



EXPRESSION OF EKPHRASIS GENESIS AND SCIENTIFIC APPROACHES TO IT

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Mamadiyarova Yulduz

Basic Doctorate (Phd Student), National University Of Uzbekistan

ABSTRACT

This article is a literary phenomenon that reflects the feature of “Visual expression of a visual image in word” - the problem of the genesis of the phenomenon of ekphrasis, the forms of its evolution, the issues of its interpretation in terms of space and time, the various theories and views that have emerged as a result of its study and analysis by researchers and scientists.

KEYWORDS

Genesis, the phenomenon of ekphrasis, Achilles shield, archaic forms, cult, folklore traditions, microekphrasis, plastic art.

INTRODUCTION

The question of the genesis of eccentricity goes back a long way, and scientific approaches to it have been reflected in various studies. This term, which

describes the features of the image interpretation tool, is now becoming an increasingly important field in literature and linguistics as a modern concept.



A great representative of ancient literature, from the time of Homer, with the addition of ἐκ- prefix to the term phrazo in Greek " φράσις, φράσεως " - sign, definition, explanation, etc., it became ἐκφράσις, ἐκφράσεως (ekphrazo) and means full explanation began to convey meanings [1].

According to the diachronic approach to the phenomenon of ekphrasis, the tradition of this type of pictorial narration is widespread in European literature [2]. His earliest examples are Elena's curtain in Homer's "Illiad" (Pokryvala Eleny, pesn 3), Pandora bow (luka Pandara, pesn 4), Gera chariot (kolesnitsy Gery, pesn 3), Athenian shield (shchita Afiny, pesn 5), Nestor's cup (Nestora cup, pesn 11), Agamemnon's armor (dospexov Agamemnona, pesn 1), golden servants (zolotykh prislujnitsy, pesn 18) and Achilles shield (shchita Axilla, pesn 18) etc., the first ekphrastic text officially recorded in world poetry is the description of the Achilles shield [2: 6].

According to the great literary scholar L. Geller, ekphrasis: "pointing to an interspecific, borderline, mixed phenomenon, answers the most important questions of postmodernism" [3].

Russian linguists E.S. Anikeeva and L.P. Prokhorova, describing the features of the phenomenon of ekphrasing, admit that "The word is expressive and figurative, and the image has a narrative character" [4].

In most cases, as part of the study of the functions of ekphrasis, literary critics use a narrow form of this concept to interpret it primarily in the context of "visual transmission of visual images". However, in the field of philology, this phenomenon, in the broadest sense, passes through the prism of this or that literary paradigm and is constantly improving [5].

The problem of the genesis of ekphrasis has been scientifically studied by a number of linguists and literary scholars. In particular, O.M. Freidenberg promotes the idea of literary scholar B.L. Galerkin that "the phenomenon of ekphrasis ends with the sacrificial rite or is reflected in the processes of semantic connection with it", archaic forms of consciousness, cult and folklore traditions connects with [6]. Since in the traditions of folklore ecclesiastics the divine terms are expressed in the form of wild animals, plants, human beings, the first description of them turns out to be a description of the figurative material already described in words [14].

Researcher M. Costantini in his book "Expression: "The concept of literary analysis or non-fiction term?" in his article links the genesis of ekphrasis to the rhetorical exercises (progimnazm) found in the textbooks of sophist students. In such exercises, the object is considered in detail and described in detail so that the reader can see it" [7], says M. Costantini. In this respect, ecstasy is mentioned in the works of writers such as Hermogenes, Philo, Aftonia.

In this regard, N.V. Braginskaya also conducted research and noted that euphoria means "descriptive speech that clearly shows what is being explained to the audience" [8].

In the 2nd century, Hermogenes divided the extract into different types, such as people, seasons, events, etc., while Nicholas (5th century) suggested that the main object of the extract was a work of art. The modern definition of the term also lies in the interpretation of this concept [9]. In this regard, the literary scholar E. Berar distinguishes between four types of ekphrasis [10]. These are: complete (an image that describes the subject in detail); wrapped (a description that reveals other features that are indirectly related to the object of art); equal to zero



(partial description of the realities of the described object, in which the description becomes "mimetic" - imitation, simulation); microekphrasis (a brief note or hint about a previously encountered motive).

Ekphrasis, which is divided into "primary" and "secondary" types in terms of time, serves to read the visual object first encountered in the text in the primary form, and in the secondary form, as a manifestation of microekphrasis, complements, expands or simply repeats the previously expressed effusion [1:90].

The analysis of the above research shows that the factors that gave rise to this term have been the subject of research by a number of scientists, researchers.

Below we consider the evolution of the phenomenon of ekphrasis.

According to the traditions of the ancient period [13], the phenomenon of ecstasy was considered not only verbally and visually, but also as a complex process that verbalizes the descriptive text or, conversely, expresses a feature.

In this sense, the famous Achilles shield is still considered by some researchers as a blacksmith's work and by others as a work of art. The definition can be both poetic and prose. "The main thing is that the extras should be complete and bright enough to "visualizing the objects," wrote M.Kostantini [7:31].

In Renaissance culture, this phenomenon focused on the expression of plastic imagery (sculpture, architecture, painting, etc.) independently of works of art [2: 7]. The creators of this period, trying to preserve the cultural development in the memory of the society, strengthened their creative samples not only in painting but also in words.

By the age of Romanticism, texts emerged that shifted attention from the artistic form to its interpretation (e.g., the interpretation of a work's symbolic, spiritual, theological, emotional, or social meaning) [2: 7]. In short, the main task of the romantic extraction was to strengthen the emotional response to the work of art.

According to N.V. Braginskaya, ekphrasis appeared on the stage of pre-literary Greek theater with people using sculptures, paintings, puppets, models [8: 243].

The philosopher B. Kassen describes the type of presentation used in "Effect Sophistics" as a term used to describe a detailed, extremely complete description of things or individuals [11]. He also echoes the ideas of O.M. Freidenberg in his works, advancing the theory that Homeric ekphrasis describes real images through mythical objects [6: 251].

Russian researchers N. Bochkareva, I. Tabunkina, K. Zagorodneva connect the factor of origin of this concept in ancient traditions with plastic art, ie art forms that do not change and develop over time, perceived by sight [12]. They are divided into types of art such as pictorial (painting, sculpture, graphics, etc.) and non-pictorial (architecture, decorative arts, design).

The above evidence illustrates the diversity of approaches to the genesis, etymology, and typology of ekphrasis. Ekphrasis is a type of presentation that interprets a mythological character in the work of ancient writers and creators, is widely used in the depiction of imaginary and heroic episodes, and is used to describe any object, figurative or non-figurative, a detailed, complete description of objects or persons. It is also a complex process of verbalizing, verbally, and figuratively, or, conversely, of expressing



a feature, conveying meanings such as speech that clearly describe what is being explained to the viewer.

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