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**PSYCHOLINGUISTIC CATEGORIES AS
THE LEADING MEANS IN THE COMPARATIVE
FRAMEWORK OF IMPRESSIONISM**

***Abstract.** The Purpose of The Study is to study the poetics of impressionism, which unites the world of music, visual and verbal arts, creating a flexible and eclectic impressionistic synthesis and opening up new possibilities for artistic creativity. The Methodology of The Research is the teaching of the methods of description of impressionism, which ensures the comprehensiveness of obtaining information about psycholinguistic categories as the leading means in the comparative study of impressionism. The Scientific Novelty of the research consists in comparative and intertextual methods, which reveal the cultural concept of the category of style and allow to compare the works of different types of art within the same artistic era, as well as to put the works of writers of different artistic directions in the same row. The Conclusions.*

In works in which the issues are related to the comprehensive disclosure of the specifics of historical and cultural eras or artistic directions and currents, the parallel reading of works of different types of art implies a common aesthetic orientation of artists (within the same period, different artistic systems can be combined with different types of art, coexist). The given conclusions encourage the study of impressionistic stylistic currents not only in literature, but also in painting and music.

Keywords: *interaction, impression, Impressionism, language levels, psychological detail, small prose forms, sound and colour symbol, synesthesia.*

ПСИХОЛІНГВІСТИЧНІ КАТЕГОРІЇ ЯК ПРОВІДНІ ЗАСОБИ У КОМПАРАТИВІСТИЦІ ІМПРЕСІОНІЗМУ

Анотація. *Метою дослідження є вивчення поетики імпресіонізму, що об'єднує світ музики, образотворчого та словесного мистецтва, створюючи гнучкий та еkleктичний імпресіоністичний синтез і відкриваючи нові можливості для художньої творчості. Методологією дослідження є вчення про методи опису імпресіонізму, що забезпечує всебічність отримання інформації щодо психолінгвістичних категорій як провідних засобів у компаративістиці імпресіонізму. Наукова новизна дослідження полягає в компаративному та інтертекстуальному методах, які розкривають культурологічну концепцію категорії стилю та дозволяють порівнювати твори різних видів мистецтва в межах однієї художньої епохи, а також ставити твори письменників різних мистецьких напрямів в один ряд. Висновки.* У творах, у яких проблематика пов'язана із всебічним розкриттям специфіки історико-культурних епох чи мистецьких напрямів і течій, паралельне прочитання творів різних видів мистецтва передбачає спільну естетичну орієнтацію митців (у межах одного періоду різні художні системи можуть поєднуватися з різними видами

мистецтва, співіснувати). Наведені висновки спонукають до вивчення імпресіоністичних стилєвих течій не лише в літературі, а й у живописі та музиці.

Ключові слова: взаємодія, звуко-кольоровий символ, імпресія, імпресіонізм, малі прозові форми, мовний рівень, психологічна деталь, синестезія.

The Problem Statement. At the end of the XIX century, Impressionism covered various types of art and artistic culture of all European countries, but so far no attention has been paid to the study of literary Impressionism as the interaction of Ukrainian in the European context. Impressionism is a style introduced by French artists in the second half of the XIXth century. In the works of Edouard Manet, Claude Monet, Edgar Degas, Auguste Renoir, Camille Pissarro, Alfred Sisley, Frederic Basil, and other artists, Impressionism was most clearly manifested as a holistic phenomenon. Their works revealed specific features of the Impressionist style which later influenced the poetics of other arts.

Novelists and writers of short stories, poets, and playwrights appeared almost simultaneously with the Impressionist artists. Their work was based on instant impressions of what one saw. The center of literary Impressionism was France (the brothers Edmond and Jules Goncourt, Edouard Dujardin, Paul Verlaine, etc.). Impressionist style was spread in German and Austrian (Arno Goltz, Josef Schlaf, Richard Demel, Hugo von Hoffmannsthal, Peter Altenberg, Arthur Schnitzler), English (Oscar Wilde, Catherine Mansfield, George Augustus Moore, George Gorge, George Guy) Russian (Anton Chekhov, Boris Zaitsev, Ivan Bunin, Kostiantyn Balmont), Ukrainian (Olha Kobylanska, Nataliia

Kobrynska, Mykhailo Kotsiubynskyi, Vasyl Stefanyk, Mykhailo Yatskiy) literature.

The Impressionists borrowed some of their tools from the arsenal of painters, however, using a different material, namely language, the real form in which the images of fiction are embodied. As a stylistic and artistic phenomenon, Impressionism manifested itself in the peculiar creative work at different levels of the linguistic hierarchy: phonetic, lexical, morphological, and syntactic. Furthermore, the linguistic, especially psycholinguistic means of expressing Impressionism in the literary text are almost unresearched, which motivates the relevance of the analyzed problem. An important role in this context belongs to the phenomenon of phonosemantics because sound is a leading category of Impressionism poetics. Scientific consideration of the problem of phonetic symbolism (or sound symbolism – the presence of an involuntary connection between the sound and meaning of the word) became possible only with the advent of objective psycholinguistic methods of studying semantic phenomena (we should mention that significant role in the development of sound symbolism belongs to Professor V. Levitsky, the founder of the Ukrainian scientific school of phonosemasiology. The scientist used various methods of conducting experiments, in particular, the method of correlation analysis as the main statistical method of experimental research not only the symbolism of sounds but also the meaning of the word, and the semantic structure of the word).

Much attention is paid to the aspect of sound-color symbolism, i.e., the ability of sounds to stimulate certain color associations – “the latent connection of sound image with non-sound as a manifestation of Impressionism in fiction, because for

Impressionist writers sound was of particular importance” (Degtiarova, 2002). Features of the color picture of the world are directly motivated by the individual psychological type of Impressionist writers: extroverts – in the first place an object that depicts or about which feelings are expressed, so the color world of extroverts is colorful and accordingly the names of chromatic colors occupy a significant place in their language. The poetic picture of the world of the artist-introvert is inside him, so it is achromatic. The introverted linguistic picture of the world contains many words that express the inner world, abstract concepts, the transfer of meanings of words associated with the phenomena of the physical world, in the plane of spiritual experiences, and abstract entities.

The broad philosophical-aesthetic and cultural-historical understanding of Impressionism was started only in the early XX century. In 1907, Richard Hamann in his monograph *Impressionism in Life and Art* interpreted Impressionism as a worldview that emerged at the turn of the century: “*According to one’s views, Impressionism could be called subjectivism or extreme individualism... In this way, everything subjective and accidental has gained value*” (Hamann, 1935).

Literary critics attach fundamental importance to understanding the concept of “Impressionism”. In some works, it appears as a style (Hauser, 1981). Similar positions are held by other researchers (L. Andreev, R. Werner, M. Picard, the latter called it a “form of existence” (Picard, 1981).

Gradually, with the accumulation of facts and observations of the interpenetration of different arts there was an urgent need for in-depth generalizations, a comprehensive study of Impressionist currents, the search for comparison and evaluation criteria of

various phenomena in art, which represents the chosen research problem as increasingly relevant.

The Analysis of Sources and Recent Researches. In the '70s and '80s of the XX century, there was a deepening of the critical assessment of Ukrainian and Russian literary Impressionism; it got the status of a stylistic phenomenon associated with the development of world art. It was then that D. Nalyvayko made an interesting observation about the interaction of Impressionism with Naturalism, Symbolism, and Realism as well as about the tendency of Impressionism to interact with other art systems.

The chronological framework of Ukrainian Modernism and the stages of development of Ukrainian prose Impressionism are traced in V. Ageyeva's monograph *Ukrainian Impressionist Prose* (Ageyeva, 1994). The author focuses on such aspects as the relationship between the position of the author and hero as bearers of evaluation and the problem of Spatio-temporal organization of prose. She reveals the problem of understanding Impressionist prose and its basic patterns: in literature, the Impressionist principles of painting were manifested in the fragmentation, and scattering of reality in which the slightest partial impression acquired a self-sufficient value. But here, in contrast to painting, attention is shifted to the study of mental processes; the techniques and tools of psychological analysis are enriched. We completely agree that Impressionist prose is based primarily on the mismatch between reality and human reception; varies depending on individual perception; causes a certain alienation of the character, his or her epistemological relativism, surprisingly diverse psychologism which is adequately expressed not by "omniscient author" or author-demiurge but the "point of view" of the

character, lyrical hero (Ageyeva, 1995). Ageyeva formulated one of the main principles of Impressionist poetics: “*to see and express what is seen without distorting it by too strict composition, without imposing a priori elaborated assessments, concepts*” (Ageyeva, 1995). She also highlights several important features, characterizing the Ukrainian modernism phenomenon: “*This is, firstly, the predominant attention to the actual aesthetic, artistic values, rather than social needs, a strong demand for non-involvement of art, its release from serving to non-aesthetic needs (people, nation, workers, etc.), and hence the assertion of the artist's right to create according to the laws of beauty and artistic perfection. Secondly, the young generation strongly expressed the demand for the Europeanization of Ukrainian literature, looking at new trends in all contemporary world art*” (Ageyeva, 1994).

The difference between literary Impressionism and Impressionism in other arts and current problems of the theory and history of literature, painting, and music are considered by Yu. Kuznietsov in the monograph *Impressionism in Ukrainian prose of the late XIX – early XX century* (Kuznietsov, 1995) where some necessary Impressionism categories are defined: actual chronotope, specific point of view, re-hierarchization of spiritual values.

In S. Prygodii's monograph *Literary Impressionism in Ukraine and the USA* (Prygodii, 1998) the typology and national peculiarities in Ukrainian and American Impressionist prose at the turn of the XIX–XX centuries were studied for the first time. Impressionism is defined as a category of sensual-objective art and a necessary component of subjective and ideal types of artistic thinking. Literary Impressionism in Ukraine grew out organically of the “philosophy of the heart”, which at the turn of the century is

somewhat “blurred”, secularized by positivist ideas, although it does not lose its dominance; of the cult of “*sensual-spiritual, authenticity, individualism, and pluralistic ethics*” (Prygodii, 1998).

Thus, there is no unanimity among scholars in the interpretation of literary Impressionism, which is interpreted broadly (as an art system), and narrowly (as a stylistic trend that existed at the turn of the XIX–XX centuries). This study is based on a broader interpretation of Impressionism.

The integrity of the style with the greatest expressiveness is manifested in the system of stylistic dominants – qualitative characteristics of the style which express its artistic originality. For Impressionism, firstly, such dominants are the emphasis on the immediacy of instantaneous perception; secondly, the refraction of the sensory-visual impression of reality in deeply subjective images. They also determine the above-listed main features of the components of Impressionist poetics.

Despite a large number of scientific works on the theory and history of literary Impressionism in different countries, a complex comparative study of Impressionist stylistic trends in Ukrainian, Russian and English prose of the early XX century was not made, although such a study is necessary to clarify and express the peculiarities of literary Impressionism. Thus, on the basis of the studied literature it is possible to formulate the main features of Impressionism in the literature:

- subjective interpretation of reality, author's subjectivism, and internal monologue;
- characteristic means (detail, landscape, lyrical and musical sketches);

- artistic techniques (increased attention to the emotional sound and expressiveness of the word, the replacement of semantic sequential connections for associative principles of text construction and nonlinearity of the story, incompleteness, lack of traditional plot and detailed Fabula, depiction of mostly one event, closed action in space and time, a limited number of characters, etc.).

To determine the characteristics of literary Impressionism, it is necessary to analyze its features in the fine arts, music, and clarify the general typological features of the Impressionist style which manifested itself in various arts. Literary Impressionism is the formation of the interaction of the arts to some extent.

Comparative literature is a multifaceted phenomenon that involves the study of various forms and methods of artistic and semantic interaction. Among them we can mark the interaction of different types of art in the text of a literary work. According to D. Nalyvaiko, “...almost no issues were developed, such as literature and art theory, the correspondence of styles of literature and other arts, and especially the problem of transcoding literary texts into the artistic metalanguage of other arts and the reverse transcoding of the artistic metalanguage of other arts into the metalanguage of literature which is now the central problem of studying the interaction of literature with other arts” (Nalyvaiko, 2006).

At the end of the XIX century, during the period of Impressionism’s active development, the term “synesthesia” came into scientific use along with its temporary synonym “color hearing”. At the end of the XIX century in Europe (France, England, Russia), and later in the XX in Germany and the United States, there was a “synesthetic” boom.

In this study, synesthesia refers to the manifestations of intersensory connections in certain areas of art: a) poetic paths and stylistic figures associated with intersensory transference; b) color and spatial images caused by music; c) interaction between the arts (visual and auditory).

The term “synesthesia” in art means the complex intersensory, intermodal comparisons (from elementary compatible representations to stylistic analogies between the arts of different modalities). Art as a form of artistic communication appeals primarily to synesthesia which have a certain general significance. These are synesthesia, which are “natural” associations that arise and are fixed in the process of complex, bisensory (primarily auditory-visual) perception.

The Purpose of Publication is to present the results of the study of synesthesia in the works of impressionist writers.

The Main Material Statement. Synesthesia occupied a prominent place in the aesthetics and poetics of Impressionism. Literature was the main field of creative experiments and a reflection of the philosophical pursuits of representatives in this area. Particular attention was paid to painting and music, from which the Impressionists borrowed forms and techniques. They sought to update their language qualitatively and identify previously unknown possibilities of the word. Music played an important role in such experiments. A. Bielyi in the article *Forms of Art* noted: “*In any form of art, the starting point is reality, and the final is music*” (Bielyi, 1994). He was convinced that “*art forms are able to merge to some extent with each other, be saturated with the spirit of the adjacent forms*” (Bielyi, 1994), that is, declared the synthesis of art under the obligatory auspices of music. In his study *Light-Sound in Nature and Scriabin's Light*

Symphony, K. Balmont states: “*An artist, who thinks and feels creatively, knows that sounds shine, and colours sing, and smells fall in love*” (Balmont, 1999).

The gradual accumulation of facts and observations of the interpenetration of the arts required broader generalizations, comprehensive study of problems, search for criteria for comparison and evaluation, among other things, by comparing the arts within artistic directions, trends and styles. D. Lykhachov noted similar methods for depicting a person in literature and painting. He stressed that it allows “*in many cases to understand better and to feel more clearly the features of a style in the image of a person, but these similarities should not be absolute*” (Lykhachov, 1970).

In the 1910s and 1920s, the interest in the problems of artistic synthesis grew and required literary substantiation. M. Aleksieiev (Aleksieiev, 1991) proposed a new approach to the study of texts of artistic writing. The problem of the interaction of the arts in a literary work becomes for Aleksieiev an integral part of his general cultural approach to the study of literature. He revealed the specifics of artistic interaction and the variety of its forms in his studies on the works of Ivan Turheniev, Oleksandr Pushkin, Oleksii Ostrovsky, William Shakespeare, and Ludwig van Beethoven.

Further A. Mazaiev, V. Alfonsov, V. Sylantieva, and others developed Aleksieiev's ideas in their works. The problem acquired a special resonance in the works of D. Lykhachov. Researching ancient Rus literature, he drew attention to the specifics of the interaction of verbal and visual arts. Substantiating the comparative principle of the study of ancient Rus literature, Lykhachov comes to the conclusion that literature and all arts are governed by the

action of social reality; they are closely linked and both are one of the most significant aspects of cultural development. That is why many phenomena in the development of the arts are simultaneous, homogeneous, similar, and have common roots, and common formal indicators. In our opinion, by studying the convergence and divergence between the arts, it is possible to reveal such patterns and facts that will remain unclear if we study each art (including literature) in isolation from each other. The search for analogies is one of the main methods of historical, literary and art analysis.

It is widely believed that influences and interactions are possible only if there are sufficient analogies in social and literary processes. However, in the system of international relations it is obvious that works of different arts can influence each other not only in terms of content, but also in terms of structure and form, i.e. actively influence the morphology of a literary work. In this context, the literature of the turn of the XIX–XX centuries is indicative, especially the literature of Impressionism, where the means of artistic expression of related arts could determine the structural features of artistic works. Reflecting on the romantic principle of interaction of the arts, M. Aleksieiev distinguishes “verbal analogies” of various art forms, of the ways of their artistic “convergence”, “sound pattern of the artistic text”, of “artistic associations” (Aleksieiev, 1991). Pryhodii notes: *“Often the stylistic typology of literary Impressionism is analyzed in comparison with the picturesque artistic analog, first of all with the paintings of French painters, as well as in diachronic and synchronous connections with other literary and artistic phenomena. Nevertheless, it allows revealing literary Impressionism as an original aesthetic and artistic system, revealing its national features and typology”* (Pryhodii, 1995).

The formation of the newest, modern language of literature and art caused the understanding of new phenomena of literature and art and required new ways of artistic work analysis. The study of interdisciplinary connections has gradually moved to the field of textual research. In the 1970s, the word “text” appeared more and more frequently in philology and culturology. Soon it became one of the leading concepts in humanities. “Text” meant not only works of art, but all sign systems that contained coherent information. It was about “texts of culture” and “texts of art”, problems of generation and functioning of the text, intertextuality.

The very phenomenon of intertextuality has forced researchers to focus primarily on the specifics of intratextual connections. Their in-depth study showed that different figurative series can interact in a work of art. They give rise to the so-called polyart – work with the expressive means of the language of different arts. In such a work, the effect of artistic polyphony often occurs when the means of artistic expression of different types of art, interacting and transforming, create a three-dimensional, multidimensional, synthetic artistic image. In art, this principle is called intermediality – a term introduced by the Austrian literary critic Oge Hansen-Leve. In a narrow sense, intermediality is a special type of intratextual relationship in a work of art, based on the interaction of languages of different arts. In a broader sense, intermediality is the creation of a holistic polyartistic space in the system of culture (or the creation of an artistic “metalanguage” of culture).

Unlike intermedial, connections in the system of intertextual relations exist within one semiotic series. In other words, “citation” occurs within a single semiotic code. Intermediality involves the organization of the text through the interaction of different arts, i.e.

the inclusion of different semiotic series. Therefore, in the system of intermedial relations, first, as a rule, there is a transition from one artistic code to another, and then the interaction, not at the semiotic but at the semantic level. For example, the inclusion of elements of other types of art in a non-characteristic verbal series significantly modifies the very principle of interaction of the arts, and this is the problem of comparative literature.

At the turn of the century, new genre forms appeared, the comprehension of which requires knowledge in the field of interdisciplinary interactions: in literature – etude, symphony, sonata, etc. Musical terms are also used in painting (*Spanish Guitarist* and *Masquerade Ball at the Opera* by Eduard Manet, *Opera Orchestra* and *Three Russian Dancers* by Edgar Degas, *Ball at the Moulin de la Galette*, *Dance in the Province* and *Girls at the Piano* by Auguste Renoir). The work of artists and Impressionist composers is combined by related themes: colourful genre scenes, portrait sketches; a landscape plays an exceptional role.

The main material statement is the logic of the proposed study is more consistent with the views of D. Nalyvaiko who considers Impressionism as an artistic phenomenon that gave rise to a high stage of development of European art culture in the late XIX century. According to the researcher, the peculiarities of its poetics opened a wide space for the interaction of arts, in particular literature and painting, literature and music, and at the same time actualized this interaction. This led to the borrowing of artistic means of expression necessary for the implementation of tasks common to all the art of Impressionism: early Impressionist prose borrowed from painting, and lyrical poetry – from music (Nalyvaiko, 2004).

The main features of literary Impressionism, as well as painting and music, are most pronounced at the level of the figurative structure of the verbal text. Impressionism is characterized by a synesthesia of stylistic principles that combine different types of art, by syncretism of sensations, phonetic sensation and picturesqueness (colour and pictorial writing in words). Colour and music in the Impressionist work of art gave rise to a special poetics – a kind of division of perception into elements (colours, sounds, smells) – and give it a semantic volume, brightness, sonority. The importance of associative connections, new relationships, that expand the perception of reality, is growing.

The connection with music is characteristic for Impressionist poetry, with painting – for prose, although Impressionist prose is a complex rhythmic dynamism. Rhythm modulation (from immobility to rapid movement) corresponds to a change in the atmosphere and nature of events. Musical images and experiences of many writers become the main means of revealing the psychology of the characters (George Gissing, George Moore), and painting and musical principles are the basis of the work structure (*Valse melancholique* by Olha Kobyljanska, *Intermezzo* by Mykhailo Kotsiubynskyi). We trace such examples of the influence of musical art on the structure of the artistic work of *Music* (“*I took hold of the doorknob, pulled it towards me – and the orchestra immediately began to play. The moon fields went back behind the open window – the house became a running train. I pulled harder, sometimes weaker – and, unusually easily agreeing with my desire, then quieter, then louder, then solemnly expanding, then charmingly fading, the music sounded, before which there was nothing music of all Beethovens in the world*” (Bunin, 1988, p. 302)) and *Dreams of Chang* (“*But suddenly, as if sunlight cuts*

through this fog: suddenly there is a knock of a stick on the music stand on the stage of the restaurant - and a violin sings, followed by another, a third ... They sing more and more passionately, more and more loudly, – and in a minute Chang's soul is filled with a completely different longing, She trembles from an incomprehensible delight, from some kind of sweet torment, from thirst for something – and Chang no longer makes out whether he is in a dream or in reality. He gives himself up to music with all his being, obediently follows her in some kind of then another world...” (Bunin, 1988) by Ivan Bunin. There is a strong tendency to lyricism, intimacy, and increased emotional tone which is expressed in the rhythm of sentences, the use of certain techniques of musical composition (repetitions, leitmotifs, “containment effect”, gradation, the plot unfolds with change, rising mood, etc.).

Music is inextricably linked to the birth of a new emotional world. The same happens at the moment of poetic inspiration when a special world of the work is born in the poet's creative consciousness. In Bunin's work, the motif of music corresponds to the illusory vision of life by the character. For example, Bunin's characters begin to feel the world around them differently. In their minds, it is transformed by means of musical associations. Bunin's motive for music is the idea that even short-term contact with other people through music indicates the existence of a certain harmony not only in music but also in life. Bunin's connection with the art of music is mediated by musical perception. Artistically comprehending the phenomena of the surrounding world, the writer sees himself on a par with the creators of music, meaning not only composers. He considers poetic and musical talent to be a divine gift, moreover, in his opinion, with the help of art a person discovers a spark of God.

This concept is most clearly set out in the story *Music*. Here the writer in his own way comprehends the irrational nature of music. In his imagination, it is associated with the subconscious in human life – with the nature of dreams. The value of the subconscious, according to Bunin, does not diminish before material reality. On the contrary, he raises it to a higher degree of objects and phenomena existence. The author is helped to feel like a creator by his own supernatural power, and as a result, music is born. The music in the story is not just a sound: the framework of musical art expands infinitely, forming a new reality – the world of music which opens only to the chosen and only in moments of the highest emotional uplift.

The writer draws the world of music with the help of a special technique – through the perception of the dog Chang. In the work *Dreams of Chang*, the author shows the drama of a drunken captain through the eyes of the dog. Chang is accustomed to the drunkenness of the owner and almost does not distinguish between dream and reality. The writer endows the dog with the human ability to subtly feel and acutely experience the music which hints at the life illusions of the characters. Feeling the musical effect, the characters perceive differently the world around them which seems to change under the influence of musical associations.

Impressionist literature is characterized by a connection with painting. The convergence of these types of art led to the emergence of new genres in writing: essay, sketch, aquarelle, and triptych. Impressionist pictorial means are partly transferred to the literature of painting: dynamism, instantaneous change of phenomena, and the language of bright strokes. But the specificity of literature adds to Impressionism and its own, unique features. This is due to the peculiar influence of the artistic word on the

imagination of the reader when the writer “... goes from the transfer of impressions of primitive objects, meaning the impression of a set of evoked thoughts, feelings, and moods” (Dmitriyeva, 1962). He uses one intonation, one mood, replaces verbs with noun sentences, generalizes adjectives with adverbs and adverbs, and presents the object in someone's perception while dissolving the subject-receiver in the object.

For example, as in Impressionist painting, Anton Chekhov shows life from an unusual perspective, that is, from the point of view of a particular observer. In the short story *Hrisha* he seeks to see the world through the eyes of a child, so the perception of this world changes. The author wants to give an opportunity to feel how the child perceives the world in a unique way, “...until now, *Hrisha* knew only the quadrangular world, where in one corner is his bed, in another – a nanny's chest, in the third a chair, and in the fourth – a lamp. If you look under the bed, you will see a doll with a broken arm and a drum...” (Chekhov, 1975).

In Edgar Degas' *Prima Ballerina*, the artist seems to look at the stage from the box almost above the stage, so he sees the figure of the ballerina and the whole scene in a completely different light than the spectator sitting on the ground floor. In addition, in this unusual perspective, he sees and is usually invisible: part of the scenes, ballerinas who are preparing to go on. This seems to include the viewers of the picture in the depicted episode.

To adequately analyze the text, it is necessary to compare and contrast the figurative structures of those types of art that interact in the space of a single artistic whole. For example, the comparison of the painter's “pretext” with the literary image reveals the features and objectives of the writer's idea. An example is Oscar Wilde's famous fairy tale *Infanta's Birthday*. Wilde

himself acknowledged its connection to Diego Velazquez's painting. Wilde's description of Infanta exactly repeats the portrait of the Spanish artist. Literary citation of the painting is almost literal. But it is important that Velazquez created an image of pure, naive, and fragile: a girl "wrapped" in luxurious clothes, as in the armor of court conventions that compress her life. Velazquez's painting emphasizes the contrast between the living human soul and the artificiality of the palace world. Wilde, on the other hand, shaded the external beauty of Infanta with luxurious clothing, which is the only thing that matters to her. Her true soul is selfish, ugly, and cruel.

Thus, in this example, a comparative analysis of painting and literature, on the one hand, reveals the specifics of the writer's artistic thinking which is based on understanding art as a source of creativity, and on the other – indicates the nature and content of artistic dialogue. Wilde's example shows that comparative literature raises the problem not only of artistic interaction on the basis of mutual understanding and mutual enrichment but also the problem of mutual controversy in artistic discussion.

In the course of the analysis, it was found, secondly, that through the use of psychological details, Impressionist writers showed the complex relationship of their character with the outside world, revealed his inner state, revealed in a certain plot sketch. Modern researchers note that Impressionism can be directed to the shores of reality and to the "seas of souls", aimed at the external manifestation of human existence, the life of nature, as well as the inner world of the individual (Kuznietsov, 1995).

Affinity with painting – richness of colours, plasticity of images, wide use of artistic detail – are characteristic for the poetics of Vasyl Stefanyk, which has been repeatedly noted by

researchers N. Kalenychenko (Kalenychenko, 1977), H. Verves (Verves, 1983). The content of most of his short stories can be conveyed on a single canvas, because it depicts mostly one event. Stefanyk's creative works have a limited number of characters, there is no detailed plot, and the action is closed in time and space. This increases the weight of the expressiveness of the word, its emotional sound, as in the story *May*: *"The sun laughed at him, sent its rays to him, caressed him like a mother. Flowers kissed his black uncombed hair, vigilant grasshoppers jumped over him. And he slept peacefully, and black legs and black hands looked like they were attached to his brick body"* (Stefanyk, 1972).

Such kinship is inherent in the works of Olha Kobylianska, Mykhailo Kotsiubynskyi, Mykhailo Yatskiv. In their short stories, a certain image concept often runs through the whole work like a leading melody around which other images are concentrated. Yatskiv wrote: *"A word to describe nature is a weak apparatus. Descriptions of the life of nature require the personification of movement, great painting, and music; the written word here is torn, it cracks – you just have to create it, grab complexes of colors, compose chords – and this is especially not fun, the poet is wider and easier to imagine a wave"* (Kalynychenko, 1977). Yatskiv composed short stories according to the principle inherent in painting, creating paths, and resorting to musical and painting associations.

It should be noted that Impressionism manifested itself not only in the technique of writing, innovative selection of colors, and plots but also in the creation of reality and the expression of inner experience.

The material for painting and fiction is not an exceptional personality or situation but everyday life, which in the aggregate of

weekdays shows the movement of life, ephemerality, and uniqueness of each of its moments. The English writer George Gissing, in addition to the lives and problems of workers, addressed the issues of art. All the main characters in his novels have a direct or indirect relationship to art: Grail (*Thyrza*) dreams of studying literature, Cockland (*The Nether World*) wants to write a novel about the lives of workers, Weimark (*The Unclassed*) has already written a novel, and Golding (*Workers in the Dawn*) aspires to become an artist. They are all fascinated by different ideas of restructuring society. Two interdependent factors play an important role in Gissing's conception of the character: art, involvement in which allows a positive character to arise and develop, and love for people which is expressed in selfless service to them.

A new outlook on life, which determined the choice of plot, and unusual perspective of the image portrayed and influenced the composition of stories. The writers (Anton Chekhov, and Olha Kobyljanska) use several language plans, supposedly independent, which, however, influence each other. It can be a conversation about something vital or just a domestic conversation, the character's thoughts for him- / herself, and so on. The desire to convey the multidimensionality and variability of life in the work, thoughts, and experiences of the characters prompted the writers to apply the technique, which N. Nilsson called the block technique. Thanks to it, it is possible to place corresponding scenes one after another without the author's comments. In this case, each "block" has its own tone which creates a general mood of the story. At the same time, each of the blocks imperceptibly models the mood of the reader, bringing him to understand the main idea of the work.

The Conclusions. Like Impressionist painters, writers showed moments of everyday life. Of course, it is impossible to draw conclusions about the work of artists and writers on the basis of a single picture or story. In the unity of canvases and stories, which give a holistic view of life, there is a certain movement and development of themes, plots, and characters. When studying the works of writers and artists, it should first be noted that a certain system of reflection of life is analyzed. There repetitions may take place. They are necessary for the development of some motives, but all that provides polyphony of the life stream. The typological similarity is manifested in the fact that in the works of writers and artists there is a noticeable attempt to include the reader and the viewer in the depicted moment of life. The reader is directly involved in the story where along with the main theme the secondary for the plot is also given. It does not relate to the main idea of the work. Random material was actually carefully selected to show life in a new perspective. That was the new aesthetic.

The emphasis on tangible perception in the poetics of Impressionism brings together the world of music, fine and verbal art, creates a flexible and eclectic Impressionist fusion. Impressionism as a phenomenon of art of the late XIX – early XX centuries opened new opportunities for artistic creativity. It developed a new language of art, formed its specific features as a new artistic style, and influenced the poetics of all arts, including literature. The flexible balance between the objective and the subjective, between the instantaneity of perception and the artistic image, tradition, and innovation provides the relevance of Impressionism, giving nuanced, bright, suggestive, and psychological forms to art. The sensory-emotional interpretation of the phenomena and objects of the surrounding reality unites the

works of the Impressionists: artists and composers, poets and prose writers.

In the very portrayal of the Impressionists, it is mostly not the physiognomic description of the character's face that attracts, but the reproduction of that special, unique, characteristic feature that makes the living originality of each of the heroes' tangible. Such a portrait feature in the work of the Impressionists is called "impression", i.e., the reproduction of the appearance of the characters through the impressions of another person, bringing to the fore not so much of a set of personality traits as impressions of other characters or the author himself, actualization psychological details.

Researchers distinguish the detailed and bar Impressionistic portraits, in which through a single detail (a characteristic means by which the Impressionism authors enhanced the semantic capacity of a token), expressed through various linguistic means, the writer conveys the special, characteristic that makes each of the characters unique, encourages the reader to complete the image himself. With its help it is possible not only to convey the content but also the local characteristic - the impression, most often expressed through a certain psychological detail. The expression of Impressionism in portrait descriptions at the lexical level is carried out with the help of epithets with emotional and evaluative meaning; unusual comparisons; synesthetic metaphors, which act as a kind of expressive amplifiers of characteristics; the advantages of the connotative component over the denotative in the semantics of the word, due to the subjectivity of perception; a significant number of tokens that in the context acquire new occasional meanings. Summing up, we would like to note that, firstly, a special role in the works of Impressionists belongs to the adjectives

defining color and to the sound-symbolic images used by the artists to create an impressionistic effect in the portraits of their characters, in the descriptions of outer and surrounding.

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