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## **European Construction between Desideratum and Realities**

### **Areas of Interdisciplinary Studies in Historical Context**

**Olha Shykyrynska<sup>1</sup>**

**Abstract:** The article deals with the historical development and functioning of the interdisciplinary studios. The scientists' discoveries of the definition of the concept "synthesis of the arts" are analysed, beginning with the archaic period to today. The appearance and evolution of the term "intermedial theory" are represented in this work. The research is based on the works of Charl Batteux, Ivan Franko, Oskar Walzel, Steven Paul Scher, Oswald Spengler, Werner Wolf, Jens Schröter and others.

**Keywords:** art; interdisciplinary studios; cooperation of the arts; intermediality

### **Introduction**

The development of modern language, literature and art gives impetus to the emergence of new phenomena and methods of their methodological analysis. In the context of globalization of modern culture, interdisciplinary works occupy an increasingly important place in view of the need for a deeper understanding of the syncretic nature of artistic creativity, which is most fully manifested in the context of the theory of interaction of various types of arts. Dmytro Nalyvaiko in the study "Literature in the system of arts as a field of comparative studies" notes: "Arts differ both in their "building material" and in the structure of artistic language, but in each era they create an ensemble characterized by common vectoriality of movement, common regularities and intentions both on the epistemological and aesthetic-artistic levels. Without this, the very concept of the artistic process, which encompasses and in a certain sense unites all arts, would be impossible" (Nalyvaiko, 2006, p. 19).

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<sup>1</sup> Associate Professor, PhD, English Philology Department, Izmail State University of Humanities, Ukraine, Address: Riepina St, 12, Izmail, Odessa Oblast, 68601, Ukraine, Corresponding author: olyasikshik@ukr.net.

Interdisciplinary studies are revealed at the intersection of humanities: philology, art studies, philosophy and cultural studies. The first works devoted to the study of literature in the art system were foreign studies by Oscar Walzel, Arnold Hauser, Oswald Spengler, Jens Schröter, Russian and Ukrainian literary theorists (Mikhail Alekseev, Dmitry Nalyvaiko, Ivan Franko, Irina Khangeldieva, Kira Shakhova). The research of recent years mainly focuses on the idea of the intermediaal context of works of art. The methodological apparatus proposed by scientists gives a deeper understanding of a number of cultural phenomena, the ultimate goal of which is to understand the “language of culture” of a particular historical time.

The relevance of the stated topic is due to the need to systematize existing ideas about the fundamental principles of the theory of synthesis of various types of arts in literature with a reliance on the latest works in this field. The purpose of the article is to establish the typology of scientific directions of historical development of interdisciplinary studies. The goal involves solving a number of tasks, in particular, determining the methodological base of scientific research and identifying priority areas for further research. Scientific novelty consists in outlining the stage nature of the theoretical provisions of the existing interdisciplinary research, finding out the perspective directions of their development.

The history of art is inseparable from the interaction of various types of aesthetic perception of reality. Painting and sculpture have long been and remain the components of the architectural complex; the development of music is closely intertwined with the art of the dance; it is impossible not to note the dense connection of literature and fine art (painting, graphics, emblematics).

In the archaic period of the development of literature, ideas about the essence of art were reflected in the myth of Apollo and its nine muses, which symbolized the types, genres and genera of art. The artistic word was closely related to musical accompaniment, reflected in the artistic forms of primitive syncretism.

During the “rhetorical era”, which, according to the well-known Russian literary theorist Sergei Averintsev, covers the period from the 5th to the 18th centuries inclusive, the main axes of understanding the essence of the synthesis of art as an artistic phenomenon were the definition of painting and poetry by Simonid Keosky, Plato, Aristotle. But during the antiquity and the Middle Ages, there was no clear idea of the system and the relationship of different types of arts. In 1719 Jean-Baptiste Dubos (Jean-Baptiste Dubos) in his treatise “Critical Reflections on Poetry and Painting” concludes that with the help of “natural signs”, art affects human

consciousness more intensively, while signs-words are more abstract. In the work “Fine arts reduced to a single principle” (1746) he singled out five “graceful” arts: painting, sculpture, music, poetry, dance, as well as two close to them – architecture and pronunciation.

Only at the end of XVIII – first half of XIX century there are significant changes in the study of the concept of “system of arts” For the Enlightenment is important treatise John Brown (John Brown) “Reflections on poetry and music, their growth, combination and power, their development, as well as their differences and decline” (1763). Theorist pointed to the defining unity of the art of poetry and music, set out to investigate the reasons for their separation and the a priori possibility of combining and functioning in the future. In the Age of Enlightenment and Romanticism, art is understood as a system of interrelated types of art. The main focus is on literature, its common and distinctive features with painting and music. Gotthold Lessing's treatise “Laokoon, or on the boundaries of painting and poetry” (1765) is of great theoretical importance in solving this issue. The author emphasizes the differences between painting and poetry and that both types of art can exist together on the basis of creating a single ideal artistic form.

**Interaction and synthesis of arts in the scientific reception of the nineteenth and second half of the twentieth century.** The scientific period of comprehension of the issue of synthesis of arts begins in the early twentieth century, but this issue in some way back in 1899 is raised by Ivan Franko in the well-known literary treatise “From the Secrets of Poetic Creativity” (1898), which contains the sections “Poetry and Music” and “Poetry and Painting”, devoted to the analysis of common and distinctive features of these arts. Painting appeals only to human vision, and poetry to vision and hearing, causing the creation of images in our soul, merging into a harmonious whole. Ivan Franko emphasizes that poetry and painting are united by one goal – to restore some moments of life. Poetry encourages the reader to intellectual work, when music affects only the mood of the listener, but the beginning of these two arts was the same, primitive poetry was a singing, a story.

The most intensive study of the interaction of literature with other forms of art develops in the XIXth - first half of the XXth century. Oscar Walzel's work “The Mutual Illumination of the Arts” (1917), whose theoretical basis was the research of Wilhelm Worringer and Heinrich Wölfflin, is of great importance for this period. The author introduced the term “illumination” in relation to art, which allowed him to talk about one kind of art using the terms of another kind. He asserted the possibility of “illuminating” of the essence of poetry with the help of the categorical

apparatus of fine art. The theoretician pointed to the contrast between visual and musical poetry, as the former affects the reader's imagination, and the latter is based on auditory perception by means of harmony and melodic sounds. Oskar Walzel traces "Mutual illumination" on the example of other types of art: sculptural and architectural works of the Baroque period, in his opinion, depend on the achievements of Renaissance art and ancient subjects.

No less important and large-scale is the book of the German philosopher and historian, theorist of the philosophy of life Oswald Spengler "The Death of the West" (1918-1922). He speaks of culture as a set of "organisms" that eventually turn into civilization. According to the scientist, art is also an "organism", not a system, it is not eternal, but the work of art is a microcosm, "...it has a soul. In general, it is something spiritual, beyond the limits of space, borders and number" (Spengler, 1993, p. 297). Based on the thesis that each culture has its own types of art, the philosopher singles out several historical groups of art: the "Apollonian group", which includes vase painting, fresco, relief, colonnade architecture, ancient drama, dance; and the "Faustian group" represented by contrapuntal music. Oswald Spengler claims that music is a fine art, and that oil painting and instrumental music are identical.

A significant contribution to the development of the theory of interaction of arts was made by Calvin S. Brown in "Music and Literature. Comparison of Arts" (1948). The author considered the common and distinctive features of music and literature, starting from the moment of the appearance of these arts. The author considered the common and distinctive features of music and literature, starting from the moment of the appearance of these arts. He argued that the basis of literature is a compromise, it has its own structure, which performs an intellectual function and carries some information to the reader, while at the same time conforms to the model of a literary work. For instrumental music, on the contrary, the basis is its structure, which affects only the mood of the listener. Literature attempted to create "absolute poetry", which would be conceptually analogous to absolute music, where words could be used to create sounds. According to the scientist, music and literature continue to develop in two directions: music – in search of a compromise between the form and its presentation, and literature – in the creation of perfect forms.

In the middle of the XXth century German scientist Arnold Hauser wrote two of the most famous works "Social History of Art" (1951) and "Philosophy of Art History" (1958). The researcher developed the ideas of the need for a comprehensive analysis of various types of art. He noted that a work of art has only artistic and non-artistic

elements that perform the function of non-aesthetic direction. Arnold Hauser created his sociological method, which reveals the philosophy of the functioning and historical development of art. The main idea of the scientist is the opinion that art reflects history and social relations.

In Russia, the concept of interaction of arts in comparative literary studies was researched by Mikhail Alekseev (early XX century). The researcher studied the connection between literature and fine arts. This problem was covered by the theorist in a critical essay “Thackeray the Painter” (1936). From the scientist's point of view, painting speaks the language of visual clarity, and words refer to images (Alekseev, 1936). Mykhailo Alekseev was always interested in the problem of the relationship between German music and Russian literature. His article “Beethoven in Russian Literature” (1927) is devoted to this topic.

In 1972 Moses Kagan's book “Morphology of Art” was published, in which the author reflects on the inner world of art and the ways of interaction of its parts. At the same time, Yuri Lotman's works on text structure and cultural polyglotism appeared. In his opinion, culture is polyglot, all its texts are realized in at least two semiotic systems. Actually, the word “text” as a sign system containing semiotic information appeared in humanities in the 1970s. In the works of structuralists, the text is studied from the point of view of its identification with the integrity of the work of art. The idea of polyglotism of culture, proclaimed by Yuri Lotman, is based on the fact that there are not only verbal texts, but also those that affect sight (fine art), hearing (musical piece) or sight and hearing at the same time (theatrical art, television information), that is, the text is both semiotic and cultural concepts.

**The theory of intermediality in the context of interdisciplinary research.** The most adequate concept of the interaction of arts, which takes place with the help of various semiotic series, is revealed through the one formulated in the second half of the 20th century concept of “intermediality”, which later became an independent branch of research. The theory of intermediality involves the study of the substantive and figurative interaction of various types of art in the text of an artistic work. It is defined as a special way of organizing an artistic work and as a specific methodology. The phenomenon of intermediality consists in expanding the possibilities of interpreting a literary work not only with the help of literary tools, but also in enriching it with art historical terminology.

The term “intermediality” was first proposed by the German literary critic O. Hansen-Löve in 1983 in the article “The problem of correlation of verbal and visual

arts on the example of Russian modernity,” where the scientist gave a description of two concepts of “intertextuality” and “intermediality”. With the appearance of the term “intermediality” and its evolution, various approaches to its study and disclosure of the essence arise. Scientists interpret it from two points of view: semiotic and technological. As for the semiotic understanding of the term, on the one hand, it is somewhat similar to the technological one (like interaction and integration), and on the other hand, it is different. This distinction was clarified in Jens Schröter's article “Intermediality”. The researcher singles out four approaches to the semiotic interpretation of the concept of “intermediality”:

*Synthetic intermediality* – the first part of the texts related to this group, defines intermediality as a combination of some media, which leads to the creation of a new medium. With the emergence of new synthetic “monomedia” forms, the distinction between “art” and “life” becomes possible. Intermediality as a synthesis of media, which results in a unity that restores the integrity of being. The supporters of this approach are American researchers Dick Higgins, Jud Yalkut.

*Formal or transmedia intermediality* is based on the presence of formal structures characteristic of different media. Jochym Pech emphasized the inseparability of the medium and the form, since the form appears only in the medium. The scientist noted that there is no intermediality between literature and cinema, it appears only between the literary medium and the filmed story or narrative. For example, the same plot can be embodied by means of different types of art. Narratives are quite independent of the media, thereby allowing us to identify similarities and differences in the relationship with the media. Joachim Peach and Yvonne Spielmann confirmed and developed this opinion.

*Transformational intermediality* is a model based on the representation of one medium by another with the translation from one sign system to another with the transformation of information when moving to another medium. This kind of intermediality is revealed in the process of representation, thus it becomes its reverse side (for example, painting in cinema, architecture in photography). Representatives of this approach are Philip Hayward, Maureen Turim, David Bolter, Richard Grusin.

*Ontological intermediality or ontomedia* – media always exists in connection with other media. There is no media that can be independent, it has a systemic nature. An example can be the musicality of poetry, the theatricality of prose. This type of intermediality is studied in the writings of Jürgen Müller.

*Virtual intermediality* is a promising direction of intermedial research that needs additional justification and development.

The outlined approaches unite the belief that heterogeneous types of artistic discourse form artistic unity. Intermedial relations are manifested not within the same text, but in the relationship of texts of different types of art.

Steven Paul Scher, a renowned researcher in the field of music and literature, in his “Tales of Literature and Music” (1967-2004), highlights the possibility of combining musical and literary research achievements in the study of music and literature in general on the basis of modern theory of literature and interpretation. In the traditional classification of visual arts, music and literature share the same arts because they are auditory, temporal, and dynamic. Stephen Paul Scher states another common feature of these two arts: “music and literature are activities to be performed; they create things for further performance (a scene to be staged or a book to be read, processes to be decoded)” (Scher, 1984, p. 182). The scientist introduces the concept of “verbal music” into scientific circulation, referring to a poetic work in which there is an imitation of music with the help of words. This term is the most literary among all musical and literary phenomena. The theorist finds three types of connection between music and literature:

- 1) literature in music (program music);
- 2) music and literature (vocal music);
- 3) music in literature (verbal music, musical structures and techniques that can be used in a literary work, verbal music) [27]. At the end of the XXth century Werner Wolf supplemented the classification of Stephen Paul Scher, becoming as a result one of the main theorists of intermedial correlations. The grouping of intermedial connections, according to Werner Wolff, involves the following sequence: extracompositional intermediality and intracompositional (in the narrow sense) intermediality. In turn, the author divides extra-compositional intermediality into:
  - 1) transmediality (for example, variations in music and literature, narrative nature of music and literature);
  - 2) Intermedial transposition (transition of the novel to opera).

Intra-positional interlude is divided into the following types, in which the scientist distinguishes several varieties:

- 1) intermedial reference (use of one semiotic system):

a) explicit reference or intermedial imitation (musicalization of fiction, program music);

b) implicit reference or intermedial lematization (discussion of music in literature, the character of the composer in fiction);

2) plural intermediality (use of more than one symbol belonging to several semiotic systems):

a) intermedial fusion (production of opera);

b) intermedial combination (textual basis of opera).

Werner Wolf notes that previous studies have focused on “intra-propositionality” or “intermediality in a narrow sense” and its types. The typology proposed by the theorist begins with a broader interpretation of this term, namely “extra-compositional intermediality” and its types.

The concept of “intemediality” is the object of close attention of modern scientists (Ksenia Antonova, Irina Borisova, Ruta Bruzgene, Natalia Tishunina, Anastasia Haminova, Vera Chukuntsova), who interpret the term “intemediality” in a multidimensional way. Thus, Natalya Tishunina in the study “Methodology of intermedial analysis in the light of interdisciplinary research” (2001) derives a number of definitions of this concept, presenting intermediality as (Tyshunina, 2001, p. 152):

- creation of an integral polyartistic space in the system of culture (or the creation of an artistic meta-conspiracy of culture);
- a special way of organizing an artistic text;
- a specific form of a dialogue of cultures, carried out through the interaction of artistic references;
- specific methodology for analyzing both a separate work of art and the language of artistic culture as a whole.

Oleksiy Timashkov considers the concept of intermediality “as a process of synthesis of individual media, transformation of media and transmission of information in the process of multi- or intermedial communication, as well as self-reflection of media and the invention of their own limits by them” (Tymashkov, 2007, p. 25).

The interest of scientists in interdiscursive research has led to the appearance of a large number of publications and candidate theses, which focus on issues of intermediality based on the example of the work of certain artists. Thus, Lesya



Ukrainka (Kocherga, 2009), Mykola Khvylovy (Drach, 2009) came into the attention of Ukrainian scientists. In the Russian scientific literature, there have been studies devoted to the study of intermedial space in the works of Oscar Wilde (Chukantsova, 2011), Toni Morrison (Karkavina, 2011), David Lawrence (Antonova, 2011), Volodymyr Odоеvsky (Himinova, 2010). Foreign researchers write about the functions of intermedial studies in culture (Hedding & Ulla-Britta, 2006), media and intermedia (Glaser, 2009), intermediality in cinema and its methodological foundations (Petho, 2010), models of intermedial relations (Elleström, 2010).

The updating of intermedial studies indicates an urgent need for the development of an adequate categorical apparatus and methodological justifications for solving the problems of interdisciplinary issues.

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