



Architectural-ecclesiological Ekphrasis in Literary studies

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Abstract. The article discusses the issues of translating ekphrasis texts, as well as the interpretation of the term “religious ekphrasis” and the analysis of architectural and ecclesiological texts of ekphrasis. An analysis of the study of religious and architectural-ecclesiological ekphrasis by Russian and European scientists is noted.

Key words: Ecclesiology, religious ekphrasis, ecclesiological ekphrasis, contamination, representativeness, presentativity, zero ekphrasis, "full" architectural ekphrasis, illumination texts.

Introduction. It is well known that the forms of religious ekphrasis testify to the sanctity of the textual sources that created them, but sanctification does not extend to all forms of ekphrasis, whether verbal or non-verbal. The complexity of religious issues, the abundance of historical, literary, theoretical and poetological studies have led to the fact that the visual and verbal image of religious ekphrasis has not been fully studied.

In Russian literature, religious, especially ecclesiological ekphrasis can be found in the works of many writers of the second half of the 19th - early 20th centuries, if you use the algorithm proposed by the authors.

Here we define the term ecclesiology. Ecclesiology is a section of Christian theology that studies the essence of the Church, teaching, its Catholic (conciliar)



structure, nature and understood characteristics. On the basis of it the concept of church is interpreted.

Literature analysis. In particular, N. Mednis was one of the first to develop the concept of religious ekphrasis and studied its structural forms. According to the researcher, scholars use a certain perspective in the interpretation of ekphrasis texts with hagiographical content [7: 2006, s.59]. The ekphrasis of paintings on religious themes can be found in Gogol's "Portrait", Dostoevsky's "Idiot", Shmelyov's "Neupivaemaya chasha" and other works, Russian scientists D. Goryunov and K. Zagrodneva say [5: 2019, s.1052]. They analyze the characteristics of religious ekphrasis on the example of plays "Kartina" and "Kanote" by playwright N. Kolyada. In the work, the image from the religious plot "Holy Family" becomes the main character.

In modern literature, the Christmas story "Zapechatlennyy angel" by N. Leskov is recognized as an example of religious pictorial ekphrasis. It consists in the harmonious introduction of "musical" text (fragments, titles, individual words) into the Christmas story, as well as in describing them through characters in the perception and expansion of the semantic space of the text, says E. Shkapa [10, s.5]. The scientist cites the reflection of religious ekphrasis in Leskov's poetic world, as well as the implementation of religious-musical ekphrasis in Christmas stories in the form of expression and interpretation of the impression of music or the sound of a song.

In her research, N. Volnina used examples from "Sem smertnix grexov i Chetire posledniye veshi" by I. Bosch, "Prestupleniye i nakazaniye" by F. Dostoevsky, "Mertvie dushi" by N. Gogol as examples of religious ekphrasis as a way of conveying the spiritual meanings of cultural texts, as well as images in works, reflects on literary issues and examples of painting [3].

In the process of analyzing the concept of religious ekphrasis, the scientist comes to the conclusion that this term is one of the most important ways of interpreting and expressing symbolic images in cultural texts. The scientist also notes that the image of Christians "Sedmeritsi grexov" [3:1] – "Seven Sins" (arrogance, greed, envy, anger, voluptuousness (adultery), greed, sadness),



which has a plot-forming function in the works of Western European and Russian classical culture, which actively demonstrated religious ekphrasis.

N. Mednis points out that the work of romantic artists of the 19th century is characterized by an appeal to the ekphrasis of the image of the Virgin Mary, in which this image is not interpreted as the Mother of God, as in Orthodoxy, but in many places it is interpreted as "Madonna", and is called by this name because that it represents images associated with Western traditions [7: 2006, s.59]. He identifies the uniqueness of religious ekphrasis and points to the contamination of "heavenly and earthly" concepts. As a result, one is expressed more closely and more clearly, while the other rises up without breaking from its "root" on earth, that is, it is sanctified.

Methodology. In literature and painting, the characteristic of representativeness (imagery) is in the main place, while in architecture, presentativeness (presentation), that is, the prototype of materiality, prevails. As noted by scientist M. Rizer, all types of art are divided into linguistic and non-linguistic types [6: 1995, s.59]. The first of these includes poetry, music, dance, etc., and the next includes architecture, painting and sculpture. The art of language enriches not the objects of the material world, but "spirituality", which manifests itself in linguistically expressive and emotional sentences. And non-linguistic art complements or transforms the artificial environment.

Architecture, which is interpreted as such art, is one of the most ancient and lasting arts that reflects the history, aesthetic views and moral standards of different peoples and eras, as well as religious beliefs and aspects related to the nation. It not only talks about the customs and lifestyle of the people of a certain country and era, but also shapes the mentality and aesthetic perception of reality. In addition, it reflects the literary desire for the stability of existence in the material world, the balance of thought and feeling, art and life.

Results/Findings. Russian research scholars S. Sukhanova and D. Vorobyova examine the study of ekphrasis texts related to architecture on the example of Ovid's "Metamorphosis". They cite images of the palace of Phoebus (Regia Solis) and the hut of Philemon and Baccida (Tecti Philemonis et Baucidis) converted



into a temple as objects of study. The text of the work describes various types of ekphrasis. In particular, one can find zero ekphrasis, where the presence of architectural structures is indicated, but their formal qualities are not expressed, as well as extended, direct and indirect ekphrasis. The palace of Phoebus is the first "full" architectural ekphrasis in the poem, in which the direct image of the architectural object is expressed. By definition, texts that contain a detailed description of a visual artifact are called "full ekphrasis" [9: 2017, s.105].

The Russian scientist S. Puzankova illuminated the architectural images and their reflection in the writings through a comprehensive comparative analysis with the real "prototypes" of the architectural images contained in the illuminated texts of Lomonosov's work [8: 2013, s.15]. Illuminated inscriptions are an important part of oral illuminated texts, consisting of a descriptive title, a project, and the inscription itself.

S. Puzankova also notes several types of ekphrasis. These are:

- portrait (sculpture, engraving, tombstone, painting);
- landscape (engraving, painting);
- architectural monuments;
- illumination;
- musical types. Ekphrastic methods are different, but it interprets second- or third-order conditionality: depicted reality – primary repetition of reality (material object) – interpretation of secondary repetition (poetic or prose text). If one of the links is missing, ekphrasis disappears, the expression of "image representation" in words is broken [8: 2013, s.19], the scientist says.

Issue LXIX of 2011 of the International Journal of Byzantine Studies (Revue Internationale des Études byzantines), published under the name "Byzantinoslavica", covers architectural ekphrasis and the image and representation of monuments in Byzantine and Byzantine-Slavic literature. This collection is characterized by the fact that it reflects the research of foreign scholars on the ekphrasis of historical monuments [1: 2011].

In particular, the French scientist Paolo Odorico, in his research work on the interpretation of architectural images in Byzantine literature, notes the



relationship between an archaeological object and a literary work using the example of historical monuments of the city. He noted that over the centuries, court rhetoricians, historians, as well as chroniclers and local historians had sought to imbue the city with symbolic values, from the most imposing monuments to the smallest corners [2: 2011, p.33]. Research conducted in this direction is primarily aimed at considering the relationship of a literary work with archaeological objects and historical monuments, and often through literary creativity the aspect of the relationship between the writer and his readers is illuminated.

In this regard, a striking example of architectural ekphrasis is the work of the French romantic writer V. Hugo "The Church of the Virgin Mary in Paris" (Notre Dame de Paris). In this case, the cathedral acts as both a background and a character. The Russian scientist T. Gazieva turns to the interpretation of ekphrasis presented in this work in her research. "From the first pages of the novel, the writer describes the courthouse from the inside," [4: 2012, s.2] she says, trying to restore the impression that the reader is "stepping over the threshold of this wide hall with us." In addition, the author does not pay special attention to color schemes and equipment. He is more interested in building architecture and sculpture," notes the researcher.

Conclusion. Each building is a unique book, preserving traces of a historical period, the author's "writing style" and folk culture. In the novel, the author expresses the opinion that before the advent of printing, the only reliable way was to express and convey religious ideas through the description of architectural monuments. "Until the 15th century, man's imagination and view of sacred concepts were reflected in architectural monuments that served as the main chronicle of humanity; During this time, there was not an idea in the whole world that would not express itself in a building... everything important that humanity thought was imprinted in stone [4: 2012, s.3].

Therefore, religious ekphrasis was initially expressed through architectural monuments and various divine statues. Over time, the development of science and art made it possible to see it in other sources (landscape, portrait, etc.).



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