

SOME PERSPECTIVES ON INTERSEMIOTICITY IN LITERATURE AND ART

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Abstract. *The article defines the concept of intersemioticity, which examines the interaction between different semiotic systems within literary texts. Originating from the semiotic approach, intersemioticity extends beyond intertextuality to incorporate visual, musical, and other non-verbal forms into literary discourse. A key focus is ekphrasis, the verbal representation of visual images, which plays a crucial role in understanding cognitive processes in artistic creation. The study also highlights the synesthetic connections between literature and other art forms, emphasizing how texts serve as cultural memory carriers. The heterogeneous structure of literary texts, formed through various coding systems, requires decoding processes influenced by the recipient's ability to interpret intersemiotic connections. By analyzing how texts communicate within a broader semiotic space, this research underscores the complexity of literary perception and cultural transmission.*

Keywords: *intersemioticity, intermediality, semiotic systems, intertextuality, ekphrasis, cognitive representation*

The semiotic approach, which considers text as the result of reflecting a fragment of reality through a specific sign system, has influenced the study of intertextual connections, significantly expanding their scope. In this context, the incorporation of texts from other semiotic systems into the fabric of a literary work has become a focal point, scientifically termed as intermediality or intersemioticity. Within the framework of intersemioticity, the interaction of diverse semiotic systems is studied. In contemporary scholarly practice, works on paintings as referential content in literary texts are widespread. Consequently, there is growing interest in the phenomenon of ekphrasis, which dates back to the works of ancient authors. Ekphrasis is defined as "the verbal representation of a visual image" and denotes a special type of poetry written under the influence of works of fine art (painting, sculpture, architecture). A new wave of interest in ekphrasis stems from the development of an anthropocentric paradigm in science and the shift of research focus towards the cognitive function of human consciousness. The study of ekphrastic phenomena allows us to understand the role of cognitive processes in artistic creation and to directly relate the created verbal image to its immediate prototype in fine art. N.A. Abiyeva proposes considering the creation of ekphrasis as a discursive

process, based on the mental representation of the subject and its visual image, conveyed using different levels of codes. In her opinion, the process of generating discourse in ekphrasis includes the following stages: a certain concept is transformed in the artist's mind into a mental image, which is expressed in the language of painting, and the resulting visual "text" becomes, in turn, an artifact. During its perception, a new mental representation is born in the poet's consciousness, which is then embodied in the poetic text.

Sometimes a single writer's discourse is viewed as a phenomenon arising from the synesthesia of different art forms. In connection with the problems of interpreting literary texts, the role of other art forms (music, architecture, theater, cinematography) in the perception of verbal art comes to the forefront. Research on intersemioticity is based on the idea that a new text is generated not only by verbal but also by non-verbal texts. The internal structure of a literary text is heterogeneous, formed through the synthesis of various coding systems. Understanding the text and the evaluations attributed to it by the recipient are conditioned by a whole complex of factors, including the ability to choose the appropriate code. Decoding intersemiotic connections vividly illustrates the process by which the text facilitates communication between the audience and cultural tradition. According to Yu.M. Lotman, the text performs the function of collective cultural memory. Intersemioticity allows us to examine the complex processes of interweaving texts from diverse systems within the semiotic space of culture.

Conclusion. The study of intersemioticity provides valuable insights into the complex interactions between different semiotic systems within literary texts. The concept extends beyond traditional intertextuality, encompassing visual arts, music, theater, and other non-verbal forms, all of which influence literary perception. Through the lens of ekphrasis, this research highlights the role of cognitive processes in artistic creation, demonstrating how verbal texts reinterpret and transform visual imagery. Furthermore, the heterogeneous nature of literary texts underscores the importance of decoding strategies, where understanding depends on the recipient's ability to engage with various coding systems. Ultimately, intersemioticity reinforces the idea that texts act as collective cultural memory, bridging different artistic and semiotic traditions within the broader cultural space.

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