



## THE ROLE OF EPHRASIS IN THE WRITING AND TRANSLATION OF ARTISTIC WORKS

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### Abstract.

Every creator or writer tries to use unique methods in his works and attract more attention of the reader. Of course, this requires great skill from the creator and the translator. Literature is very broad-sided, in which we can describe the whole world, the universe. One such method is called ekphrasis, and through this method we can use words to describe the environment and architecture. This article explains what ekphrasis is and its most vivid examples in works of art.

**Keywords:** Visual Art, words construction, descriptive heroes, ekphrastic poetry, narrator view.

**Introduction.** In Greek, this is called "description." A vivid depiction of a situation or, more typically, a work of art is the subject of an ekphrastic poetry. The poet can augment and deepen the significance of a painting or sculpture by imaginatively telling and reflecting on its "movement." If you have ever read a novel in which the **narrator** described a painting or a statue, you have experienced the narrative mode ekphrasis. The definition of ekphrasis has changed over time, but today we use it to mean "The verbal representation of visual representation" [see James Heffernan, *Museum of Words: The Poetics of Ekphrasis from Homer to Ashbery* (University of Chicago Press, 1993). Basically, an ekphrasis is a literary description of art. Like other kinds of **imagery**, ekphrasis paints a picture with words. What makes it different from something like pictorialism is that the picture it paints is



itself a picture: ekphrasis stages an encounter between representations in two mediums, one visual and one verbal. One of the oldest examples is Homer's long description of Achilles' shield in the epic *The Iliad*. Throughout that ekphrasis, the poet emphasizes the fact that the images described are images *on a shield*, and even calls attention to the god Hephaistos' act of making that shield.[1] Contemporary poets frequently base their ekphrasis on genuine works of art—pieces that may be seen in person or researched on the internet. Victoria Chang's "Edward Hopper Study: Hotel Room" is a nice example. The title alerts us to the fact that the poem is about a painting by Edward Hopper. Several of the details in the poem, such as "a yellow letter wrinkled in her hands" and "her garment limp on a green chair," appear to correspond with the artwork. When we get to the line "That is all the artist / left us with," we know the poem is ekphrastic since the poet is dealing with an artistic depiction. Yet, the poem does not just list the characteristics of the picture. As we can see from the beginning, it interprets the image: "When the guy is away / informing his wife / about the red-corseted woman." Sometimes, like in *The Iliad*, ekphrasis is a component of a larger work. In such circumstances, keep in mind that ekphrasis does not interrupt the plot. It may pause the plot's forward momentum, allowing the reader and/or characters to process emotions or examine an alternative point of view, yet this is a vital component of the tale in and of itself. One sort of visual description is also the oldest type of art writing in the West. It was invented by the Greeks and is known as ekphrasis.[2] The purpose of this literary genre is to make the reader imagine the described object as if it were physically present. But, in many situations, the topic never existed, making the ekphrastic description a proof of both the writer's creative imagination and talent. It made no difference to most readers of classic Greek and Roman works whether the subject was real or imaginary.

**Literal Review.** The books were studied to develop thinking and writing skills, not as art historical proof. The ekphrastic tradition begins with Homer's portrayal of Achilles' shield in Book 18 of the *Iliad*. Two aspects of it became important to the genre. Secondly, the paragraph subtly compares visual and verbal ways of description, most notably by combining components that cannot be part of a shield (such as movement





and sound) with ones that can (like physical material and visual details).[3] This underlines the verbal's capabilities and the visual's limitations. Second, the item being described becomes real in the reader's imagination, despite the fact that it could not exist. Following Homer's lead, many writers in succeeding centuries penned ekphrastic descriptions. The rhetorical form became a significant literary genre during the Italian Renaissance, and, in an unexpected twist, artists created visual works based on textual descriptions of art that had never been. 10 John Keats's "Ode on a Grecian Urn," published in 1819, is a well-known example of ekphrastic poetry from the nineteenth century. Keats, like Homer, mingled descriptions of things that might and could not have been observed on a Greek vase. Unlike Homer, Keats included himself and his own experience with the vase into the poem. This shift in focus mirrored a shift in the ekphrasis genre, which increasingly started to feature the reaction of a specific person. Ekphrastic writing first arose in a new setting in the second half of the 18th century. A burgeoning public seeking for detailed descriptions of works of art was offered by visitors and would-be tourists. Because there was no method to produce precise copies, looks had to be conveyed solely via words.

**Research and Methodology.** To mention three prominent 19th-century English writers, William Hazlitt, John Ruskin, and Walter Pater created large set-pieces of ekphrasis concerning both earlier and current art. The fact that the thing existed was extremely important to them. The Victorian authors' purpose was to make the reader feel like a participant in the visual experience. The more convincingly this was accomplished, the more effective the writing was deemed to be. John Ruskin (1819-1900) was the most important Victorian art critic, well known for his fervent advocacy of painter J.M.W. Turner and dazzling ekphrastic passages.[4] He depicted Turner's *Slavers Throwing Overboard the Dead and Dying - Typhoon Coming On*, commonly known as *The Slave Ship*, in one of them, which was published in *Modern Painters* in 1843. (Museum of Fine Arts, Boston). Ruskin, like Homer and Keats, blended exact visual aspects of the artwork with analogies to movement and sound in his description of how it seemed. Unlike them, his purpose was to persuade readers to trust his creative



interpretation of a real piece of art. The Russian novelist Fyodor Dostoyevsky employed ekphrasis most notably in his novel *The Idiot*. In this novel, the protagonist, Prince Myshkin, sees a painting of a dead Christ in the house of Rogozhin that has a profound effect on him. Later in the novel, another character, Hippolite, describes the painting at much length depicting the image of Christ as one of brutal realism that lacks any beauty or sense of the divine. Rogozhin, who is himself the owner of the painting, at one moment says that the painting has the power to take away a man's faith. This is a comment that Dostoyevsky himself made to his wife Anna upon seeing the actual painting that the painting in the novel is based on, *The Body of the Dead Christ in the Tomb* by Hans Holbein. The painting was seen shortly before Dostoyevsky began the novel. Though this is the major instance of ekphrasis in the novel, and the one which has the most thematic importance to the story as a whole, other instances can be spotted when Prince Myshkin sees a painting of Swiss landscape that reminds him of a view he saw while at a sanatorium in Switzerland, and also when he first sees the face of his love interest, Nastasya, in the form of a painted portrait. At one point in the novel, Nastasya, too, describes a painting of Christ, her own imaginary work that portrays Christ with a child, an image which naturally evokes comparison between the image of the dead Christ.

The Irish aesthete and novelist Oscar Wilde's *The Picture of Dorian Gray* (1890/1891) tells how Basil Hallward paints a picture of the young man named Dorian Gray. Dorian meets Lord Henry Wotton, who espouses a new hedonism, dedicated to the pursuit of beauty and all pleasures of the senses. Under his sway, Dorian bemoans the fact that his youth will soon fade. He would sell his soul so as to have the portrait age rather than himself. As Dorian engages in a debauched life, the gradual deterioration of the portrait becomes a mirror of his soul. There are repeated instances of notional ekphrasis of the deteriorating figure in the painting throughout the novel, although these are often partial, leaving much of the portrait's imagery to the imagination. The novel forms part of the magic portrait genre. Wilde had previously





experimented with employing portraits in his written work, as in *The Portrait of Mr. W. H.* (1889).[5]

**Analysis and Results.** In the Uzbek literature, a number of image tools are used in the image of heroes. Especially in the works written in the epics, we can see that the descriptions of Zulkhumor and Holbeka's are very beautifully constructed. In addition, the image of the market mentioned in the epic "Ravshan" is a clear example of architectural ekphrasis.

**Conclusion.** The issues of the illumination of architectural ekphrasis in translation have also been extensively studied by a number of scholars using various sources. N. Efimova analyzes the translation issues of ekphrasis, which are descriptions of architectural works in artistic texts, and when re-creating a statue, fresco, architectural object, the real event is described in detail and colorfully, the listener can clearly imagine it. In her research, E. Komarova emphasized the reconstruction and methodology of architectural ekphrasis in the translation of the example of Herodias's residence mentioned in G. Moreau's work "Salomei".[6]

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2. *Atoboyeva Aziza Muhiddin qizi* holder of Presidential Scholarship, international translator. She published a number of books and articles. Outstandingly, translated Emile Bronte's "Wuthering Heights" into Uzbel language.