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READER & TEXT: INTERMEDIAL INTERACTION

Пєшкова О. А. Читач & Текст: інтермедіальна взаємодія. Стаття присвячена дослідженню концепту текст, який розглядається як система, відкрита до інтерпретацій, заснованих на залученні когнітивної та сенсорної системи сприйняття та аплікації експерієнціального мислення. Текст метафорично уподібнюється до матерії, в складову частину якої автор образно вплітає нитки, які належать до різних сфер буття. Інтермедіальна взаємодія між адресантом і текстом реалізується через імплікацію лексичних одиниць, позначаючих різні види мистецтва.
Ключові слова: художній текст, сенсорний код, мистецтво, інтермедіальність, Пітер Акройд

Пешкова Е. А. Читатель & Текст: интермедиальное взаимодействие. Статья посвящена исследованию концепта текст, который рассматривается как система, открытая к интерпретациям, основанных на привлечении когнитивной и сенсорной системы восприятия и аппликации експериенциального мышления. Текст метафорически уподобляется материи, в составную часть которой автор образно вплетает нити, которые принадлежат к разным сферам бытия. Интермедиальное взаимодействие между читателем и текстом реализуется через импликацию лексических единиц, обозначающих различные виды искусства.
Ключевые слова: художественных текст, сенсорный код, искусство, интермедиальность, Питер Акройд

Pieshkova O. Reader & Text: Intermedial Interaction. The article represents the actual problem of the interaction of different kinds of art within the framework of a literary text, which happens due to the increasing value of the encoding and transcoding texts as semiotic systems. When approaching the issue of understanding and interpreting the text, it is important to mind several factors. Except for the understanding of explicit features of the text like plot development, it is important to focus on the implicit elements. The linguistic signs are the determiners which play important role in creating the interaction. Signs are stored on various media (mass storage and transmission of information), a key parameter which is also a focus on different perceptual channels. If signs target different perceptual channels, then the media on which they are kept focused on different perceptual channels.
To percept the components of the literary text the reader applies several systems of cognitive perception such as extrasensory (includes reception of information not gained through the recognized physical senses but sensed with the mind), sensory (a holistic reflection of objects, phenomena and events as a result of the direct impact of objects of the real world on the senses), sense perception (visual, audial, tactile, olfactory, taste). For such a reason the use of the term "intermediality" is actual as it represents the interaction of artistic references in a literary text. Text tends to be a place of intersection of the multiple media because the writer is influenced by various discourses which are interweaved between each other in his conscious, thus this interaction is expressed in the text. The theory of intermediality involves the study of the semantic and imaginative interaction of different arts in the literary text.
The results obtained in the present study permit to make the conclusion that the literary text is a complex system which is open to intermedial interactions, combining in its structure elements belonging to different media. The findings of this narrative study in the intermedial features of the literary text demonstrated that the author appeals to various pieces of art within the novel.
Keywords: literary text, sensory code, art, intermediality, Peter Ackroyd

The concept of intermediality has evoked multiple interests among many scholars during the last decades. The term which is under analysis is used to observe about various arts, mentioned within a literary text, both implicitly and explicitly. On a lingual level, explicit means are evident whereas implicit ones require critical analysis which implements sensory perception. **The purpose of the paper** lies in the analysis of different aspects of intermediality of the literary text.

The **object** of this article is author's creation of intermedial interaction within the text.

The subject matter of this research is the examination of text signals which correlate with reader's sensory perception.

Peter Ackroyd's novel "London: The Biography" is used as the illustrative **material** for the research. The **methods** of narrative and discursive analysis were applied in the current study. The **stages of the investigation** included:

1) The definitive analysis of the concept text, systems of perception based on lexicographical and encyclopedic sources.

2) Identification of text signals corresponding to verbal concepts representing types of art.

3) The analysis of the specific use of intermediality aspects as a narrative component within a literary text.

In literary theory, a text is an object that can be "read". It is a coherent set of signs that transmit some kind of informative message. This set of symbols is considered in terms of the informative message's content, rather than in terms of its physical form or the medium in which it is represented [Lotman].

The concept of "text" becomes relevant if and when a "coherent written message is completed and needs to be referred to independently of the circumstances in which it was created" [Barry].

The text is regarded as a system which comprises multiple codes, and the processes of transmitting the idea through words are called 'coding', meanwhile the interpretation, the understand the message hidden by the author can be called "decoding".

If speaking about literary texts, it should be said that there are certain particular characteristics of them. For example, this type of text comprises a big number of symbols and metaphors, demand versatile background knowledge to understand the depth of the author's style and vision and provoke numerous interpretations.

When approaching the issue of interpretation, it is important to mention that every reader can understand the same text in different ways. And the details not only of the plot development play an integral part here, but the linguistic signs. Signs are stored on various media (mass storage and transmission of information), a key parameter which is also a focus on different perceptual channels. If signs target different perceptual channels, then the media on which they are kept focused on different perceptual channels. So it is reasonable to use the term "intermediality" to describe the relationship between the characters, directed to different perceptual channels [Воробйова].

To percept the components of the literary text the reader applies several systems of cognitive perception such as extrasensory (includes reception of information not gained through the recognized physical senses but sensed with the mind), sensory (a holistic reflection of objects, phenomena and events as a result of the direct impact of objects of the real world on the senses), sense perception (visual, audial, tactile, olfactory, taste).

To understand certain phenomena in the text the reader needs deep background knowledge. This necessity can be especially seen with the use of examples of different arts while overlapping

Text can be metaphorically compared to a piece of cloth. This metaphor *Text is a Cloth* permits to consider its components as fibers, which represent a certain type of media. That is why the term 'intermediality' gains relevance as it represents the interaction of artistic references in a literary text. This term is used to characterize the outlook of modern man, living in the world media. Each single text tends to be a place of intersection of the others because the writer is influenced by various discourses which are interweaved between each other in his conscious, thus this interaction is expressed in the text. The theory of intermediality involves the study of the semantic and imaginative interaction of different arts in the literary text [Rajewsky].

The results obtained in the narrative study in the intermedial features of the literary text demonstrated that the author appeals to various arts within literary text among them being the following:

1.Correlation to the auditory sensory perception

●**Music** can be represented through the tune, sound, and absence of sound.

It is interesting to mention that the sound is conversely opposed within the text. In the book, there are several chapters dedicated to the description of sounds and silence. The author speaks about it as something that is natural but devastating at the same time, peaceful and challenging. On the linguistic level this contradiction is presented through the usage of the words, appealing to an implied value judgment or feelings (shown in Table 1):

Table 1

Positive connotation	Negative connotation
wonderfully fitted, phr	indeed unnatural, phr
bright light, phr	darkened room, phr
Energy, phr	ambiguous, adj
animation, phr	absence of being, phr
peace, phr	negative force, phr
tranquility, phr	silence of desolation, phr
immensity, phr	overbearing noise, phr
Intimation of eternity, phr	gloomy, adj

great silence, phr	jumble, adj
magniloquence silence, phr	Tumult, n
solemn suggestiveness, phr	uproar, phr
rest, n	Vanish, v
	dead, adj
	deserted, adj
	encroaching noise, phr

The sound is an integral part of the essence. *Yet if London **sound** is that **energy** and **animation**, **silence** must, therefore, be an ambiguous **presence** within city **life**. It may offer **peace** and **tranquility**, but it may also suggest the **absence of being**, it may be a **negative force*** [Ackroyd 2003, p. 76].

Also, speaking of the 'music' of the city, the author refers to the poem by Abraham Cowley, who implied silence suggesting that ***the noise** and **bustle** are **indistinguishable** from **sinfulness or folly*** [Ackroyd 2003, p. 77].

Contrasting to the silence, noise, being an integral part of London's life, represented through the usage simile "*like the **roaring of** some **monstrous creature***" [Ackroyd 2003, p. 66]. London is alive thanks to sounds of everyday life. A city that is **always** *wakeful, **there is no end to its activity** <...> it **lives continually*** [Ackroyd 2003, p. 69]. London can be heard, and on the language level it is performed through the usage of words: *harmoniously-sounding bells, great noises that fill the ear, noise is agent of business, perpetual hum of traffic and machines* [Ackroyd 2003, p. 67-68].

The sound of the city could not leave indifferent many famous art experts. For example, Thomas Dekker – an English Elizabethan dramatist and pamphleteer, a versatile and prolific writer – mentioned that the there was too much of the noise "*such a thundering, such as talking, such as calling*" [Ackroyd 2003, p. 68]; Sir John Oldman – an English satirical poet – spoke about noise as about something which was everywhere apparent; Shelley – the major English Romantic poets – wrote of London: "*that great sea whose ebb and flow at once is deaf and loud*, and on the shore Vomits its wrecks, and still howls on for more" [Ackroyd 2003, p. 71].

The adjectives ***deaf*** and ***loud*** summon up an image of pitiless activity; the verb ***howls*** one of fear, pain, and rage in equal measure; D. H. Lawrence – an English novelist, poet, playwright, essayist, literary critic, and painter – wrote "the vast and roaring heart of all adventure" [Ackroyd 2003, p. 74]; Virginia Woolf – a British writer, literary critic – described the noise of London's traffic "*churned into one sound, steel blue, circular*" [Ackroyd 2003, p.74] which conveys the artificiality of the circumambient noise.

When speaking about the music itself, the author classifies it into two categories "low" and "high" and emphasized that they are inextricably mingled. Speaking about "high" music, Peter Ackroyd utilizes such words, letting the reader understand that this kind of music is called up to create, educate and bring esthetic satisfaction, while, in contrast, disclosing low culture, the author wants to underline the idea that it can only copy, revitalize and refashion traditional culture.

The contraposition of these two groups on the linguistic level can be seen in Table 2:

Table 2

High culture	**Low culture**
Legacy, n	Care-worn melancholy, phr
Concert rooms, phr	force, v
Perfection, n	revitalize, v
Surmount, n	Refashion, v
imagination, n	cries, n
Pleasure gardens, phr	Discordant airs of the street musicians, phr
	Pathetic and terrible ballads, phr

This contrast reflected the social discrepancy between social groups of that society. Representors of high-class separated from lower classes and one of the main reasons for that was art factor. Though, Handel – baroque composer who spent the bulk of his career in London, becoming well known for his operas, oratorios, anthems, and organ concertos – remarked great influence of

music and mixture of something exalted and down-to-earth, emphasized overwhelming power that flowed through the streets of the city: '*Mozart's very best songs were owing to the sounds of cries in the streets*" [Ackroyd 2003, p. 171].

●**Opera**

Speaking about such type of art, the author refers to the use of conceptual metaphor, presenting permanent city's images "***the world is a stage***" and "***the world is a prison***" [Ackroyd 2003, p. 271]. He also cites to the famous English poet and dramatist and a member of the Scriblerus Club, whose created opera The Beggar's Opera comprises contrasts: "*a parody of fashionable Italian opera, a satire upon governmental cabal*". He uses such words and word combinations to highlight ironic opposition of "high" and "low", "positive" and "negative" described in the libretto: *the content was equally **ambiguous**, hovering somewhere between **celebration** and **condemnation*** [Ackroyd 2003, p. 274]. Again, the semantics of chosen words hints on the contradiction.

2. *Correlation to the visual sensory perception*

●**Painting**

The most noticeable type of art, it was used to depict every single scene of life. Marcellus Laroon – painter and engraver – created portraits of people of those times. Laroon's portraits are distinctly individual, unlike "types" or categories, and "*in his art the lineaments of specific fate and circumstance are seen*" [Ackroyd 2003, p. 172].

The name of outstanding English painter, printmaker, pictorial satirist, social critic, and editorial cartoonist – William Hogarth is frequently mentioned in the book by Peter Ackroyd. He refers to the famous prints and engravings to reveal London's essence through such artistic images. Engravings "*Southwark Fair*", "*the Fair*" and "*the Humours of a Fair*" are portraying a characteristic and familiar London entertainment [Ackroyd 2003, p. 139]. *The Four Stages of Cruelty* depict Hogarth's disquisition expressing the hopes of *preventing true engine of that cruelty* [Ackroyd 2003, p. 272]. This quintessential artist painted for The Beggar's Opera, and according to Jenny Uglow - British biographer, historian, critic, and publisher – it was "bursting into life as a true painter". Such interaction of arts is today studied by multiple scholars. They aim to describe the tendency in the arts toward multimedialization, hybridization, and performativization.

●**Street art**

The city is indeed a labyrinth of signs, where painted symbols demand attention. It is the question of reading the street, of making the right associations and connections in an environment which needed a thorough decoding to mitigate its chaos and variety. The theme of street art poem "The Art of Walking the Streets in London" by John Gay – an English poet and dramatist – turned to be an inspiration for many writers, painters, and sculptors. Street art in London interacts between itself, with people in the streets, nature. The passion for street art brought colors and fresh outpourings into the local life. The term "Commercial Art" was invented to speak about symbols such as "*loaf and cheese together with a cup*" in front of the coffee shop; "*a group of fish in the grand style*" by fishmongers; while grocers specialized in "conversation pieces" which portrayed various benevolent matrons "*assembled round the singing kettle or simmering urn*"; "*boots, cigars, sealing wax, in gigantic form, were also suspended over the doors of various premise*s" [Ackroyd 2003, p. 180]. All those symbols were variously and picturesquely colored and were used to speak to the citizen without words.

3. *Mental perception*

● **Literature**

We consider this type into such a category because it demands cognitive decoding of the information. Actually including fragments of literary or poetic text into a text creates an effect of interweaving and functions for deepening reader into the sense of the idea. When the author mentions the text by another author, firstly, it shows that the author himself is influenced by the media and, secondly, he wants the reader to combine the ideas of the cited text and his own text, making it more complex, enthralling, absorbing, and engrossing.

For Peter Ackroyd's writing intermedial decussation is peculiar. Quite often he mentions outstanding poets and writers, cites their works. Sometimes he utilizes direct quotation and sometimes he may hint of the lines, or an author to make the reader recollect, remember or investigate.

4. Combination of several perception systems
●Theatre

Visual code and audial are combined when talking about several types of arts. For example theatre, it's combination of work of several perception systems. "*An image of the sun, "which glittered above all things" was placed upon a throne and "round it angels were singing and playing all kinds of musical instruments*" [Ackroyd 2003, p.146]. This interaction can be seen on a linguistic level. Images like *sun, glitter*, the location of the objects: *upon a throne* are decoded through the vision, while auditory sensory perception is activated by the usage of words, referring to the sounds: *angels singing and playing musical instruments*.

A theater reflected the nature of lives as well as the nature of the city itself. *These plays were generally violent and melodramatic in theme, but that is precisely why they offered a true image of teeming city life* [Ackroyd 2003, p. 147]. And finally the picture of London's theatre is completed with the quotation by Agnes Strickland – an early biographer of Elizabeth I – where he applies metaphor "***The city** of London might have been termed **a stage***" [Ackroyd 2003, p. 146].

Conclusion

Art has the influence on many spheres of the life: from simple everyday symbols and images to high classical standards recognized by all nations, ages. Joshua Reynolds borrowed motifs for his oeuvre from milieu; Walter Scott studied street literature, chapbooks and ballads to stimulate his interest in folk and history; Hector Berlioz was concerned with the melodies of the barrel-organ, the barrel-piano, the bagpipes and the drums which filled the streets.

The long-term goal of this field of research is the development of new theories referring to different types of interart phenomena.

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АРГУМЕНТАТИВНА ТАКТИКА АКЦЕНТУВАННЯ НА ПРОБЛЕМІ У БРИТАНСЬКИХ ПАРЛАМЕНТСЬКИХ ДЕБАТАХ

Статтю присвячено дослідженню особливостей втілення стратегії аргументації, що реалізується за допомогою тактики акцентування на проблемі під час проведення парламентських дебатів у Сполученому Королівстві Великої Британії та Північної Ірландії. Детально розглянуто комунікативні ходи та мовленнєві акти, які сприяють реалізації тактики. Проаналізовано специфічні мовні та стилістичні засоби, якими оперують учасники дебатів під час засідань Палати Громад британського парламенту у період пост-Тетчеризму.
Ключові слова: парламентські дебати, комунікативна взаємодія, стратегія, тактика, комунікативний хід, мовленнєвий акт.

Пьецух О. И. Аргументативная тактика акцентирования на проблеме в британских парламентских дебатах. В статье рассмотрены особенности воплощения стратегии аргументации, реализованной посредством тактики акцентирования на проблеме при проведении парламентских дебатов в Соединенном Королевстве Великобритании и Северной Ирландии.