

Changing Humanities: At the Crossroads of History, Poetics and Art

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Abstract

The present article investigated the problem of actualization of poetic ekphrasis presented in two different semiotic systems. The paper studied the correlation of generalized meaning with differing forms of expression, known as cases of isomorphism and allomorphism. The empirical material under study was provided by the contrastive analysis of the interface of one of Y. Polonskyi's poems (1845) and N. Roerih's original picture (1945). The contrastive pair of examples had the same titles: 'Bede, the Preacher'. The two cases were also united by identical semantics providing similar notional and emotional-aesthetic impact upon recipients, with the help of different forms of expression from poetry and painting. Both examples, in their turn, date back to the ancient legend connected with the name of the real person who lived in the seven (eight) centuries and was known as Saint Bede. The article's aim was to reopen the enigma of identical strong emotional effect produced on recipients, at different times, with the help of two differing media forms: the poem and the picture. It actually created the evident research gap. Such cases had been studied before, but reliable explanations and technologies were not stated.

Index terms— ekphrasis, semiotic difference, integrity of image, visual perception, instant immersion, notional perception, visualization.

1 I. Introduction

his article was written on the eve of one hundred forty five anniversary since the date of the birth of the well-known Russian painter: Nikolay Roerih (1874). The present article studied the interface of one of the best Roerih's pictures: 'Bede, the Preacher' (created in 1945) and one of Yakov Polonsky's poems. The poem had the identical title and was written in the century preceding the origin of the picture (1845). The evident connection of these two events ('strange coincidences', in Alexander Pushkin's more general opinion) was also intensified by one more fact. The prototype of both artifacts was a real well-distinguished man who lived long ago (born in the seventh century). He became known in history as Saint Bede. These three facts, important for the subject matter of this article, demanded a short preliminary commentary. In 673, in Anglo-Saxon province a boy was born called Baede (Latin: Bede Venerabilis; or Bede, in more contemporary transcript). At the age of seven the boy was sent to the local monastery to study. From the start he showed promise, turning out to be hard-working, clever. He had many gifts, a good voice, he sang prayers during services, loved poetry, recited it and wrote poems himself. Monasteries at that time were centers of good education, with excellent libraries. Teaching programs in early middle ages included seven disciplines: among them were three starting ones: grammar, rhetoric and formal logic (dialectic reasoning), and four, of the highest level: mathematics, geometry, astronomy and music. All Bede's life was devoted to church service. But he became known not only in theology, but also as an author, teacher (called even one of the greatest teachers and also the most learned man and writer of that time), historian, linguist, translator and also scholar. (Bede 2019; Bede 2019: 2). His most known work was: 'Ecclesiastical History of

43 the English People' (Bede 2019) which was later translated into many languages. In his own opinion, he loved,
44 most of all, three things: to study, to teach and to write. He died in 735, and later on was canonized. In life he
45 himself believed in supernatural and miracles. After his death many legends about his life appeared. Even his
46 undecayed relics after his death were known to work wonders. One of the stories about him was closely connected
47 with the subject-matter of the present article. It narrated that during the last years of his life Bede became blind,
48 but he continued preaching. Once, in some deserted forest, led by one of his disciples, Bede, unaware that no
49 people came to listen, unconsciously, addressed his passionate sermon to the waves of the river. And yet, after
50 he finished the miracle happened: the waves following God's will loudly answered, by the loud 'AMEN'.

51 Centuries went by, and it happened so that at the place which was very far from England the wellknown
52 Russian poet: Yakov Polonsky (1819-1898), inspired by this legend, wrote the poem, under the title: 'Bede, the
53 preacher'.(Polonsky 1981). The historical content was slightly changed. In Polonsky's version the blind Bede was
54 preaching not to the waves, but to the mountains. Yakov Polonsky was known to be the author of about three
55 hundred of poems, also stories. Many songs were created on the words of his poems. The attempts to find the
56 English version of this poem devoted to Bede were not successful. So I had to render its basic content myself. It
57 would be given in the part: Results of Research.

58 One more century went by, and almost exactly after one hundred years passed another masterpiece of art,
59 this time a picture, under the same title as Polonsky's poem: 'Bede, the Preacher' came to life, a masterpiece of
60 the famous Russian painter Nikolay Roerih. He lived at that time in India. At present, this picture, with 300
61 Roerih's other drawings is exhibited at Novosibirsk State Art Museum. Nikolay Roerih (1874 -1947)
62) was known all over the world, as not only the Russian painter, but also as an academic, philosopher, mystic,
63 writer, traveller, social representative, specialist in archeology, the founder of the center 'The World of Art'. The
64 number of his paintings exceeds seven thousand. He was also the author of thirty volumes of literary publications,
65 and also as the author of the special philosophical doctrine: 'Living Ethics' (Roerih 1991;1931;1919;Belikov 2001)
66 He lived for many years in India and is even recognized there, as India's national painter. His contribution to
67 culture is very specific, and deserves every appreciation.

68 To emphasize the above given information, it should be mentioned that the subject-matter of the present article
69 is not ordinary, very specific, even rare and unusual. It reported that three different people separated by time
70 (even centuries), by space (they lived in different countries: Bede was from Anglo-Saxon Province (7-8 centuries);
71 Polonskyi was from Russia, of the nineteenth century; and Roerih was in India, at the twentieth century) became
72 intellectually connected and inspired by the same theme; were, somehow, united by the common humanitarian
73 ideas: faith, belief in good-will and justice, spirituality and also by talent, inspiration and creativity.

74 THE AIM OF THE PRESENT ARTICLE WAS to identify elements of ISOMORPHISM of the generalized
75 SEMANTICS, at the same time, asymmetric elements of SPECIAL FORMS (allomorphs) of the poem and the
76 picture, based on the study of the interface of the two texts presented by two differing media semiotic systems:
77 LITERATURE and PAINTING.

78 The IMPORTANCE and NOVELTY of this study was intensified by the REGISTERED CASES of SIMILAR,
79 INSTANT IMMERSION OF RECIPIENTS into BOTH TEXTS.

80 Also, SIMILAR EMOTIONS WERE EXPERIENCED AND REGISTERED. Naturally, this created a certain
81 RESEARCH GAP for explanation in this special study.

82 Complex methodology uniting more traditional and new technologies was employed for the empirical analysis.
83 As such studies started in linguistics only not long ago, also some new data appeared in closely correlated
84 disciplines (psychology, brain studies), also new notions were applied (Clement 2013; Unique Explorations 2015).
85 Yet, many more similar studies were urgently needed to support research of this kind. Empirical part was
86 based (as was stated above) on the contrastive analysis of two artifacts representing examples of differing media
87 systems: literature and painting. The poem by Yakov Polonsky 'Bede, the Preacher' was compared with the
88 picture painted by Nikolay Roerih, with the same title. In this study this special case was identified as notional
89 ekphrasis. Although the phenomenon itself was known much earlier (which became a special stylistic term, as
90 well, centuries ago), methodology of its linguistic interpretation is yet only in the process of its exploration.

91 2 II.

92 3 Methodology

93 The choice of selecting objective methodology for the analysis of artifacts belonging to differing semiotic systems
94 presented special difficulties (Jacobson 1975;Stepanov 1998;Lotman 2010). One condition was implied, as
95 obligatory one, for providing the stable ground of comparative research. That was the presence of similar
96 (or identical) content. It was ensured already by the coincidence of the titles of two artifacts. Further on, more
97 corresponding similar tools for analysis were to be found. Adequate analysis always depends on the results of the
98 latest scientific achievements. At present it was urgent to follow innovative analysis based on new notions and
99 results of closely correlated scientific disciplines. In this study they were cognitive science, psychology, partly, even
100 brain studies. First, the notions chosen for the analysis were to be outlined. More basic ones were Information,
101 with its types and functions. The next ones were Visualization, Perception, Immersion, Point of View, Voice
102 (Andreeva 2019). But the first one, most important, was Ekphrasis. (Andreeva 2016, Geller 2002, Shatin 2004).
103 The definition from Wikipedia would be relevant in this case. According to it, 'EKPHRASIS or ekphrasis, from

104 the Greek description of a work of art, possibly imaginary, produced as a rhetorical exercise, is a graphic, often
105 dramatic, description of a visual work of art. And it was added: 'a painting may represent a sculpture and vice
106 versa; a poem portrays a picture; a sculpture depict a heroine of a novel?any art may describe any other art'.
107 ??Wikipedia 2020). This definition fits our situation: Roerih's picture transmits the main content of Polonsky's
108 poem. In the analysis of generalized meaning the approach of the Russian scholar, professor Galperin, I.R. was
109 accepted. He chose the term "information" for actualization of the content of literary text dividing the latter
110 into factual, conceptual and hidden, underlying types of information (Galperin 1981).

111 cognitive poetics' approaches, as instances of direct and indirect speech of textual discourse participants. The
112 notion of Point of View is also acknowledged by cognitive poetics to be a special textual category rendering
113 various opinions expressed by text participants; their attitude to events; opinions of other participants (sort of
114 polyphony in Bahtin's approach). Actually, it also comes close to textual modality, in its broadened treatment.
115 All the above given notions and categories were recognized as relevant for both examined artifacts: literary text
116 of Polonsky's poem and the text, via asymmetric form, of Roerih's picture.

117 Lately the notions and terms: Perception, Visualization, Immersion substantially broadened their application,
118 understood as methodological keys of transmitting text semantics. (Groyecka, Witzel 2019; Abdul-Rahman, in
119 print; Andreeva 2019) The motion of Perception, traditionally defined in psychology as the initial processes of
120 person's ability to interpret reality with the help of five sensorial organs of visual ability, hearing, feeling, and the
121 abilities to smell and to taste, was broadened nowadays by the addition of the ability of people's comprehending,
122 and social keys, as well: such as: faces' expressions, speech. Visualisation was broadened, as well, by the addition
123 of the notion of integrity of global images, due to viewers' creativity, broadening physical perception, also notions
124 of their previous experience and knowledge (the so called 'eye of the mind', 'the window of the mind'). Thus, the
125 application in this research of semantically enlarged notions, joined with the usage of innovative methodological
126 tools from interdisciplinary approaches contributed substantially to the success of the result.

127 4 III.

128 5 Results of Empirical Research

129 As was stated above, the material of the empirical analysis was based on the study of the interface of the two
130 texts of asymmetric media forms: the poem: 'Bede, the Preacher' written by the Russian poet Yakov Polonsky
131 and the picture by Roerih having the same title with the poem. The aim was to detect features of isomorphic
132 general content of two artifacts and, at the same time, to state asymmetric differences of the compared art media
133 genres, with individual allomorphic qualities of the two masterpieces.

134 First, the analysis of Polonsky's poem was to be adduced. Unfortunately, all attempts of finding the translation
135 of this Russian artifact into English did not come to any results. So I had to render its basic content myself,
136 closely keeping to the original, trying to concentrate mainly on integrity of images, general atmosphere of the
137 poem, its emotional But unexpected answer came to greet him. Who could expect such miracle to be? Quite
138 suddenly all rocks in silent canyon, to thank him in a form of reverie, Roared, thunder-like, their praise; with final
139 blessing, addressing him by last: 'AMEN!' Actually, it should be mentioned that the empirical part examined
140 not only the interface of this poem and Roerih's picture but the semiotic correlation between three texts: first,
141 the mentioned above legend of one episode from St Bede's life, then Polonsky's poem and thirdly, the pictorial
142 text of Roerih. All of them were separated by time and space but still mysteriously connected by the common
143 generalized content, and still had something else which was hard to formulate, at first glance. The given offered
144 analysis was qualitative, soft and close.

145 First, the correlation of the ancient legend narrating about the miracle with the presented above Yakov
146 Polonsky's poem was considered. Starting from the usual (by now) "keys" of entering the text-worlds (in this
147 case, they were the separate situations or episodes) the following referential codes should be stated. 1) The time
148 of the narrated happening. It was the same in both episodes (past, in the poem, as late evening); 2). The place
149 of the event. It also was the same, from broader perspective: outside, in the country, but with some differences
150 (in the legend it was at the sea shore; while in the poem it happened in the forest); 3). The characters were the
151 same: the blind man and the boy; 4). Social status of participants in the legend and the poem was identical
152 (the preacher and the boy accompanying him); 5). Empathy also coincided in both cases (although, by and by,
153 changing from the possible text recipients" from big sympathy addressed to blind Bede -to surprise and revelation
154 at the final miracle. Yet, the coincidence of the general content was already provided by the title of Polonsky's
155 poem nominating the general theme of the legend: "Bede, the Preacher". The climax also coincided principally.
156 In both cases it was the loud answer of nature to the sermon (although with some difference. In the legend it
157 was the loud answer of the waves; whereas in the poem mountains answered Bede's sermon by the loud 'Amen!'
158 Thus, the most evident facts of coincidence were proved.

159 Returning to the analysis, it was important to underline that the notion of global mental image of the two
160 artifacts contributed much to the better understanding of the quick participants' immersion, due to their instant
161 mental construal. In the poem by Polonky there were three images: the image of Bede, the image of nature,
162 partly, the image of the boy. And also mountains and cliffs were important. Mental perception of images was
163 based on mental visualization. It got actualization in the poem via lexical ways of expression. Thus, mainly
164 adjectives were most important: used as attributes, epithets portraying physical state of Bede, his age: old,

5 RESULTS OF EMPIRICAL RESEARCH

165 trembling (hand), blind (eyes), was bare-footed (stepping on stones). Yet, Bede was presented, as a very religious
166 man, wholly devoted to his faith, sincerely inspired by the content of his sermon, able to influence his audience
167 by his devotion. Even his physical image changed, it was verbalized by adjectives: enlightening (speech), exalted
168 ??Bede), emotional (outburst), sincere (faith). Also comparisons (similies) and metaphors were used to support
169 the impression: Bede's face shone in inspiration; blind man seemed to rise to horizon; as stony earth broke up in
170 early spring, his speech sounded, like bell ring. Exaggeration intensified Bede's emotions and enthusiasm: exalted
171 Bede could witness God in heavens.

172 From the beginning of the poem the image of nature was visualized as wholly corresponding to Bede's initial
173 state. Actualization was achieved also, mainly, by the presence of epithets, adjectives: (nature) gloomy, deserted;
174 (pines) old, big; (rocks) big, damp; {moth} shaggy, icy. The image of the boy-guide did not appeal to any
175 sympathy. He was shown as caring only about his own needs, but not about the blind man. He even tried to
176 deceive him. In this case auditory perception is actualized by the use of his very loud, rude direct speech. Also
177 his portrait was visualized with the help of special vocabulary: pushing roughly, shouting. The climax of the
178 poem's narrative came at the very end when the rocks, all of a sudden, loudly thanked blind Bede's sermon,
179 by thunder-like: 'AMEN!' Thus, notional visualization was effective enough to portray all images of Polonsky's
180 poem.

181 The most important part of this empirical study would be presented next: the analysis of Roerih's picture:
182 "Bede, the Preacher", in its interface with the poem by Polonsky. The effect and importance of ekphrasis was
183 evidently revealed in the process of their comparison.

184 Roerih's Picture "BEDE, THE PREACHER". Novosibirsk Art Museum.

185 Taking into consideration the specificity of perception of pictures (as visual art) it seemed proper to consider
186 the analysis of the content in terms of visualized images. In Roerih's picture the general image of the picture
187 could be outlined first, due to its undeniable integrity providing the proved instant immersion of recipients. Yet,
188 the fact could not be missed that two different individuals who came at the same time to contemplate Roerih's
189 picture could, probably, get similar emotional impact, due to physical visual perception of its integrity, harmony,
190 positive static atmosphere coming from the picture. Much of the impression would be provided by the picture's
191 soft warm colours chosen by Roerih. After the same first impression separate individual opinions of the picture
192 would come to more attentive view. At this stage visual perception would be combined with notional perception
193 providing the so called "mining" information (mind's eye). The results of this entry into the picture's content
194 could be radically different depending much on the known before (or missing) picture's background and general
195 cultural information. The person who knew nothing about Bede's legend story, neither about Polonsky's poem,
196 nor about the painter, would witness in the picture only an old man, the boy and surrounding nature. The
197 viewers' next step could be looking at the title of the picture, or listening to the museum guide's information or
198 to a brief commentary which could broaden the view (or not).

199 At this stage we could pass over to the more specific integrated analysis. It could be stated that the deictic-
200 referential signals providing instant immersion into the world of the picture coincided with the text of Polonsky's
201 poem. Of course, in examining the picture they would be visual, due to the eye perception, and at the same
202 time, notional ones, due to the participant's background information. They would include identical information:
203 1) Time? evening, the time when the sun was slowly setting; 2) Place? The lake (or river) side, mountains; 3)
204 Who? The main characters: the old man, Bede; the boy (sleeping in the left-side corner, at the bottom of the
205 picture); the mountains; 4) Social status? The old man: Bede, the preacher; the boy as the preacher's guide; 5)
206 Empathy? Peace, harmony; inspiration from Bede's sight.

207 Volume XX Issue XIII Version I The picture was created by Roerih in 1945, in India (one century passed
208 since the publication of Yakov Polonsky's poem, with the same title). Many people who visited Novosibirsk
209 Art Museum, (the place where the picture was exhibited) expressed their sincere admiration at this sight. The
210 situation could be called unique for close analysis: due to the opportunity of considering it from picture-centered
211 approach -to the higher step of discourse analysis. The fact was that, first of all, special information was found
212 concerning Roerih's own approach and opinion about his stimulus for creating this picture, and its humanitarian
213 importance. Also many opinions of people expressing their personal attitude concerning 'reading" of the picture
214 were also discovered (some of the reviews were officially published).

215 To provide more factual information from the picture, the spectator could view the image of the landscape
216 with big mountains, as if forming a circle around Bede, an old preacher, grey-haired, dressed in old half torn,
217 white clothes, bare-footed, standing close to water, with his back to the picture's recipients. His head and neck
218 were raised to the sky, the state of exaltation could be evident to the viewers. In Roerih's pictures colour always
219 played the most essential part. It could render different emotions, ideas and tonality, be even symbolic. The
220 white colour, the color of Bede' clothes, according to Christian traditions, symbolized the innocence, purity,
221 holiness, which corresponded to in this case to Bede's church status, and his look.

222 The image of nature included the descriptions of the sky, the evening setting sun, the stillness of water,
223 surrounding mountains. Roerih applied the so-called frame organization in the picture: mountains looked, as if
224 they surrounded and included all the scene into a circle. The impression of stillness, perfect harmony, experienced
225 by the viewers of the picture, was achieved with the help of illusion of absolute immobility of everything in the
226 picture, especially of water. The reflection of the sun in the water was even and clearly static. All the lines were
227 clearly direct, linear, with no curves. Yet, only the sky produced the impression of constant changes and moving

228 of colours at the time of the evening setting sun. Interchange of colours in the picture corresponded to natural
229 quick changes of the sky in the evening, and it produced the impression of beauty. The colours were presented as
230 changing various shades and tints: from dark blue, then clear blue, coming to violet, crimson, dark red and rosy.
231 The image of mountains reflecting the sun contained golden, light brown shades which were clearly outlined.
232 More detailed information concerning picture viewers' impressions would be presented in the next part.

233 IV.

234 6 Brief Discussion

235 Two problems, special for this article, and general, at the same time, were calling for discussion at this step
236 of presenting analysis. The first one was connected with the importance of additional arguments revealing the
237 notional core of the examined ekphrasis even more transparently. The fact was that the examined situation
238 provided unique opportunity to broaden the analysis with the help of transferring it from basically text-centered
239 approach (in Polonsky's poem) to the discourse paradigm. It was a happy chance to add two more statements
240 concerning the basic message of the picture: 'Bede, the Preacher' concerning this study. One sincere belief
241 was expressed by Roerih, himself, the creator of the picture. As was mentioned above, Roerih was not only
242 an outstanding painter, but also a philosopher, social-cultural scientist, writer. Being a very creative man in
243 different spheres, he even worked out a special philosophical doctrine: 'Ethics Alive' which was followed by many
244 disciples. There was no doubt that he knew Polonsky's poem well since his childhood, and, hence, the legend
245 about Saint Bede It went deep into his heart, but he painted the picture much later, in 1945, two years before his
246 death. His urgent conviction, concerning the end of the poem, was also known and quoted by people who shared
247 it, with all their hearts. Roerih's direct quotation was: 'Everybody remembers the wonderful poem 'Bede, the
248 Preacher' when stones roared, in chorus, the answer to his calling words. If even stones can agree to them, and
249 all together state something, if people could be lower than stones? ' ??Roerih 1931,199; P.60). No better words
250 could express the basic subject matter of the poem.

251 The picture itself appealed to all viewers' perceptual codes, due to the fact that in the picture everything was
252 alive, presenting the 'living Universe' where 'everything hears, comprehends, feels and gives response'. Evident
253 perception of Beauty was underlined in reviews specially. The use of special amazing colours representing Beauty,
254 used by Roerih, were mentioned specially. The references stated that Roerih's picture portrayed the following
255 landscape: 'the mirror of the lake surrounded by blue low mountains. Evening, the Volume XX Issue XIII
256 Version I The second problem, more general for the discussion in this article, but vital for the choice of effective
257 tools of analysis for any researcher, was the problem of methodology. The undertaken analysis proved the
258 validity of application of integrated and interdisciplinary ways of research. Texts, especially in their multimedia
259 forms are even more complicated for analysis, as their semiotic nature determines, in many cases, more general
260 notional meanings correlated with various forms of their media expression. In our case the notion of ekphrasis
261 received more competent and valid understanding, due to the broadening of the research beyond the limits of
262 text analysis up to the discourse level. The latter included the notional and emotional, aesthetic types of the
263 recipients' immersion into the notional visualization of Roerih's picture, with the help of using important keys
264 given by the author of the picture himself and from different viewers of this masterpiece. The previous level of
265 analysis (from Results) was based also on the application of more traditional (for instance, linguistic) ways of
266 analysis, but also on more recent innovative in linguistics notions and tools. The results of more efficient analysis
267 of the ekphrasis, as the unity and interface of two artifacts of different media systems: the art of painting and
268 the art of poetry were encouraging and are calling for new investigations. Due to the use of different tools, the
269 facts proving their semiotic nature received more valid confirmation. Elements of

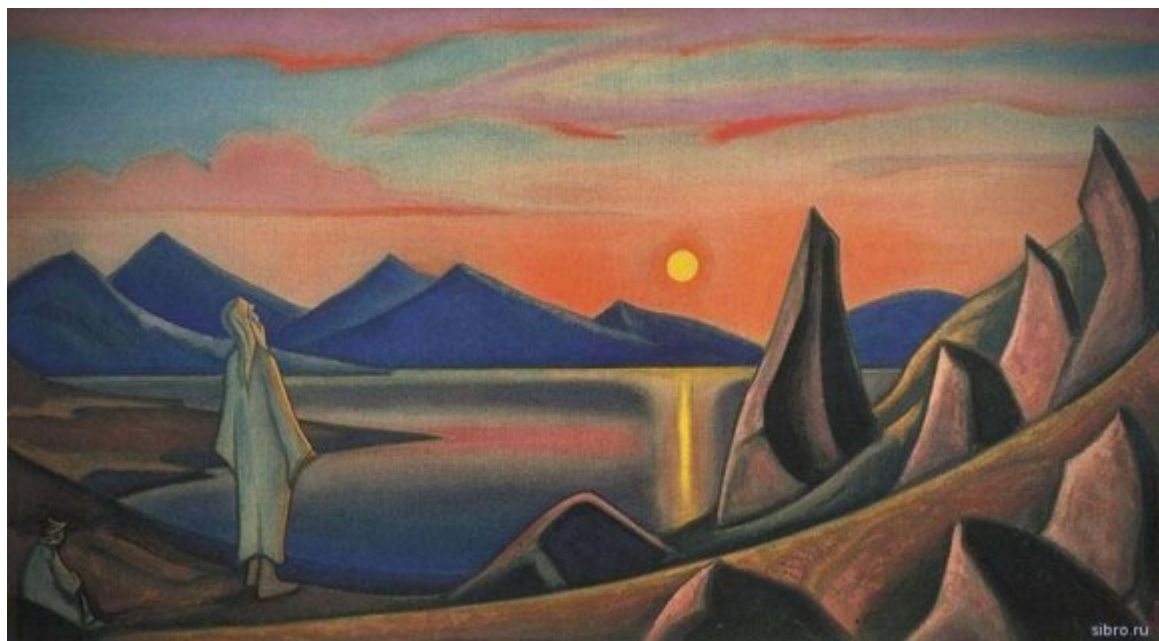


Figure 1:

Yakov Polonsky (1841, 1845)

BEDE, THE PREACHER (Translated into English by K.A.)

The boy came, rudely pushing, in a hurry, and shouting on and on:

'Well, that's enough! It's late! It's time to go! All people are, by now, gone!'

And Blind Bede crying sadly, for his silent answer,
Could only bend his head, in sad return
empathy,

without taking responsibility for completely Polonsky's general artistic, poetic and genre qualities.

Figure 2:

.1 Year 2020

Changing Humanities: At the Crossroads of History, Poetics and Art To add to this, at present, many people can attend Novosibirsk Art Museum and also many of them had a chance to view and enjoy the beautiful picture by Roerih. Their opinions absolutely coincided with Roerih's judgement. Some of the references were published, and many of them sounded even poetical, opening new features of the discussed masterpiece. Some small parts of reviews about the picture could be adduced. Almost all reviewers were informed before that Roerih's picture was created under the strong impact of Polonsky's poem", and of the legend about Saint Bede, as well. It influenced deeply their notional and emotional impact, perception and instant immersion. Writing about the picture they mentioned specially the art of presenting the main image of Bede, noticing other important details. The most essential, and discovered anew, qualities were the impression of the Light coming from the picture, like 'the reflection of the sun on the earth', Bede's figure itself looked as if 'emanating the light'; Roerih himself was identified as 'the passionate preacher of the Light". It was mentioned that, for Roerih, 'Light was not only physical substance but creative fire, beauty and the symbol of everything, the highest'. Bede's calling words from his sermon were compared with the shining of the sun. The white colour of Bede's clothes turned out to be a symbol of his calling for the Light, for the eternal values. ?? sun is setting. The scarlet sunset sky is all in flames; red, pink, lilac ribbons of clouds, with smooth curves slowly moving along the greenish dome of the sky' (Belikov 2001, Rudzitis 2009, Urikova 2020). The picture's perception of the nature's image itself in participants' reviewers looked poetical and beautiful. 'All nature, as if stood still listening to the preacher. The sun, the cliffs and water are attentively following his fiery words coming from the bottom of his heart. The sun is still, water stopped running, the cliffs seemed to bend forward listening to Bede. All space around has been filled with noble blissful vibrations.' ??Florensky 1990, Matochkin 1994, Urikova 2020). Still the most important Roerih's contribution to his time, and even to the future, which was connected with his creative activity, contained his ideas of ethical mission of man in life, his spiritual rise to the Light, to the unity of all people connected by universal ethical values. This call, via his pictures, books, his theory of 'Living Ethics' was clearly understood by the recipients of his picture: Bede, the Preacher" and retains its importance up till now.

Surely, references connected with the process and results of the participants' visual and notional perception added much to the global enriching of the understanding of the nature of ekphrasis based on the interplay of the poem and the picture by adding most sincere emotional-aesthetic tonality to the notional information.

isomorphism and asymmetric allomorphic art media artifacts' meaning and forms also received convincing proof.

V.

.2 Conclusion

Confirms previously established results presented earlier. It invites scholars interested in these problems for the continuation of similar explorations, and also calls them for the further discussion of the outlined information.

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