can be identified as essential for its structure and composition and are divided into external and internal (Fabb, 2004). External components, in particular, of a literary work may include individual chapters, stanzas, or phrases; stylistically isolated elements (narrative or descriptive parts, dialogues, lyrical digressions, etc.); introduction, conclusion, epilogue. Therefore, we are, talking about concepts distinguished according to some formal characteristic. For example, the plot, theme, and individual characters in their groupings are distinguished among the inner components of the text.

A musical piece, just like a literary work, is continuous, which means, it is perceived by the reader/listener sequentially over a certain period of time. The elements of the structure of a musical composition, on the one hand, coincide with the structural components of the literary text; on the other hand, they differ from them. Thus, a musical work, like a literary work, is characterized by division into parts (on a formal basis), but this division is grounded on intonation, which is the foundation of musical thinking and communication. Like a word, intonation is the unity of sound (the sound shell of a word) and sense (meaning). Only the nature of this connection is different. The sound material of a word is a limited set of phonemes. Musical intonation relies on sound in all its properties, including differences in tempo, rhythmic patterns, and volume levels that change over time. A plot and story can emerge from the interweaving and alternation of intonation lines within a large musical form. The markers of parts of a work are often the theme, motive, and leitmotif.

Unlike a musical or literary work, the composition of a painting is designed for visual perception. Accordingly, when analyzing the composition of a pictorial and literary work in the light of the theory of intermediality, we must pay attention to proportions (the relationship between parts and the whole and parts within the whole), point of view and perspective, the relationship between axes and figures (if we consider the system of characters and their location relatively to the center of the picture and to each other).

Apart from composition, "*detail*", which is defined as an aspect of the image selected by the author and bearing a significant semantic and emotional weight, is another important means of creating an artistic image in painting.

Detail helps to indicate motives, emphasize their intensity and importance. For example, a melody that creates a "portrait" of a character based on intervals and musical structure makes you listen to the rhythmic and sound organization of a literary text and the pace of the narrative. In literature, painting techniques (color and light, smooth or discontinuous lines), speak their own language. Music and painting bring their own "details" and techniques into literature, thereby expanding and enriching resources.

Elements of musical and/or pictorial organization in a literary work live and function according to the old (musical or pictorial) laws in new (literary) conditions. Only in this case, we can talk about intermedial relations between works of different types of art (Wolf, 2017, pp. 278-294).

The musicality at the level of intermediality is a feature of the literary text that makes it possible to recognize and feel its rhythmic and sound organization, and therefore also the semantic structure. It manifests itself in intonation, sound repetitions, in repetitions of the theme as a certain leitmotif, delineation of one or another musical form (Parncutt & Sattmann, 2018), which is carried out through the non-linearity of syntax, lexical and stylistic means of expression.

We are to talk not only about the interaction of painting and literature or literature and music "in general", but also about the analysis of the structure and features of specific works, about the "translation", "recoding" of the techniques of a specific painting in a literary piece, about interaction at the level of genre forms or the technique of performance (and style) of works. Summarizing, we suggest a framework for investigation to carry out an intermedial analysis of a literary piece according to the following:

- select a category of analysis common to the works of different types of art, that are under consideration (such a category can serve, for example, the category of literary image, the category of literary space and time, the category of literary style, the category of literary form);
- approximately determine their general level (or levels) of analysis: the level of composition, the level of literary detail or rhythmic organization;
- further study and analysis of the means and techniques of literary expression of works of other types of art in their refraction in a literary work (techniques of color and light organization, the implementation of the features of a pictorial or musical genre on the material of a literary text, playing with perspective and point of view, specific techniques for changing the rhythm and tempo of the narrative, etc.).

We hypothesize that the integration of works of other types of art and a literary text is a two-way process: the assimilation of the experience of predecessors, when a work of another type of art is consciously reproduced in the structure of a literary text; and mastering the literary discoveries of reality in other fields of art (music, painting, architecture, sculpture, theater, and cinema added in the 20th century).

The dominant issue of fiction still remains “artistry”, and “literariness”, which makes a given work a literary one, which should not be forgotten when turning to such an interdisciplinary method of analysis as an intermedial one. Such type of analysis is successfully combined with other methods of modern linguistics, developed in structuralism, narratology (Bruhn, 2016), semiotics (Chandler, 2007), and communication theory (Bezemer & Kress, 2015).

Intermedial technique allows identifying the specifics of a literary text focusing on the interaction between works of different types of art, the features of the style of a particular author or national literature of a certain period, without losing connection with the general rules of development of literature and art in general.

Generating new knowledge can transform the way people see and consider it by providing new insights into how content gives meaning to ideas, issues, and questions. Images can carry meaning through description, representation, expression, or symbolization. Contemporary cultural discourse proposes a much wider possibility for the potential meaning of facing a work of art. This inevitably raises some very interesting and highly important questions for different fields of arts education, concerning interpretations of various pieces of art. There is no longer a division between the various disciplines of art. Strong sociocultural changes condition all kinds of artistic expression; discussions about cultural and national identity, minorities, technological changes, and the postmodern philosophy of plurality and fragmentation have changed the grounds that also determine the nature of art. These issues change in relation to art and participate in experiences that originate from art.

Furthermore, it is significant to approach arts instruction from a critical perspective addressing the complexity of experiences deeply integrated into everyday life. The aesthetic aspect is a unique cognitive process developed by arts education and used by other fields.

According to Müller (Müller, 2010, p. 20), a transformation from a media product to an intermedia one takes place with the combination of multimedia components and various media, which are converted into a conceptual blend of intermedia. Such an intermedial arrangement arises in artworks with combinations, changes, or allusions to other media (Rajewsky, 2005, p. 47).

We propose to understand media as a mechanical tool for spreading information that transfers some kind of evidence from a “producer” to a “receiver.” In this fresh context, the medium is that, which intermediates between people across historical and space distances grounded on meaningful and significant signs or formations of signs with the help of resourceful transmitters.

Intermediality is a concept and a methodological tool that allows analyzing the world of contemporary works of art that nowadays knows no boundaries. Intermediality includes multisensory experiences and is not only bound to the visible space, as in traditional art fields but allows an open definition of what art is. Thus, as media scholar Mitchell has pointed out, all communication involves

all our senses. There are no purely visual, textual, or auditory media. All products are, therefore, mixed and heterogeneous rather than monomedial (Mitchell, 2005, pp. 257-266).

Conceptually, spatial perception in a work of art is related to sensory observation, a brief action or reaction triggered by a specific context. Mostly, it is considered an inner emotional sense perceived by each person according to their personal interpretive and explanatory strainers, cultural and social scopes; however, it can also be recognized as a feeling shared by a community with a mutual denominator. The perception and assumption of space help to describe its semantic and physical definition. The experience does not originate directly from the space but is created in part by the observer, who changes, defines, expresses, and completes it through his active and resourceful adoption (Edwards, 2020). It is the intersubjective sense-making.

Perception of space is not constant but fractional and incomplete. Although all the senses are interconnected, the image received is a blend of all the senses, with none of them prevailing except in moments of attention on something specific. It is a multisensory experience. Pallasmaa highlights ideas by saying that the image is mostly considered from a purely visual point of view. The visual image is basically a synthesis of discontinuous fragments and ideas (Pallasmaa, 2011, p. 50). In art the qualities of the senses, touch, taste, sight, and hearing have aesthetic values. However, they are not isolated, but linked in a totality in which they interrelate, rather than separate. These entities are perceived by each individual specifically (Sullivan, 2003, pp. 194-197).

Concerning intermediality, it is also necessary to define the experience of virtual space as it is peculiar to contemporary art. A virtual space is found in an uncertain place for the person. On the other hand, the personality confirms the existence of different “viewing techniques” and a particular awareness of attention in perception as a model for the way the subject constructs a logical idea of the world (Hight, 2006, pp. 1-10).

The model is not only visual in essence, as perception is not measured only in terms of closeness or actuality. Perception is a function that guarantees activity, efficiency, flexibility and expectedness, and social integration of the subject.

4. A case study

While analyzing a literary work in which arts interact and interrelate, it is necessary to find a pictorial code by means of which it will be possible to decipher and interpret the smallest shades of artistic content. Intermedial analysis of the text is grounded on the theory that all media (artistic means of different types of art or the arts themselves) are a special mode of transmitting artistic information and semantically are equal (Wolf, 2005, pp. 252–256.). Consider an example:

- (1) *Gino passionately embracing his son... She sacrificed her own clean handkerchief. He put a chair for her on the loggia, which faced westward, and was still pleasant and cool. There she sat, with twenty miles of view behind her, and he placed the dripping baby on her knee. It shone now with health and beauty: it seemed to reflect light, like a copper vessel. Just such a baby Bellini sets languid on his mother's lap, or Signorelli flings wriggling on pavements of marble, or Lorenzo di Credi, more reverent but less divine, lays carefully among flowers, with his head upon a wisp of golden straw. For a time Gino contemplated them standing. Then, to get a better view, he knelt by the side of the chair, with his hands clasped before him. So they were when Philip entered, and saw, to all intents and purposes, the Virgin and Child, with Donor (Forster, 2008, p.89).*

The writer combines evident conventional and referential intermedial components in the novel, which, undoubtedly, are used deliberately and on purpose. So, one of them is the portrayal of Gino and his child that converts into well-known paintings from the Italian Renaissance.

This very narrative does not require much decoding, as the writer tells the readers directly that it is a synthesis of several paintings representing the Madonna, baby Christ, and the magi. The reference is to multiple paintings of Giovanni Bellini, Luca Signorelli, Lorenzo di Credi, and, in fact, many other Italian painters who belong to the Florence quattrocento period and are exceptional in their own way, as they did not get under the power of the later generation of such artistic masterminds as da Vinci, Rafael, or Michelangelo. Traditions and customs set by these early masters would later inspire and stimulate English pre-Raphaelites, whose unseen presence can be felt through the novel as well.

The existence of pictorial combinations of the paintings and their transformation into a literary system are drawn in several basic scenes of the novel. The author employs two types of ekphrastic representations: literary portraits of the main characters and multiple depictions of Italian nature as seen by British visitors.

The following passage contains an ekphrastic illustration:

- (2) *The hazy green of the olives rose up to its walls, and it seemed to float in isolation between trees and sky, like some fantastic ship city of a dream. Its colour was brown, and it revealed not a single house – nothing but the narrow circle of the walls, and behind them seventeen towers – all that was left of the fifty-two that had filled the city in her prime. Some were only stumps, some were inclining stiffly to their fall, some were still erect, piercing like masts into the blue. It was impossible to praise it as beautiful, but it was also impossible to damn it as quaint* (Forster, 2008, p.89).

This portrayal of Monteriano in the novel reveals a primary distinction between English and Italian people: the emphasis on nature may remind of the Italian Renaissance paintings, as most frequently such vague, unclear, hazy-green mountains and hills are characteristic of Italian paintings. They usually appear in the arches, between the pillars, in the windows, or staircases presented by religious artists.

Concerning the mindful fusion of literary and pictorial media, the author introduces descriptions of well-known landscapes. In the episode, when Harriet and Philip arrive in Italy for the first time, the reader's attention is drawn to the violets:

- (3) *At that moment the carriage entered a little wood, which lay brown and sombre across the cultivated hill. The trees of the wood were small and leafless, but noticeable for this – that their stems stood in violets as rocks stand in the summer sea. There are such violets in England, but not so many. Nor are there so many in Art, for no painter has the courage* (Forster, 2008, p.65).

There are many maritime metaphors used in the novel, the reader once again sees the image of the sea. However, this time it is the Italian forest that is of untypically brown colour: bright green colours of Italianness are absent, and brown trees look like rocks. At the same time, violets are not a rare finding in the paintings. It should be emphasized that violets are rarely shown as part of landscapes; instead, they are more often used as a visual accessory for women (see D.G. Rossetti's works) or as a component of still-life paintings.

The most vivid example of intremediality in the novel is the use of a theatrical medium. It frequently takes place in the novels. It creates an Englishman's perception of Italy as a theatrical performance. The dynamics of speech, the verbal features of the Italian language, energetic gesticulation of Italians help to feel that the characters are actors and viewers at the same time.

The following example deserves consideration:

- (4) *She finished; and he was dumb, for she had spoken truly. Then, alas! The absurdity of his own position grew upon him, and he laughed – as he would have laughed at the same situation on the stage* (Forster, 2008, p. 54).

This statement reproduces theatrical writings, the dramatist's comments. It is verbalized by the merging of theatrical and literary media in the story (Shevchenko, 2019, pp. 15-19). Other references demonstrate that the life of the chief characters is like acting and should be understood as a theatrical process of playing and imitation.

Theatre is represented as an interrelated and interconnected process of empathy, sympathy, compassion, and joint delight, as spectators assess the singing, while the singer draws inspiration and stimulation from listeners:

- (5) *Lucia began to sing ... her voice was still beautiful, and as she sang the theatre murmured like a hive of happy bees. All through the coloratura she was accompanied by sighs, and its top note was drowned in a shout of universal joy. The singers drew inspiration from the audience...* (Forster, 2008, p.43).

This bright and cheerful combination of the theatrical medium is undoubtedly the brightest case of intermediality in the literary work. It demonstrates energy and emotions, the vividness of Italians, and the treatment of art as a combined mutually enjoyable process, as opposed to English conservatism.

The study of the intermedial relationships of literary and musical texts, where the music acts as a referent and the advance of the plot discloses a complicated connection with the staging of the performance is of great importance:

- (6) *“Jack and Jill
Went up the hill
To fetch a pail of water.
Jack fell down
And broke his crown
And Jill came tumbling after”* (Barth, 1994, p. 210).

This fragment is an example of the so-called “verbal music”. The musicality of a poem is presented through its instrumentation, that is, by means of a peculiar choice of recurrent sounds: sound repetitions, onomatopoeia, and sound recording (Moroshkina, Prihodko, & Prykhodchenko, 2020, p. 29). The rhythmic arrangement of the presented poetic lines is grounded on the so-called “varied repetition”, which suggests not a complete uniqueness of the components, but only their approximate correspondence.

It is necessary to keep in mind that the emotional domain as a motivation for creative inspiration is significant for the writer, as well as self-knowledge and self-understanding. But only an artist can succeed in such consideration because it is he who comprehends the whole of mankind from the outside, watches it, and plays it on the stage, identifying and realizing the actions and characters of this world, going out on a type of stage, ascending the stairs and thus approaching a little closer to God. At the same time, the writer and artist are also able to achieve a comparable level, but this is not obligatory in their imaginative work; they are more flexible in the course of creation.

The following passage serves as a bright example of the use of intermedial means to depict emotions:

- (7) *“It was strange and fantastic. It was a vision of the beginnings of the world, the Garden of Eden, with Adam and Eve - it was a hymn to the beauty of the human form, male and female, and the praise of Nature, sublime, indifferent, lovely, and cruel. It gave you an awful sense of the infinity of space and of the endlessness of time. Because he painted the trees I see about me every day, the cocoa-nuts, the banyans, the flamboyants, the alligator-pears, I have seen them*

ever since differently, as though there were in them a spirit and a mystery which I am ever on the point of seizing and which forever escapes me. The colours were the colours familiar to me, and yet they were different. They had a significance which was all their own. And those nude men and women. They were of the earth, and yet apart from it. They seemed to possess something of the clay of which they were created, and at the same time something divine. You saw man in the nakedness of his primeval instincts, and you were afraid, for you saw yourself" (Maugham, 1995).

This excerpt is an illustration of Strickland's last masterwork. This is the picture to which he strove all his life. Passage (7) describes the core of the whole universe, the whole world, life, and emotions creating which the artist was likened to the ancient gods.

5. Conclusions

Intermedial studies focus on the interaction of similarities and differences between media and the changes that may occur in communicative material when it is transported from one media type to another. The application of intermedial relationships is carried out through the objectification of several kinds of art in a literary text at a compositionally-structural and figuratively-stylistic level.

The grouping of codes of different arts within the structure of a literary text becomes possible due to the openness and directness, which permits us to study each fact of the literary text as a single "organism", capable of self-development. By means of the outer semiotic environment of the semiosphere and inviting codes of reflection, the literary text recurrently reconstructs and vigorously expands its intermedial arrangement correlating with other sign systems.

In conclusion, we can admit that the undisputed benefit of intermediality is the distribution of a particular space, where definite kinds of art and their particular texts find their semiotic commensurability, being observed as transporters and sources of encoded senses.

The *prospects* for further research include the consideration of problems of multimodality and transmediality in literary texts and the means of their creative representation.

Declaration of competing interest

The authors have no conflicts of interest to declare that are relevant to the content of this article.

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ІНТЕРМЕДІАЛЬНІ ВЗАЄМОЗВ'ЯЗКИ В ХУДОЖНЬОМУ ТЕКСТІ**Ганна Приходько**

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Анотація

Ця теоретична стаття має на меті синтезувати та модифікувати погляди на інтермедіальність як нову галузь дослідження. Ми також прагнемо проілюструвати наше розуміння різноманітних вербальних і невербальних медіа та їх співвідношення на прикладах із літературних текстів. Інтермедіальність привернула увагу вчених наприкінці 20 століття. Підґрунтям для нових досліджень стала вимога перебудувати тисячолітні традиції синтезу мистецтв з точки зору сучасної літературної, культурної та лінгвістичної думки. Інтермедіальність розкриває взаємодію між літературним текстом і невербальними знаковими системами, утворюючи мультикодове креолізоване повідомлення. Реалізація інтермедіальних зв'язків здійснюється через об'єктивацію різних видів мистецтва в художньому тексті на композиційно-структурному та образно-стильовому рівнях. Змішування кодів різних мистецтв у межах художнього тексту стає можливим завдяки його відкритості, що дозволяє розглядати кожен аспект художнього тексту як єдиний «організм», здатний до саморозвитку. Використовуючи зовнішнє семіотичне середовище семіосфери та залучаючи нові коди, художній текст багаторазово перебудовує та динамічно розвиває свою інтермедіальну структуру, взаємодіючи з іншими знаковими системами. Інтермедіальність включає багаточуттєвий досвід і не лише прив'язана до видимого простору, як у традиційних сферах мистецтва, але й дозволяє визначити, що таке мистецтво. Інтермедіальні розвідки досліджують взаємодією подібностей і відмінностей між різними медіа та змінами, які можуть відбутися в комунікативному матеріалі, коли він переноситься з одного типу медіа в інший. Застосування інтермедіальних зв'язків здійснюється через об'єктивацію в художньому тексті кількох видів мистецтва в композиційно-структурному та образно-стилістичному плані. Ми стверджуємо, що зосередження уваги на взаємодії між творами різних видів мистецтва, врахування різноспрямованості цих зв'язків і включення їх у зв'язки мистецтва і культури формує нову інтермедіальну дослідницьку методику. Вона дає змогу ідентифікувати властивості художнього тексту як такого та стиль конкретного автора чи національної літератури певного періоду з урахуванням загальних закономірностей розвитку літератури та мистецтва.

Ключові слова: *знакова система, інтермедіальність, код, медіа, мистецтво, семіосфера, художній текст.*

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