

EKPHRASIS IN THE DEPICTION OF HISTORICAL MONUMENTS**Mamadiyarova Y. A.**

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Annotation

The article deals with the analysis of the architectural and sculptural ekphrastic texts, which are part of the ekphrasis of fine art, in particular, the research conducted by research scientists in this regard.

Keywords: Ekphrasis, plot images, architecture, sculpture, retrospective analysis, illumination texts, triumvirate.

The works and many scientific studies that appeared in the 20th century made the phenomenon of ekphrasis a topic of intense debate and discussion in the field of philology, and led to the expansion of the semantics of the term. Currently, scientists define ekphrasis as the representation of one art (painting, sculpture, architecture, dance, music) in another medium (literature) [17, p.7].

The spread of the new idea of ekphrasis in modern literature is associated with the name of L. Spitzer, who notes "the genre of ekphrasis known from Homer and Theocritus to Parnassus and Rilke" as a poetic description of works of painting and sculpture. [7, p.67-97]. Most researchers argue that ekphrasis "represents a work of plastic art in terms of what it contains and how it is depicted" and includes only the description of "plot images" and not "any product of human handiwork" [8, p.259-283]. Another group of scholars focuses on the "detailed artistic description of an object or event" and analyze architectural ekphrasis based on Byzantine literature [16, p.180-205]. A third group of researchers propose to call cinema, dance, song, music, as well as "non-verbal reproductions of visuals and music" as ekphrastic verbal descriptions [10, p.5-22]. The cited analyzes recognize the importance and relevance of architectural and sculptural ekphrasis texts that serve the visual interpretation of the phenomenon of ekphrasis. In this regard, below we will turn to the analysis of scientific research on architectural monuments and examples of sculpture.

It is known that architecture is one of the most ancient and lasting arts that reflects the aesthetic views and moral standards of different peoples and different eras, and shows aspects related to religious beliefs and citizenship. 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. Philosophical-aesthetic views and artistic world of the Russian writer N. Gogol were formed under the influence of visual arts in many ways. His collection "Arabesque" contains reflections on history and art, which find their confirmation in the poet's artistic works. In the author's work, you can find works related to music, painting, sculpture and architecture. He puts sculpture in the first place in his work, and gives the following description: "... she is

beautiful, like a girl looking in a mirror, smiling when she sees her image, and triumphantly follows the proud young men behind him" [11, p.20]. "An architect-creator should have a deep knowledge of all types of architecture, and most importantly, he should emphasize the idea, not the small external forms and parts.

Along with architecture, sculptural ekphrasis, the description of sculptures, is widespread in the literature, and many studies can be cited on its study. In particular, Yu. Vorontsova researches the issues of architectural monuments and sculptural ekphrasis in the works of B. Lavrenev. The scientist states that the sculptural ekphrasis presented in the work of the Russian writer B. Lavrenev mainly depicts monuments, which serve as a retrospective analysis of historical events [9, p.25].

Modern researchers G. Lessing, R. Jakobson (Lessing focuses on the ratio of the image of the same object in sculpture and literature and notes that they have different effects on the reader [12, p.379-498]; and R. Jakobson analyzes the image of the statue in Pushkin's poetics, considers the relationship of ekphrasis to the designated object as a sign [18, p.145-181]) and developed the theory of ekphrasis based on the scientific works of other scientists. One of them is Yu. Mann, who studied sculptural ekphrasis in Russian literature [13, p.18-21]. 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 Baucida (Tecti Philemonis et Baucidis) converted into a temple as objects of study [15, p.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 [14, p.15]. The researcher classified a number of architectural images in the texts as follows:

- a) "prayer", "worship" and "love" - these images embody the metaphorical meaning of love;
- b) "temples" (the temple and its recreation in illuminative texts);
- c) description of cities and villages, etc.

French researcher M. Clément researched the ekphrasis of the Belvedere statues in "Vingt-quatre sonnets romains" by the playwright Jacques Greven, and told that the work was originally interpreted as the topography of the city of Rome, reflecting the architectural ruins and the decline of the empire. notes that sonnet six refers to the sculptures of the Belvedere rather than to the architectural monuments of Rome. In this case, it is said that topography becomes a text of ekphrasis [4, p.49].

Issue LXIX of 2011 of the International Journal of Byzantine Studies (Revue Internationale des Études byzantines), published under the name "BYZANTINOSLAVICA", covers the issues of 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 scientists on the ekphrasis of historical monuments [3, LXIX, 1-2,3].

In particular, the French scientist P. Odorico [6, p.33-47] in his research on the interpretation of architectural images in Byzantine literature notes the relationship between an archaeological object and a literary work on the example of historical monuments in the city. He pointed out that over the centuries, court rhetoricians, historians, as well as chroniclers and local historians designed to imbue the city with symbolic values, from the most imposing monuments to the smallest corners.

Researcher X. Messis [5, p.141] conducted scientific research on the ekphrasis of holy places. He cites that the ekphrasis of sanctuaries is one of the least studied texts from a literary point of view, although it deserves extensive discussion. Ekphrastic texts have additional features to consider. It is both a description of a monument and, in a broader sense, a story of a journey to holy places. And the images are a kind of visual ekphrasis of the architecture they depict. Such ekphrasis of architecture reveal the ways of perception of space and time and their visual representation [2, 120-1].

R. Allouh [1, p.37], who examined the issues of description and description of architectural monuments in the works of Theophilus Goethe, concluded that the architectural object is perceived through a set of aesthetic and artistic considerations, he strives to restore the triumvirate of the artist, sculptor and architect and to protect the primacy of architecture.

The analysis of the cited studies shows that the ekphrastic texts that serve to interpret them are of great importance in understanding the images of architectural and sculptural examples, in general. In this respect, the reality depicted in the interpretation of the phenomenon of ekphrasis requires skill from the architect who materially expresses it and the creator who gives its description in words.

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