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## ART AND CHALLENGES OF CULTURE GLOBALIZATION

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### **BETWEEN PAINTING AND LITERATURE: 3 TYPES OF EKPHRASIS IN POLISH POETRY OF THE 20<sup>TH</sup> CENTURY (ANALYSIS OF SELECTED EXAMPLES)**

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The reference to the masterpieces of fine arts is quite common in poetry. However, not all ekphrases have the same structure. Until now, Adam Dziadek, Aneta Grodecka, Edward Balcerzan, Seweryna Wysłouch and Maria Poprzęcka have dealt with the intertextuality and intersemiotic nature of Polish poetry. The works of the above-mentioned researchers constitute the foundation of all the studies on the correspondence of visual arts and Polish literature, but they lack a narrow, structural approach to the phenomenon of Polish 20th century ekphrase. In XX century the use of ekphrasis was an important phenomenon in Polish literature. In my work I will look at the most famous examples of ekphrasis in Polish poetry of the XX century, compare the motivations for the appearance of ekphrasis in the poems, its structure and try to form main types of ekphrasis. For a comparative analysis, I chose poems in which authors refer to painting to show that every reference to a work of visual art is different, but there are some dependencies on the functioning of ekphrasis in poetry, that hasn't been described yet.

**The first type of ekphrasis** appears when a specific painting and its characteristic features are cited and described in a poem. The poem and the artwork are in a very close relationship, the artwork is the key point in the interpretation of the poem and the poem is concentrated on the artwork. An example of such an approach is Czesław Miłosz's poem "Pastele Degasa" [1, p. 62], in which, as Dziadek writes, the poetic expression and the artwork merge into one [7, p. 148]. In this poem, the author refers to the painting by Degas «A Woman Combing Her Hair», a detailed description of the canvas

allows us to even understand what version of the painting inspired the poet (the version from 1885, located in New York) [8, p. 200]. The poet describes the painting with its details, then describes other paintings and how they influenced him: he does not hide his fascination with eroticism, he does not pay attention to the painting technique, he remains in the sphere of emotional reception. Miłosz also writes about the duration of an image in time, a photographic approach: «An erotic thing immersed in duration». The activity of women described in the poem is almost static: monotonous brushing of hair, blackening of eyelashes, smoking in bed by the journal. The last 5 lines of the thoughts of the lyrical subject convey the feelings that a person experiences after getting acquainted with Degas's paintings. The poet used ekphrasis to describe his impressions after communing with art, to express his fascination and inspiration.

It was not the only poem by Czesław Miłosz in which the author refers to the painting and emphasizes its artistic value. In the poem «O! Edward Hopper (1882-1967), Hotel Room, Thyssen Collection, Lugano» [2, p. 29] Miłosz again accurately describes a work of fine art and distinguishes the main problem raised by the painter – loneliness. The poet describes what he sees in the painting and makes a poetic interpretation. Such a game with the masterpiece and its sense manifests itself in the last stanza of the poem – a graphically separated verse, a question that no one will ask and for which there is no answer. It is an ideal example of intersemioticity: loneliness accurately conveyed in the poem and in the picture. In this poem Miłosz again refers directly to the image, interprets it and highlights the main problem. The painting and the poem are closely related: they interpret each other. It is impossible to interpret a poem without knowing the painting, but the interpretation of a painting is inscribed in the poem itself. Czesław Miłosz's piece «O! Edward Hopper...» is a perfect example of the first type of ekphrasis, in which the two-sided relationship between the image and the poem is preserved. Other poems illustrating the ekphrasis of the first type include «Pejzaż z upadkiem Ikara» by T. Różewicz, or «Krzyk» by J. Kaczmarski.

**The second type of ekphrasis** appears when a painting inspires the author to reflect on a topic that is not visible in the painting. Addressing a new topic, often close, yet different, creates a situation in which the poem is no longer an interpretation of an artwork, and the artwork is still necessary to interpret the poem. The relationship between works of art is one-sided. An example of such ekphrasis is the poem by Wisława Szymborska, «Rubens's Women» [3, p. 58]. Fascinated by the master's paintings, the poet describes the bodies depicted in the paintings in a very poetic way. A great number of metaphors, comparisons,

and other stylistic means mimic the detailed representation of women in Rubens' canvases. The author mentions the baroque in the painting and uses baroque metaphors («yeast seeps into the blood»). However, Szymborska does not limit herself to describing paintings, the poet transfers the problem of beauty to contemporary realities. The author writes about the beauty of baroque women without the use of euphemisms, she does not hide that she is concerned precisely with overweight. The author describes various models of beauty, discusses the subject of the global vision of female beauty over the centuries, and communicates skepticism about changes in fashion. Painting inspires Szymborska to go further, to compare painting with reality. The poem is not the author's reaction only to the work of painting, it is not only an interpretation or description of impressions, the painting is a reference point for further reflections.

As in the poem by Wisława Szymborska, in the poem by Czesław Miłosz, "O! Gustav Klimt, Judith" [2, p. 31] the author describes in detail the painter's painting. The poet describes the impressions that the painting made on him, but he also transfers the image to the reality of the time. Miłosz contrasts Judith's beauty with death, and aesthetics – with war. The author describes Judith's beauty as disturbing, and the theme of death in war is further emphasized by the restless mood of the poem. The lyrical subject addresses the heroine presented in the painting and thus creates the impression of a stronger bond between the image and the poem. And yet, from the point of view of interpretation, the poem goes beyond the problematic field of the picture, describes its characteristics, but it is not the picture that is the main subject of the poem. The second type of ekphrasis appears also in one of the most famous Polish poems of the 20th century, in Wisława Szymborska's « Dwie mały Bruegla ». According to Edward Barcelan, the ekphrasis of Wisława Szymborska enlivens and theatricalises images, giving them new meanings [6, p. 191].

**The third type of ekphrasis** in Polish poetry of the twentieth century consists in the weakening of the bond between a poem and a work of visual art. In Stanisław Grochowiak's poem "Ikar" [4, p. 31] we see the main problem from the very beginning, then a reference to Icarus – the viewer first associates Icarus with mythology – and finally the author mentions Bruegel's painting. In this case, the image is only a pretext for the entire content of the piece, a slight reference. The poet begins with his reflections and hardly gives any attention to the picture. Moreover, even the issue in the painting is slightly modified: the poet writes about beauty, sublime things in opposition to everyday life and the obligations of life – while the painting brings to mind the protagonist. It is only a subtle differentiation, yet it is felt. The woman, whose hard work on the tub is described by the author is also not a character from the

painting, it was created by the author as a result of his own thoughts. It is worth noting that the characters on Bruegel's canvas work, but they do not look like labor martyrs: the plowman is focused, the shepherd is pensive and even bored, the fisherman could also be presented differently, if the main problem of the painting were hard work towards dreams and heroism. However, Bruegel's «The Fall of Icarus» is not a work about hard work and the hardships of life, it is a work about routine and daily duties. The ekphrasis in this poem is an ornament, another confirmation of the author's thoughts, not the center of the work, it is on the periphery graphically (end of the poem) and thematically.

Stanisław Grochowiak's poem «Płonąca żyrafa» [5, 36 p] can also be referred to works with the third type of ekphrasis, it refers to the painting by Salvador Dali of the same name. As in the previous one, in this poem there is no description of the image, and there are no impressions of the lyrical subject made by the image. Although the poem graphically resembles the content of the painting: cut lines of different lengths resemble the drawers in Dali's painting. One can follow an interpretative path in which surrealism is the point of reference. Dali's visual surrealism – turpistic surrealism in Grochowiak's poem. The reference to the image is again not so strong, the image is not necessary to understand the main idea of the poem, the poem also has nothing to do with the interpretation of the image, and yet put together, it reveals a subtle bond.

Artworks are often inspirational for poets, but this inspiration manifests itself in various ways. Sometimes the ekphrasis constitutes almost the entire thematic and problematic work, but sometimes the reference to works of art is a slight hint. In my work, I distinguished the basic types of ekphrasis in Polish poetry of the 20th century on the basis of analysis. After an interpretative analysis, it was possible to distinguish three basic types of ekphrasis. Its difference lies primarily in the interpretive dependence of a work of visual art and a work of literature. **The first type of ekphrasis** is based on a strong relationship between the poem and the picture, in which a poem can be interpreted with the help of an image and an image with a poem. **The second type of ekphrasis** consists in the one-sided relationship between the poem and the image, the image remains necessary for the interpretation of the poem, but is no longer its main theme. **The third type of ekphrasis consists** in the subtle bond between the literary work and the image, but in this case the poem can be interpreted on its own. The differences in the use of ekphrasis do not affect the poetic value of the poem, but provide the basis for comparative analysis and research.

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**ВИКОРИСТАННЯ АРТ-ТЕРАПЕВИЧНИХ МЕТОДІВ  
У ВИКЛАДАННІ МИСТЕЦТВА**

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У контексті арт-терапевтичного впливу широкого огляду набули питання застосування музики та звуків з метою оздоровлення та гармонізації психофізіологічного стану особистості (І. Волженцева, В. Драганчук, М. Кісельова, О. Копитін, Д. Кемпбел, Г. Лозанов, В. Нікітін, В. Петрушин, Г. Побережна, С. Нечай, Н. Савельєва-Кулик, М. Чепига та ін.) [1-3].

Арт-терапія – це вид психотерапії та психологічної корекції, заснований на мистецтві та творчості. Термін "арт-терапія" введений