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**METHODS AND METHODOLOGY
OF MODERN LITERARY CRITICISM RESEARCH
(poetics of ekphrasis in the aspect of the problem of functioning «creative laboratory»)**

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Abstract. One of the variants of forming methodological base of literary criticism research is introduced in the article. For the analysis of the writer's poetics in the article is offered to introduce the term-concept «creative laboratory». Wide opportunities of the term-concept allow to give the all-round description of the creative process and creative personality of the writer. The research within the bounds of «creative laboratory» must be done on the level of the text, with the transition to contextual level and obligatory transition to methatextual level. If the «creative laboratory» in the whole is the zone of art and theoretical experiment of the writer, methatextual level is the zone of forming of the conception and concept.

Keywords: poetics; creative laboratory; text; context; methatext; ekphrasis.

In history of literature (last 20 years) globalization is treated as a problem, which has a bearing both on the world of literature and scientific humanitarian paradigm (system). Researchers fix not only the fact of replacement of scientific paradigms but started process of forming new methodological base. The question is about so named «integrative history of literature» or «alternative history of literature». Links between different scientific branches of knowledge become actual and in the process of researching necessity of using all complex of knowledge obtained (intensifies) so sciences as philosophy, ethics, aesthetics psychology, sociology, intensifies.

As a variant of complex research may be offered «integral comparativistics» based on the theory of intercultural communication (theory of G. Garipova). Or for example, variants «alternative hermeneptics» basing on theories of methapoetics and poetics of ek-

phrasis. The notions «methatext» («methatextuality») and «ekphrasis» – are two fields of theory of literature, account of which is going on nowadays. Researching possibilities in those theoretical fields increase with every new artistic pattern or artistic conception. To these notions are suitable practically the same definitions: they both are meaningful and so they are multifunctional.

These two notions can be considered by a way of «theoretical interdependence» or «theoretical interconditionality»: forming methatextual system in the process of functioning of creative laboratory befalls by means of ekphrasis. Ekphrasis by its nature has a prosperity to methatextuality (methaphrasis). Ekphrasis – is a work of art (painting, music, sculpture, things of applied art, etcetera) in a work of art. Crossed from the level of conceptual idea to the level of text and became an equal participant of narrative



situation, ekphrasis asserts about it as about multileveled, manyfunctional system. It should be noted that on every stage of literature communication ekphrasis owing to its theoretical and artistic potential makes more active the field of discourse.

Its status in synergetic aspect can be defined through concept «universal emergent property of the system. Discourse is a dynamic modus. Finding itself in the field of discourse, the system comes into dynamic condition and suffers qualitative changes. When the question is about poetics of ekphrasis, using operating techniques «thinking by the field» (the term by U. Borev), directed to the interaction between the fields is fruitful. Being in the state of cross interaction (superposition one on another) the fields say about complication and meaningful not only the work, but also creative process.

Those six key fields are: the semiotical field, the social and historical field, the field of culture, the field of literature, the field of public opinion, the field of author's creative work (classification by U. Borev). We note the fact that the conclusion about «thinking by the field» as a productive strategy when researching in the sphere of poetics of ekphrasis was made by participants of Lozanna symposium (materials about poetics of ekphrasis were published in 2002 year), speaking about necessity «versatile and adaptable understanding» of ekphrasis. Among the levels of creating and apprehension of artistic, on which the ekphrasis notion had declared about itself» were named these ones: religious, philosophical and aesthetical epistemological or heuristic, semiotical, cultural and historical, intertextual, poetic, textual, tropological (classification by L. Geller).

Let's return to the idea of theoretical synthesis on the level of poetic of ekphrasis and methapoetic. The situation «text about text» supposes parallel (cross) developing with following combining of the two narrative lines – theoretical and artistic on the level of metha-

conception. The author at the same time is in two spheres. In the first one he is a creator of artistic work. In the other sphere he comprehends the meaning of creative process (and the image of creator) rising to the level of investigator and theorist. The question is about the interaction of the text and methatext, in the text there are various methasignals making more active processes of sensebeginning and making the writer's concept on methalevel.

It should be noted that the transformation, which we are describing, takes place with the text, which is in the situation of discourse. We consider it is advisable to introduce the term-concept «creative laboratory». This term is productive exactly for description creative process as meaningful and multy-functional system, visually demonstrating alternative abilities (strategies). Specific character of «creative laboratory» is determined firstly: by the theory of literary communication, secondly: by the theory of discourse.

«Creative laboratory» is a model, which has the purpose: firstly to reveal specificity of creative process in the stage of text, context and methatext, secondly, to show the creative process as a zone of artistic and theoretical experiment, pointing to the changings taking place in the creative consciousness of writer and reader, thirdly: to give integrated notion about the dynamics of creative process in the moment of transferring from conception to methaconception. Creative laboratory can be determined as a model (strategy) intended for research exactly in the sphere of poetics of ekphrasis visually demonstrating resources of this category.

Ekphrasis is introduced into the work with the help of method «text inside the text», which is known as «novel inside the novel». In the text ekphrasis can be a detail, a character, a concept. Even if in this artistic context ekphrasis does not exceed the limits of detail or character it does not stop to be a text, containing in itself the system of sym-



bols, the system in any moment is able to assert about itself with all strength owing to aesthetic potential and overcome existing textual limits owing to communicative potential. Possibilities of ekphrasis are such extensive, that deviating from the main «mother» text, overcoming narrative attraction, it is able to absorb «mother» text and to impose it its own will and its own rules, to become the dominant of creative process on the artistic, narrative and conceptual level.

Such extraordinary metamorphosis should be considered exactly as a creative experiment it changes the role of a researcher (reader), whose purpose now is not only cooperative creative work but observing of the conducting of creative experiment, participation in laboratorial tests, fixation and description of the results. The status of the author as a initiator of the creative experiment is also chanced. And the conception in the process of creative transformation and refraction must pass to the level of methaconception. Of course, a number of theoretical assumptions should be done, taking into consideration the form of art, to which ekphrasis placed in to artistic text, is related. But it doesn't abolish the profundity of this category, its multylevelness and poly-functioning.

In conclusion of all we say that exactly «creative laboratory» must be the important part of the research of modern literary criticism. Everything which is connected with poetics of writer is in the sphere of the notion. Having theoretical potential of term-concept, «creative laboratory» contributes to revealing of specificity of creative process of the author individual author's style and artistic conception. Through bringing the notion «creative laboratory» appears the opportunity of practical comprehension of the systematic model of researching of «creative process» and «concept of creation» on the methodological base of systematic-sinergetical and hermeneptical approaches and also the theo-

ry of artistic discourse, the theory of literary communication, the theory of interpretation (context-hermeneptical analysis) and the theory of narration. Description of «creative laboratory» (C.L.) as a term-concept we conduct taking into consideration following facts: 1. C.L. («creative laboratory») is a system, the dynamics of which is conditioned by «situation of discours»; 2. From the point of view of literary criticism «the situation of discourse is one of the ways of manifestation of dialogic speech: C.L. («creative laboratory») in dialogic aspect is a C.L. in the aspect of discourse; 3. Discourse is circumstance of functioning of C.L.; 4. C.L. is a zone of experiment (in the field of poetics in the broad sense of the term) and discourse is the obligatory condition, contributing to stirring up process at all stages of literary communication.

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